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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916

VOL	TITLE	DATES
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops Tanglewood	1938
64	BSO	1938-1939
65	Pops Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO Pops Tanglewood	1944-1945
75	BSO Pops Tanglewood	1945-1946
76	BSO Pops Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO Pops	1951-1952
83	BSO Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO Pops	1960-1961
104	Tanglewood	1961
105	BSO Pops	1961-1962
106	Tanglewood	1962
107	BSO Pops	1962-1963
108	Tanglewood	1963
109	BSO Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO Pops	1965-1966
115	Tanglewood	1966
116	BSO Pops	1966-1967
117	Tanglewood	1967
118	BSO Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO Pops	1968-1969
121	Tanglewood	1969
122	BSO Pops	1969-1970
123	Tanglewood	1970
124	BSO Pops	1970-1971
125	Tanglewood	1971
126	BSO Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO Pops	1972-1973
131	Tanglewood	1973
132	BSO Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Volumes 61-62

BSO
1937
to
BSO
1937-1938

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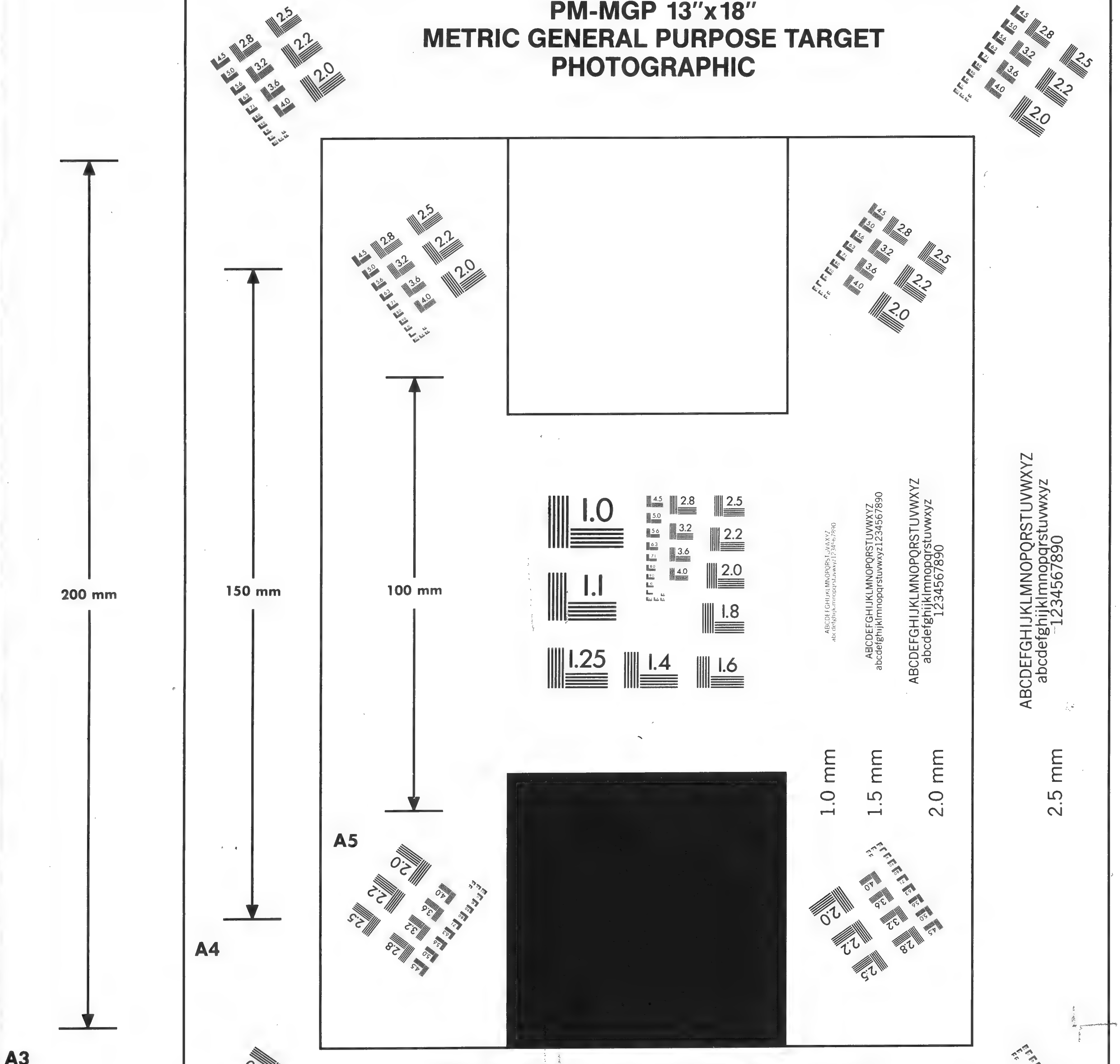
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MULTIPLE EXPOSURES
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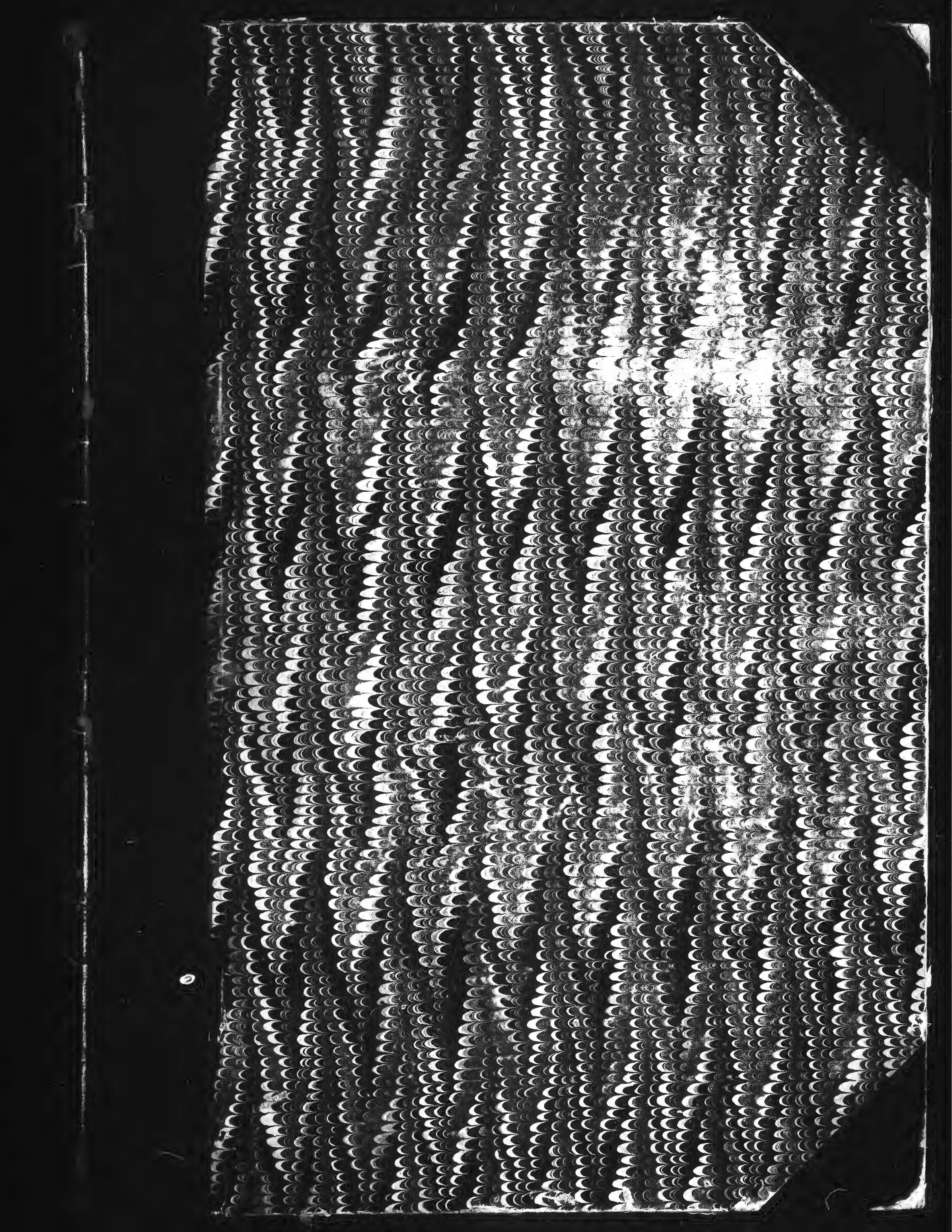
VOLUME 61

BSO

1937



Ward's
STATIONERS
57-61 FRANKLIN ST.
BOSTON

Season of

1937 Continued from
March 13

INDEX

SUBJECT — PAGE

Berkshire Festival — 1,2,3,4,7,9,10,11 14,19,26,31,36,
Broadcasts — 4,
Brush, Gerome — 32,7,
Conductors — 3,6,12,17,
Critics — 5,6,
Editorials — 12,
Exhibits — 17
Fiedler, Arthur —
Friends, of the B.S.O —
Foote, Arthur — 30,31,33,41,
Harvard Glee Club — 16,18,19,14,23,
Koussevitzky, Dr. Serge — 8,17,19,20,21, 22,24,26,26, 28,33
Matthew Passion (Bach) — 4,6,7,13,14,15, 16,
Metropoulos, Dimitri — 18,12
Orchestras — 25,20,39,
Pension Fund (see Matthew Passion)
Prokofieff 2,3
Radcliff Choral Society — 14,
Recordings —
  B.S.O. — [illegible],18,34,35 39,43,
  Pops —

Reviews —
1. Boston
  a. Mon. Series Apr. 12 — 31,
  b. Tues. Series Mar. 16 — 4
    Apr. 6
    Apr. 27 — 43,45,
  c. Fri. Series Mar. 19 — 5,6,
    Sat. Series Mar. 25 — 15,16,21
    Apr. 9 — 29,30,32,
    Apr. 16 — 33,34,40,
    Apr. 23 — 42,43,
    Apr. 31
2. Brooklyn, N.Y. Apr. 2 — ~~22~~,23,~~24~~,27
3. Cambridge, Mass. Mar. 18 — ~~4~~,5,6,
4. New Brunswick, N.J. Mar. 30 — 20,21
5. New York Mar. 13 — 1,~~2~~3,
  Apr. 1 — 21,22,23,~~24~~27,
  Apr. 3 — 24,25,28
6. Philadelphia, Pa. Mar. 31 — 26,21

SUBJECT — PAGE

7. Providence, R.I. Apr. 20 — 41,
8. Worcester, Mass. Apr. 14 — 36,

Soloists with B.S.O — 4,7,13,24,29

"Tanglewood" — 3,9,10,31
(see Bershire Festival)

BROOKLYN, N. Y.
EAGLE

MAR 1 3 1937

Music of the Day

By B. H. HAGGIN

Boston Symphony Plays at Academy of Music—'La Boheme' Heard at Metropolitan—'Die Meistersinger' Repeated

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, played at the Academy of Music last night. The concert began with Beethoven's extraordinarily concise and dynamic Overture to Goethe's "Egmont," which is a favorite of Mr. Koussevitzky, and which he conducts with impressive effect. Last night's performance was up to its usual high level in all respects except one: for some reason—possibly the acoustic effect of the new stage set—the orchestra sounded dry.

There was more of its usual luminous quality of tone, in addition to other virtuoso qualities of performance, in Beethoven's Fourth Symphony, which followed the overture. But my feeling about Mr. Koussevitzky's conception of the symphony was the same as it had been at Thursday evening's performance in Carnegie Hall. Music of any consequence is not a mere spinning of notes but a product of human imagination and feeling. A conductor brings to bear on these his own imagination and feeling—but so does the listener—and conductor and listener may not agree. Mr. Koussevitzky once defined the task of the conductor as that of bending not only the orchestra but the listener to his own way of thinking and feeling about a piece of music. On Thursday evening he succeeded in winning Mr. Downes' agreement to his way of thinking and feeling about Beethoven's Fourth Symphony, but not mine—and not, I discovered in last night's Post, Mr. Chotzinoff's. It was interesting to find Mr. Chotzinoff's disagreement concerned with the same matters as my own. He found Mr. Koussevitzky's tempo in the slow movement too fast, his tempo in the scherzo movement too slow; and like myself Mr. Chotzinoff was concerned not with the tempos in and for themselves, but with the tempos for the way they affected the music. These two movements, in the tempos in which Mr. Koussevitzky took him, did not have the character, the significance wsich they have when taken at the pace indicated by the terms Beethoven uses—Adagio (slow) in the one case, Allegro vivace (quick and lively, or very quick, or very lively) in the other.

The performance gave much pleasure to the large audience—and Mr. Koussevitzky had the orchestra rise in acknowledgement of the applause. The concert ended with Rimsky-Korsakov's "Scheherazade."

The Metropolitan's Puccini reper-

NEW YORK, N. Y.
AMERICAN

R

Berg Concerto First Time

By WINTHROP SARGEANT.

(Reprinted from Yesterday's late Edition.)

True to his reputation for introducing important and controvesial works, Serge Koussevitzky gave New York its first hearing last night of the much discussed Violin Concerto of Alban Berg at the Carnegie Hall concert of the Boston Symphony Orchestra. The work represents the final effort of the famous Austrian modernist who died a little more than a year ago in his native Vienna. It is said to have been inspired by the composer's sadness at the death of a young friend, Manon Gropius, who was the daughter of the widow of Gustav Mahler.

Berg's concerto already has caused a great deal of controversy, not to mention considerable splitting of hairs, between the English critic, Ernest Newman, and the Viennese musicologist, Willi Reich. It was Newman's contention that the composition represented a departure of its composer from the more extreme methods of his teacher, Schoenberg, and that had Berg lived longer he might have repudiated modernism for more romantic paths.

Music like Berg's always invites the sort of highly technical comment that is out of place in a daily newspaper. Suffice it to say that if there is any difference between the concerto and Berg's previous work in point of technique, it is hardly a difference worth arguing about.

The concerto, like the rest of his output, is the highly complicated expression of a deeply sincere and somewhat morbid musical mind. In it is to be found again the peculiar sensitiveness to macabre moods, and the remarkable command of instrumentation that were Berg's main characteristics as a composer. And here, as in his other works, one feels that a great deal of the composer's message remains uncommunicated because of the enormously involved language it is expressed in.

The soloist in the concerto was Louis Krasner, a violinist whose suggestions were in some degree responsible for the writing of the work. Mr. Krasner gave what appeared to be a faithful and technically accurate account of his part, and the orchestra provided a delineation that was as lucid as possible.

The concerto was preceded by Beethoven's Fourth Symphony in one of those readings for which the Bostonians have to be heard to be appreciated. It has been a long time since New Yorker's have been privileged to hear this particular symphony done with such immaculate clarity of detail, such perfect balance and such transparent qualities of tone.

The final number of a notably well-balanced program was Richard Strauss' monumental tone poem, "Thus Spake Zarathustra."

NEW YORK, N. Y.
TIMES

MAR 1 4 1937

RECENT RE

By COMPTON PAKENHAM

out.

* * *

The Rakoczy March responsible for Berlioz placing his version of "Faust" in Hungary has done yeoman service on records. For the dubious honor of being the most used filler in the catalogues it competes only with bits from Beethoven's "Ruins of Athens." It is of convenient length and, moreover, its seemingly endless peroration has been found susceptible to manipulation. Koussevitzky uses it this month, together with the minuet of the Will-o'-the-Wisps and the presto and waltz, and his performance has the virtue of sounding as though it was played for its own values, not because it was needed to go on the back of something else.

The three selections are admirably suited to the Boston Symphony as a well-drilled orchestra with a clear-cut attack and capable of excessive gusto. Recording conditions in Boston seem to have undergone alterations. There is an entire absence of echo here and the accent is definitely toward the higher strings. On the fourth side the larghetto from Handel's twelfth concerto grosso, beautifully rendered though it is, seems a trifle out of place.

PITTSFIELD, MASS
EAGLE

MAR 1 3 1937

Dr. Koussevitzky Coming To Tanglewood

Conductor of Orchestra Will Spend Week-End in Berkshire

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitzky and George E. Judd, manager, will spend the week-end in the Berkshires. The purpose is to visit Tanglewood, the 210-acre estate between Lenox and Stockbridge, given by Mrs. Gorham Brooks as a permanent home for the Berkshire Symphonic Festival.

Dr. Koussevitzky, Mr. Judd and trustees of the orchestra will meet with officers of the Berkshire Symphonic Festival at the home of the Gertrude R bridge. Dr.

NEW YORK MIRROR

MAR 1 4 1937

Music

By JULIAN SEAMAN

BOSTON SYMPHONY Orchestra, Dr. Koussevitzky conducting, Carnegie Hall yesterday afternoon.

THE PROGRAM.

Symphonic Picture—"From the Apocalypse" (Opus 66) . . . . Liadov
Prelude to "Khovantschina" Moussorgsky
Scythian Suite—"Ala and Lolli" (Opus 20) . . . . Prokofieff
Symphony No. 6 in B minor ("Pathetique") . . . . Tchaikowsky

The first part of an all-Russian program, devised by Dr. Koussevitzky for a matinee audience yesterday, ended amid boos, hisses and cheers, as the astringent climax of the Prokofieff suite burst upon ears more familiar with the bland splendors of older masters.

It is comforting to realize that the musical public still rises to the bait so cleverly provided in the dry mockeries of Prokofieff. But the tempest yesterday seemed a bit belated. There should be nothing in Prokofieff at this date to astonish or anger the average listener.

"From the Apocalypse" is less Greek than Wagnerian, and rather obvious withal, though Dr. Koussevitzky gave it a studied and careful reading. And the prelude to "Khovantschina" came forth in as delicate and sensitive a version as I have heard in many years. I did not hear the "Pathetique."

* * *

NEW YORKER
NEW YORK, N. Y.

MAR 1 [illegible] 1937

CONCERT RECORDS

Symphonies and Operas

Leopold Stokowski and The Philadelphia Orchestra seem to be re-recording many of their early albums. This month, it's Victor M-22 that's being replaced. M-22 was a famous recording of the Franck symphony, but its successor, Victor M-300, is an even better performance, musically; the reproduction itself is one of the best jobs now available.

There's a new version of Beethoven's "Eroica" symphony, the conductor being Felix Weingartner, the orchestra the Vienna Philharmonic, and the maker Columbia. The album is No. 285. Dr. Weingartner's "Eroica" is the most satisfactory recording that I've heard of this symphony. If there's such a thing as a definitive disc version of the music, this is it.

Tchaikovsky has two recent additions to his library. One is his fourth symphony, in a magnificent performance by Mr. Koussevitzky and the Boston Symphony (Victor album M-327). There's one large cut in the symphony, but most customers probably won't mind that. The "Pathetic" symphony has an unusual interpretation in Columbia album 277—a presentation which treats the sometimes gloomy work to an unwonted brightness and crispness. It's unorthodox, of course, and yet it's a pleasant switch from the sogginess that usually gets into the "Pathetic." Philippe Gaubert is the conductor who thought up this notion, and the Paris Conservatory Orchestra plays efficiently.

NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 1 4 1937

Koussevitzky Concert Offers Russian Music

Boston Symphony Revives Liadoff Number After 12 Years at Carnegie Hall

By Jerome D. Bohm

Music exclusively by Russian composers occupied the attention of the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, in the eighth concert of its season in Carnegie Hall yesterday afternoon. The program began with Liadoff's symphonic picture, "From the Apocalypse," Op. 66, and continued with the prelude to "Khovantchia" of Moussorgsky and the Scythian suite, "Ala and Lolli," Op. 20 of Prokofieff. After the intermission. Tchaikovsky's sixth "Pathetique" symphony was performed.

Twelve years have elapsed since Mr. Koussevitzky brought Liadoff's "From the Apocalypse" to hearing here. In that time the music, which is highly derivative in its origins, with Liszt and Wagner as its chief sources of inspiration, and already dated over a decade ago, is now so faded that not even the devotion of Mr. Koussevitzky and his great orchestra could impart even that spurious vitality to its vacuous pages, which is occasionally possible with poor music, if the interpretation is first rate.

Moussorgsky's "Khovantchina" prelude is, however, a creation of enduring worth and an impressively, autochthonous bit of tonal painting. It was set forth with ravishing effect; the hushed pianissimo with which the final measures were disclosed will linger long in the memory.

Unlike the product of his compatriot, Liadoff, Prokofieff's Scythian suite, which had not been played here since Mr. Koussevitzky directed it seven years ago, is the composition of an original mind, and has consequently lost none of its pristine impact. In the four sections, "The Adoration of Veles" and "Ala," "The Enemy of God" and the "Dance of the Black Spirits," "Night" and "The Glorious Departure of Lolli and the Procession of the Sun," Prokofieff has penned music which often kindles the imagination and stirs the senses. All four episodes are not equally compelling, but one feels at all times the touch of a genuine creative gift. The performance was one of surpassing virtuosity and at the close Mr. Koussevitzky and his musicians were greeted with thunderous applause mingled with prolonged cheers.

WATERBURY, CONN.
DEMOCRAT

MAR [illegible] 1937

MUSICAL SHRINE PLANS PROGRESS

Tanglewood, Mass. Chosen By Trustees of Berkshire Festival

New York.—Trustees of the Berkshire Symphonic Festival Inc., meeting with the president, Miss Gertrude Robinson Smith at her home in New York city today, enthusiastically endorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the Festival because of the outstanding success of the concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great Festival center.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, which was also the case for the 12 foot hedge, extending 1200 feet along the front of the grounds. The latter is much older.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music, though he did not follow this as a career. He conducted the first performance of "Lohengrin" in Boston, which he did in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, for which the trustees planned today to raise the necessary funds. Miss Robinson Smith reported several gifts of $1,000 each for the building fund.

NEW YORK, N. Y.
SUN

MAR 1 3 1937

Old Berkshire Estate to Be Home Of Music Festival

Tanglewood Is Donated to Boston Orchestra by Tappan Family.

Special Dispatch to THE SUN.

LENOX, Mass., March 13.—Tanglewood on the north shore of Mahkeenac Lake, midway between Lenox and Stockbridge, which is to be the permanent home of the Berkshire Symphonic Festival and the summer headquarters of the Boston Symphony Orchestra, is rich in history and tradition.

The property was so named because of its association with Nathaniel Hawthorne, who from 1851 to 1853 lived in a little red cottage that was burned on June 22, 1890. There he wrote the delightful children's stories, known as "Tanglewood Tales," "The Wonder Book," and collected the material for "The House of Seven Gables." The country road where he lived is known as Hawthorne avenue. Its double rows of giant trees are known as the Hawthorne Pines.

The 210-acre estate is the gift to the Boston Symphony orchestra of Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline. Last summer for the first time in eighty-eight years Tanglewood was not occupied by members of the Tappan family.

In 1849 Miss Tappan's father, William Aspinwall Tappan, Boston banker and merchant, bought several farms and incorporated them into an estate, now the oldest in Berkshire with the exception of Highwood, the adjoining William Norton Bullard place.

Typical of Civil War Days.

Typical of the Civil War period with many valleys and ridges the house was completed in 1865. The ornate formal garden is surrounded by a California privet hedge interspersed with hemlock. The garden has two richly decorated fountains.

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Ancient Pines on Estate.

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BINGHAMTON, N. Y.
PRESS

MAR 1 5 1937

ORCHESTRA LEADER MODEST

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INFORMATION OBSCURED

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BROOKLYN, N. Y.
EAGLE
MAR 13 1937

Music of the Day

By B. H. HAGGIN

Boston Symphony Plays at Academy of Music—'La Boheme' Heard at Metropolitan—'Die Meistersinger' Repeated

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, played at the Academy of Music last night. The concert began with Beethoven's extraordinarily concise and dynamic Overture to Goethe's "Egmont," which is a favorite of Mr. Koussevitzky, and which he conducts with impressive effect. Last night's performance was up to its usual high level in all respects except one: for some reason—possibly the acoustic effect of the new stage set—the orchestra sounded dry.

There was more of its usual luminous quality of tone, in addition to other virtuoso qualities of performance, in Beethoven's Fourth Symphony, which followed the overture. But my feeling about Mr. Koussevitzky's conception of the symphony was the same as it had been at Thursday evening's performance in Carnegie Hall. Music of any consequence is not a mere spinning of notes but a product of human imagination and feeling. A conductor brings to bear on these his own imagination and feeling—but so does the listener—and conductor and listener may not agree. Mr. Koussevitzky once defined the task of the conductor as that of bending not only the orchestra but the listener to his own way of thinking and feeling about a piece of music. On Thursday evening he succeeded in winning Mr. Downes' agreement to his way of thinking and feeling about Beethoven's Fourth Symphony, but not mine—and not, I discovered in last night's Post, Mr. Chotzinoff's. It was interesting to find Mr. Chotzinoff's disagreement concerned with the same matters as my own. He found Mr. Koussevitzky's tempo in the slow movement too fast, his tempo in the scherzo movement too slow; and like myself Mr. Chotzinoff was concerned not with the tempos in and for themselves, but with the tempos for the way they affected the music. These two movements, in the tempos in which Mr. Koussevitzky took him, did not have the character, the significance wsich they have when taken at the pace indicated by the terms Beethoven uses—Adagio (slow) in the one case, Allegro vivace (quick and lively, or very quick, or very lively) in the other.

The performance gave much pleasure to the large audience—and Mr. Koussevitzky had the orchestra rise in acknowledgement of the applause. The concert ended with Rimsky-Korsakov's "Scheherazade."

The Metropolitan's Puccini reper-

NEW YORK, N. Y.
AMERICAN
MAR 13 1937

Berg Concerto Played First Time by Bostonians

By WINTHROP SARGEANT.

(Reprinted from Yesterday's late Edition.)

True to his reputation for introducing important and controvesial works, Serge Koussevitzky gave New York its first hearing last night of the much discussed Violin Concerto of Alban Berg at the Carnegie Hall concert of the Boston Symphony Orchestra. The work represents the final effort of the famous Austrian modernist who died a little more than a year ago in his native Vienna. It is said to have been inspired by the composer's sadness at the death of a young friend, Manon Gropius, who was the daughter of the widow of Gustav Mahler.

Berg's concerto already has caused a great deal of controversy, not to mention considerable splitting of hairs, between the English critic, Ernest Newman, and the Viennese musicologist, Willi Reich. It was Newman's contention that the composition represented a departure of its composer from the more extreme methods of his teacher, Schoenberg, and that had Berg lived longer he might have repudiated modernism for more romantic paths.

Music like Berg's always invites the sort of highly technical comment that is out of place in a daily newspaper. Suffice it to say that if there is any difference between the concerto and Berg's previous work in point of technique, it is hardly a difference worth arguing about.

The concerto, like the rest of his output, is the highly complicated expression of a deeply sincere and somewhat morbid musical mind. In it is to be found again the peculiar sensitiveness to macabre moods, and the remarkable command of instrumentation that were Berg's main characteristics as a composer. And here, as in his other works, one feels that a great deal of the composer's message remains uncommunicated because of the enormously involved language it is expressed in.

The soloist in the concerto was Louis Krasner, a violinist whose suggestions were in some degree responsible for the writing of the work. Mr. Krasner gave what appeared to be a faithful and technically accurate account of his part, and the orchestra provided a delineation that was as lucid as possible.

The concerto was preceded by Beethoven's Fourth Symphony in one of those readings for which the Bostonians have to be heard to be appreciated. It has been a long time since New Yorker's have been privileged to hear this particular symphony done with such immaculate clarity of detail, such perfect balance and such transparent qualities of tone.

The final number of a notably well-balanced program was Richard Strauss' monumental tone poem, "Thus Spake Zarathustra."

NEW YORK, N. Y.
TIMES
MAR 14 1937

RECENT RE

By COMPTON PAKENHAM

out.

* * *

The Rakoczy March responsible for Berlioz placing his version of "Faust" in Hungary has done yeoman service on records. For the dubious honor of being the most used filler in the catalogues it competes only with bits from Beethoven's "Ruins of Athens." It is of convenient length and, moreover, its seemingly endless peroration has been found susceptible to manipulation. Koussevitzky uses it this month, together with the minuet of the Will-o'-the-Wisps and the presto and waltz, and his performance has the virtue of sounding as though it was played for its own values, not because it was needed to go on the back of something else.

The three selections are admirably suited to the Boston Symphony as a well-drilled orchestra with a clear-cut attack and capable of excessive gusto. Recording conditions in Boston seem to have undergone alterations. There is an entire absence of echo here and the accent is definitely toward the higher strings. On the fourth side the larghetto from Handel's twelfth concerto grosso, beautifully rendered though it is, seems a trifle out of place.

PITTSFIELD, MASS
EAGLE
MAR 13 1937

Dr. Koussevitzky Coming To Tanglewood

Conductor of Orchestra Will Spend Week-End in Berkshire

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitzky and George E. Judd, manager, will spend the week-end in the Berkshires. The purpose is to visit Tanglewood, the 210-acre estate between Lenox and Stockbridge, given by Mrs. Gorham Brooks as a permanent home for the Berkshire Symphonic Festival.

Dr. Koussevitzky, Mr. Judd and trustees of the orchestra will meet with officers of the Berkshire Symphonic Festival at the home of the [illegible] Gertrude R[illegible] [illegible] Dr. [illegible]

NEW YORK MIRROR
MAR 14 1937

Music

By JULIAN SEAMAN

BOSTON SYMPHONY Orchestra, Dr. Koussevitzky conducting, Carnegie Hall yesterday afternoon.

THE PROGRAM.

Symphonic Picture—"From the Apocalypse" (Opus 66) .... Liadoff
Prelude to "Khovantchina" .... Moussorgsky
Scythian Suite—"Ala and Lolli" (Opus 20) .... Prokofieff
Symphony No. 6 in B minor ("Pathetique") .... Tchaikowsky

The first part of an all-Russian program, devised by Dr. Koussevitzky for a matinee audience yesterday, ended amid boos, hisses and cheers, as the astringent climax of the Prokofieff suite burst upon ears more familiar with the bland splendors of older masters.

It is comforting to realize that the musical public still rises to the bait so cleverly provided in the dry mockeries of Prokofieff. But the tempest yesterday seemed a bit belated. There should be nothing in Prokofieff at this date to astonish [illegible] the average listener. [illegible] Apocalypse" is less [illegible] gnerian, and rather [illegible] though Dr. Kous- [illegible] studied and care- [illegible] the prelude to [illegible] forth in as [illegible] a version [illegible] years. I [illegible] ue."

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 14 1937

Koussevitzky Concert Offers Russian Music

Boston Symphony Revives Liadoff Number After 12 Years at Carnegie Hall

By Jerome D. Bohm

Music exclusively by Russian composers occupied the attention of the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, in the eighth concert of its season in Carnegie Hall yesterday afternoon. The program began with Liadoff's symphonic picture, "From the Apocalypse," Op. 66, and continued with the prelude to "Khovantchia" of Moussorgsky and the Scythian suite, "Ala and Lolli," Op. 20 of Prokofieff. After the intermission, Tchaikovsky's sixth "Pathetique" symphony was performed.

Twelve years have elapsed since Mr. Koussevitzky brought Liadoff's "From the Apocalypse" to hearing here. In that time the music, which is highly derivative in its origins, with Liszt and Wagner as its chief sources of inspiration, and already dated over a decade ago, is now so faded that not even the devotion of Mr. Koussevitzky and his great orchestra could impart even that spurious vitality to its vacuous pages, which is occasionally possible with poor music, if the interpretation is first rate.

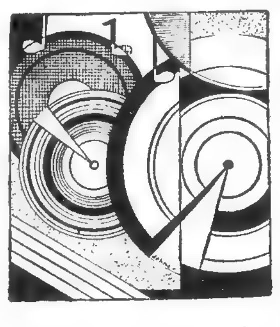
Moussorgsky's "Khovantchina" prelude is, however, a creation of enduring worth and an impressively, autochthonous bit of tonal painting. It was set forth with ravishing effect; the hushed pianissimo with which the final measures were disclosed will linger long in the memory.

Unlike the product of his compatriot, Liadoff, Prokofieff's Scythian suite, which had not been played here since Mr. Koussevitzky directed it seven years ago, is the composition of an original mind, and has consequently lost none of its pristine impact. In the four sections, "The Adoration of Veles" and "Ala," "The Enemy of God" and the "Dance of the Black Spirits," "Night" and "The Glorious Departure of Lolli and the Procession of the Sun," Prokofieff has penned music which often kindles the imagination and stirs the senses. All four episodes are not equally compelling, but one feels at all times the touch of a genuine creative gift. The performance was one of surpassing virtuosity and at the close Mr. Koussevitzky and his musicians were greeted with thunderous applause mingled with prolonged cheers.

NEW YORKER
NEW YORK, N. Y.
MAR 13 1937

CONCERT RECORDS

Symphonies and Operas



LEOPOLD STOKOWSKI and The Philadelphia Orchestra seem to be re-recording many of their early albums. This month, it's Victor M-22 that's being replaced. M-22 was a famous recording of the Franck symphony, but its successor, Victor M-300, is an even better performance, musically; the reproduction itself is one of the best jobs now available.

There's a new version of Beethoven's "Eroica" symphony, the conductor being Felix Weingartner, the orchestra the Vienna Philharmonic, and the maker Columbia. The album is No. 285. Dr. Weingartner's "Eroica" is the most satisfactory recording that I've heard of this symphony. If there's such a thing as a definitive disc version of the music, this is it.

Tchaikovsky has two recent additions to his library. One is his fourth symphony, in a magnificent performance by Mr. Koussevitzky and the Boston Symphony (Victor album M-327). There's one large cut in the symphony, but most customers probably won't mind that. The "Pathetic" symphony has an unusual interpretation in Columbia album 277—a presentation which treats the sometimes gloomy work to an unwonted brightness and crispness. It's unorthodox, of course, and yet it's a pleasant switch from the sogginess that usually gets into the "Pathetic." Philippe Gaubert is the conductor who thought up this notion, and the Paris Conservatory Orchestra plays efficiently.

WATERBURY, CONN.
DEMOCRAT
MAR 13 1937

MUSICAL SHRINE PLANS PROGRESS

Tanglewood, Mass. Chosen By Trustees of Berkshire Festival

New York,—Trustees of the Berkshire Symphonic Festival Inc., meeting with the president, Miss Gertrude Robinson Smith at her home in New York city today, enthusiastically endorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the Festival because of the outstanding success of the concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great Festival center.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, which was also the case for the 12 foot hedge, extending 1200 feet along the front of the grounds. The latter is much older.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music, though he did not follow this as a career. He conducted the first performance of "Lohengrin" in Boston, which he did in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, for which the trustees planned today to raise the necessary funds. Miss Robinson Smith reported several gifts of $1,000 each for the building fund.

NEW YORK, N. Y.
SUN
MAR 13 1937

Old Berkshire Estate to Be Home Of Music Festival

Tanglewood Is Donated to Boston Orchestra by Tappan Family.

Special Dispatch to THE SUN.

LENOX, Mass., March 13.—Tanglewood on the north shore of Mahkeenac Lake, midway between Lenox and Stockbridge, which is to be the permanent home of the Berkshire Symphonic Festival and the summer headquarters of the Boston Symphony Orchestra, is rich in history and tradition.

The property was so named because of its association with Nathaniel Hawthorne, who from 1851 to 1853 lived in a little red cottage that was burned on June 22, 1890. There he wrote the delightful children's stories, known as "Tanglewood Tales," "The Wonder Book," and collected the material for "The House of Seven Gables." The country road where he lived is known as Hawthorne avenue. Its double rows of giant trees are known as the Hawthorne Pines.

The 210-acre estate is the gift to the Boston Symphony orchestra of Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline. Last summer for the first time in eighty-eight years Tanglewood was not occupied by members of the Tappan family.

In 1849 Miss Tappan's father, William Aspinwall Tappan, Boston banker and merchant, bought several farms and incorporated them into an estate, now the oldest in Berkshire with the exception of Highwood, the adjoining William Norton Bullard place.

Typical of Civil War Days.

Typical of the Civil War period with many valleys and ridges the house was completed in 1865. The ornate formal garden is surrounded by a California privet hedge interspersed with hemlock. The garden has two richly decorated fountains.

The former tennis court at the further end from the house is now a rose garden. Entrance is through a concrete arch and ornamental iron gate, which came from a garden in Florence, Italy. From the garden and house surrounded by a large area of finely kept lawn is a view across the lake to Monument mountain and other peaks of the Southern Berkshires.

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Mr. and Mrs. Dixey's son, Arthur Sturgis Dixey, died while in the American diplomatic service at Seoul, Korea. He was keenly interested in gymkhana games that were introduced to Lenox in 1905 by Sir Mortimer Durand, who was at that time British ambassador at Washington. Various gymkhana tournaments were held at Tanglewood.

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BINGHAMTON, N. Y.
PRESS
MAR 15 1937

ORCHESTRA LEADER MODEST

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NEW YORK, N. Y.
TIMES
MAR 14 1937

BOSTONIANS PLAY PROKOFIEFF SUITE

Koussevitzky Conducts Work, Still a Provocative One, at Carnegie Hall

CHEERS AND JEERS MINGLE

All-Russian Program Includes Tchaikovsky, Mussorgsky and Liadoff Symphonies

By OLIN DOWNES

Although Prokofieff's "Scythian Suite" had been heard a number of times in this city previous to its performance by Dr. Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, and although the piece is vintage of 1914, it nevertheless provoked a rather amusing demonstration. A derisive cry, in a feminine voice, of "Oh, oh," after the last measure was followed by cheers from the other camp and by prolonged applause from the majority in the audience.

Mr. Prokofieff, for these considerable years a bad boy of modern music, may thus congratulate himself that he is emphatically in the running, before the public and the press. His comparatively early score has not lost the power to stir up dissension which it emphatically possessed twenty-odd years ago.

The performance of this music was simply another tribute in the form of inescapable evidence to the remarkable finish and brilliancy of the orchestra and the authority of the conductor who has made it what it is today. The music retains much of its bite, if it is no longer as amazing to those acquainted with its details as it was in an earlier day.

Still Provokes Sensation

In spite of the phenomenal advances, or, as some would say, the phenomenal harmonic license that composers permit themselves today, this "Scythian Suite" still provokes a sensation. How long it will endure as a work of art sufficient unto itself, or whether it will appear to the next generation as a very interesting and talented exhibition of a certain phase of modern composition remains to be seen.

But Mr. Prokofieff's banner of those days, "toujours de l'audace," has not been lowered, and is not lowered an inch in this score. He composes therein with prodigious audacity, brilliancy and self-confidence.

The program, consisting entirely of Russian music, began with the "symphonic picture," "From the Apocalypse," by Liadoff, continued with Mussorgsky's prelude to "Khovantchina," and ended with Tchaikovsky's "Symphonie pathetique."

This latter performance impressed one as somewhat fused in detail and a little mannered, as though the piece had been played so often by the same conductor and band—as indeed it has—that leader and men were a trifle satiated with it, and had, therefore, altered a traditional detail here and there in order to afford themselves a little variety of experience.

Worthy of Its Title

The same time could have been devoted to less familiar music, and not all people in a symphonic-minded audience are afraid of novelty, or at least reasonable variety.

There are, on the other hand, certain justifications for another hearing of the work. The symphony remains astonishingly expressive and original. And it shows, incontrovertibly and tragically, that Tschaikovsky, when he died at the age of 53, was just entering his great period as a symphonist.

The "Pathetique" is one of the few works in which a composer really did something quite new and yet worthy of the title "symphonic" in the treatment of the form. There are no parallels, in form or content, in other symphonies, to the five-four second movement, the nightmarish march-scherzo, the threnody which makes the finale. It remains immortal and searing music.

NEW YORK, N. Y.
NEW YORK JOURNAL
MAR 15 1937

Charles A. Ellis.

BOSTON, March 15 (By International News Service).—Teacher and advisor of Paderewski, Melba and Rachmaninoff, Charles A. Ellis, 81, who created the first Boston Symphony Orchestra in 1881, was dead today. Funeral services were scheduled tomorrow afternoon at Forest Hills Chapel.

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INDIANAPOLIS, IND.
STAR
MAR 14 1937

American Music Festival Possible

Dr. Koussevitzky to Bring Artistic Tone of Salzburg.

NEW YORK, March 13.—(AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "The American Salzburg," or the "Bayreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Dr. Koussevitzky, while preparing himself for the ordeal of introducing the late Alban Berg's somewhat wierd violin concerto to New York, "that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakenly conceived."

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

Gift of Estate.

One is Mrs. Gorham Brooks's gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston Symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music have grown up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the sort of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form, some of the more significant operas."

Apace With Interest.

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5,000. The full personnel of the orchestra will be used again this summer.

An effort to make the festival fit the "interests and desires" of American music lovers will be made, and even that is not quite all the story.

The festival will be, says Dr. Koussevitzky, "quite free from all commercial aspects."

This is a direct answer to certain European festivals, where artistic considerations have been submerged, or at any rate seriously threatened, by eagerness for tourist money.

Dr. Koussevitzky means you won't need a Tyrolean costume for the Berkshire festival next summer.

KOUSSEVEITSKY ABSTAINS.

When the Boston Symphony Orchestra presented a symphony by the Soviet composer Yuri Shapurin not long ago Serge Kousseveitsky turned over the baton to Richard Burgin, the assistant conductor, just as he did last year when Dmitri Shostakovich's was played. Announcement from the management denied that Kousseveitsky's absence had political significance.

HOUSTON, TEX.
CHRONICLE
MAR 14 1937

U. S. MUSIC FESTIVAL IS NEAR GOAL

Dr. Koussevitzky's Dream For High Artistic Quality Being Realized, Due to Gift of Estate.

BY JOHN SELBY.
By Associated Press.

New York, March 13.—One of Dr. Serge Koussevitzky's most cherished dreams, an American

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RICHMOND, VA.
TIMES DISPATCH
MAR 14 1937

American Festival Planned

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HOUSTON, TEX.
POST
MAR 14 1937

Dream of U. S. Music Festival Becomes Real

By JOHN SELBY.

NEW YORK, March 13.—(AP)—One of Dr. Serge Koussevitzky' most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

(ETC. like above

CINCINNATI, O.
ENQUIRER
MAR 14 1937

Brain Truster

Added To Metropolitan Staff For Spring Series Of Opera—Lee Pattison Reserves Comment On Season—Believes In Dramatic Ideas.

BY JOHN SELBY.

New York—(AP).

THE operatic New Deal has brought a brain-truster to the Metropolitan.

The recruit is Lee Pattison, who will have active charge of the Metropolitan's spring season, acting sometimes independently, sometimes as Edward Johnson's right-hand man.

Mr. Pattison began his New York work only this week, and is a little chary of making broad pronouncements, though not at all diffident about indicating possible trends. For example, he hopes in time to produce some operas according to an idea, instead of merely assembling them.

"That is," he explains, "Mr. Johnson and I feel that in staging a work we should have at the beginning a clearly defined objective. I for one do not frown on entertainment, and perhaps in one production that might be the idea.

"Then we should, having determined on the idea of entertainment, analyze the work and plot the production with that idea in view. We should not merely worm around in the storehouse, find a few sets and a few props that would 'do,' have a few rehearsals, and call it a day.

"We both know perfectly well what the problems of running an organization of this sort are. Compromises are necessary, of course. But I feel, and so I am sure does Mr. Johnson, that if we're ever to make opera a living thing, we've got to design productions, from the ground up, to fit a sound idea."

Mr. Pattison does not expect, with so late a start, to be able to do over everything this spring. He would like to present Rabaud's "Marouf," for example, and perhaps even Strauss's "The Queen's Lace Handkerchief." But he does not want to do either unless an integrated and intelligent production can be had. Better to concentrate on polishing up the good old jobs.

Eventually, Mr. Pattison hopes to broaden the repertory considerably. "There are so many unfamiliar works which I have proved have a public," he suggests. "I think we could do a Haendel opera or two, and I am certain that Mozart has a place in the repertory. There are others."

Mr. Pattison means he has proved that a public exists for unhackneyed programs in his term as director of the New York Division of the Federal Music project. Up to the moment of his resignation in order to join the Metropolitan staff, he maintained that the music project programs should not be duplicates of ordinary concert programs, but should offer things one could not hear elsewhere.

His now famous series of Bach concerts at the new School for Social Research is one of a dozen examples of the idea. Some of his operatic ideas came from the Federal Music project, too. "The Princess On the Pea" was done from the ground up to suit an idea—and it was a great success.

Some of the ideas came from Mr. Pattison's years of touring in concert. With Guy Maier, he began the vogue for two-piano programs, and until the team dissolved, it was pretty generally regarded as the best in existence.

Incidentally, says Mr. Pattison, grinning youthfully under prematurely graying hair, the team is done for. "Too busy doing other things," he declares.

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But it will not be "the American Salzburg," or the "Bayreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Dr. Koussevitzky, while preparing himself for the ordeal of introducing the late Alan Berg's somewhat weird violin concerto to New York, "that the comparisons between this festival and other Musical Festivals in Europe or elswhere are mistakenly conceived."

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorham Brooks's gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston Symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music have grown up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form, some of the more significant operas."

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5,000. The full personnel of the orchestra will be used again this summer.

An effort to make the festival fit the "interests and desires" of American music lovers will be made, and even that is not quite all the story.

The festival will be, says Dr. Koussevitzky, "quite free from all commercial aspects."

This is a direct answer to certain European festivals, where artistic considerations have been submerged, or at any rate seriously threatened, by eagerness for tourist money.

Dr. Koussevitzky means you won't need a Tyrolean costume for the Berkshire Festival next summer.

TAMPA, FLA.
TRIBUNE
MAR 14 1937

Conductor Plans To Stage American Music Festival

By JOHN SELBY.

NEW YORK, March 13.—(Associated Press.)—One of Dr. Serge Koussevitzky's most cherished dreams, an

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ATLANTIC CITY, N. J.
PRESS
1937

The Music Box

Plans for an American Musical Festival; High School Glee Club Prepares for Annual Concert Next Saturday Night; Events in Philadelphia and New York

One of Dr. Serge Koussevitzky's most cherished dreams, an American musical festival of genuine artistic quality, is becoming concrete.

3

NEW YORK, N. Y.
SUN
MAR 1 5 1937

Boston Symphony Concert At Carnegie Hall

So rarely is music of any kind received with other than polite applause in Carnegie Hall that the repeated "boos" which followed a brilliant performance of Prokofieff's "Scythian Suite" both startled and amused the large audience which attended the Boston Symphony concert on Saturday afternoon. Though the voice of the elderly woman who thus expressed her disapproval of things Scythian and Prokofieffian was speedily overwhelmed by the volume of enthusiastic plaudits, something had been added to the animation of the proceedings. Serge Koussevitzky had conducted the work here several times in the past, but its particular brand of savagery had never won such whole-hearted recognition, even from a minority of one. The score, as the incident would seem to prove, holds up well. But in view of the world's tardy recognition of genius, perhaps a general hissing is too much for a once, audacious composer to hope for in his lifetime.

If Mr. Koussevitzky was surprised or even aware of the one-woman disturbance, he gave no sign, but took his bows as genially as he did after each of the other compositions of an all-Russian list. In the beginning was a symphonic picture by Liadov with the awe-inspiring title, "From the Apocalypse," the score of which is dedicated to Alexander Siloti. The musical vision back of its fluent writing was scarcely an apocalyptic one. The "seven thunders" borrowed from Scripture were hardly in a class with the harmonic doings of Prokofieff's Scythians. Mr. Koussevitzky gave to the performance of this work the same fervor that he brought to Tschaikowsky's "Pathetic" symphony later in the afternoon, but it must be conceded that the latter made much the more memorable effect. For beauty of playing, however, the palm must go to the orchestra's performance of the "Dawn Over Moscow" prelude to Moussorgsky's "Khovantshina," which was tone painting of a superlative order.

NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 1 5 1937

'Scythian' Suite Played by Boston Symphony.

An all-but-unanimous demonstration of approval followed the playing of Prokofieff's barbaric "Scythian" suite, "Ala and Lolli," by the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. The one dissenting voice was that of an irrepressible little woman in the rear of the orchestra. She uttered a long hiss and then a boo that dragged out like the hoot of an owl. Those around clapped even harder to drown her out.

The suite has been before the American public almost twenty years now, and yesterday Mr. Koussevitzky and his men gave it all the driving energy and overwhelming impact it deserved. In the second section the conductor made the orchestra fairly rock with the elephantine dance of pagan monsters.

Prokofieff was third of four composers on an all Russian program. First came Liadoff with the symphonic picture, "From the Apocalypse," with its persistent reminders of Siegfried's "Rhine Journey," and then Moussorgsky's "Khovanstchina" prelude. Both earned sonorous readings, the prelude fading off in a sustained pianissimo that hung threadlike on the verge of silence.

Last came Tschaikowsky with the "Pathetic" symphony. A performance remarkable for euphony suffered in places from a lack of incisive contrasts, as in the announcement of the second subject of the first movement. L. B.

NORWICH, CONN.
BULLETIN
MAR 1 5 1937

MANAGER OF FAMOUS OPERA STARS DIES

BOSTON, March 14.— (AP) — Charles A. Ellis, 81, manager of famous opera stars and the first manager of the Boston Symphony orchestra, died today at a local (Ritz-Carlton) hotel.

Ellis had been a prominent figure in Boston music circles since he brought together 75 musicians from New York and Boston to form the Boston Symphony in 1881.

Among the opera stars he managed for a time were Ignace Paderewski, Geraldine Farrar, Fritz Kreisler and Rachmaninoff. Only last week Miss Farrar visited Ellis and sang for him in his hotel room.

NEW YORK, N. Y.
SUN
MAR 1 5 1937

Philharmonic Presents All-Russian Program

For its concert in Carnegie Hall yesterday afternoon the Philharmonic-Symphony offered an all-Russian program, the second to be heard there in as many days. Rather remarkably, it duplicated none of the previous day's music of the Boston orchestra; for to the sixth symphony of Miaskowsky, heard earlier in the week, Artur Rodzinski added Moussorgsky's "Night on Bald Mountain" and the Tschaikowsky violin concerto.

The day's soloist was Mishel Piastro, concert master of the orchestra, who made his appearance from the wings, however, not from the first desk of the string section. As both a Russian and a disciple of Leopold Auer (for whom the concerto was written) it was to be surmised that Mr. Piastro's performance would be both idiomatic and authoritative. It was, indeed, marked by occasional moments of unusually facile execution, though the playing was not invariably accurate in pitch or suave in tone. Mr. Piastro's conception of the work was a vigorous one, but it was not impressively poetic or expressive. He enjoyed a considerable success with the audience. Mr. Rodzinski and the orchestra offered an excellent reading of the Moussorgsky tone-poem, with a particularly fine adjustment of tone and pace for the subdued concluding pages.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 1 5 1937

Koussevitsky in Berkshires

Boston Orchestra Conductor Confers With Symphonic Festival Officers

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., March 14.—Dr. and Mrs. Serge Koussevitsky are with Miss Gertrude Robinson Smith at Stockbridge, where a conference of trustees of the Boston Symphony Orchestra, of which Dr. Koussevitsky is conductor, and Berkshire Symphonic Festival officers was held this afternoon.

Dr. and Mrs. C. A. Brooks-Cunningham, of London and New York, who were at Berkshire Inn, Great Barrington, have bought a seventy-five-acre farm in Monument Valley as a summer home.

At Olde Egremont Tavern, South Egremont, are Mrs. Carr V. Van Anda, of New York, and Mr. and Mrs. Theodore N. Ripson, of Hempstead, L. I.

NEW YORK, N. Y.
TIMES
MAR 1 5 1937

THE BERKSHIRE HILLS

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, had as week-end guests Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitzky.

Dr. and Mrs. C. A. Brooke Cunningham of London and New York, who are at the Berkshire Inn, Great Barrington, have bought a farm in Monument Valley and are building a Summer home there.

Mrs. Frederick S. Delafield of the Lenox colony is visiting Mr. and Mrs. John E. P. Morgan at Rye, N. Y.

Mrs. Carr V. Van Anda of New York and Mr. and Mrs. Theodore N. Ripson of Hempstead, L. I., are at Olde Egremont Tavern, South Egremont.

Mrs. Philip Weston of Pittsfield has departed for Pasadena to visit her sister-in-law, Mrs. John MacWilliams.

WILLIMANTIC, CONN.
CHRONICLE
MAR 1 5 1937

PEOPLE AND EVENTS

Boston, March 15—Funeral services for Charles Adams Ellis, 82, manager of the famed Boston Symphony Orchestra for 33 years prior to his retirement in 1918, will be held tomorrow. Adams, friend and former manager of Geraldine Farrar, Fritz Kreisler, Nellie Melba, Sergei Rachmaninoff and Walter Damrosch, died yesterday at a hotel here.

NEW ORLEANS, LA.
TIMES-PICAYUNE
MAR 1 5 1937

MANAGER OF OPERA STARS EXPIRES AT 81

(By The Associated Press)

Boston, March 14.—Charles A. Ellis, 81 years old, manager of famous

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PITTSFIELD, MASS
EAGLE
MAR 1 5 1937

KOUSSEVITZKY DELIGHTED WITH TANGLEWOOD AS SITE FOR BERKSHIRE FESTIVAL

"Festivals of Music Grow Up," Says Conductor of Boston Symphony—Orchestra Board Members and Executive Committee Inspect Various Locations for Building

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitzky and George J. Judd, the manager, returned to Boston this noon after another visit to Tanglewood with members of the orchestra board of trustees and the executive committee of the Berkshire Symphonic Festival. Tanglewood is the former Tappen estate between Lenox and Stockbridge.

They spent yesterday afternoon and this morning studying possible sites for the building to be erected for the concerts. There are several sites under consideration, including a gentle slope near the formal garden, immediately north of the house, another one in about the center of the 210-acre estate near the east line of the property and even another on the slope toward Stockbridge Bowl.

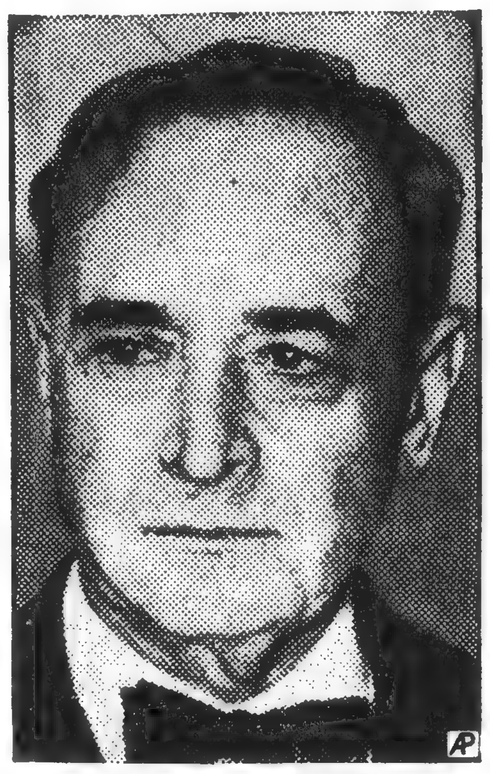
It was Dr. Koussevitzky's first intimate view of the estate given to trustees of the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappen.

Unfolds Some of Plans

Standing on an elevation commanding the panorama to the south, Dr. Koussevitzky gazed today in ecstasy at his surrounding. He could scarcely contain himself as he unfolded some of his plans.

"Wonderful," he exclaimed, as his arms swept out to embrace the vista. "We make beautiful music here."

"Festivals of music grow up," he said, "for various purposes and on a scale commensurate with their surroundings. The success of the Festival last summer was evidence enough that the need had come for music of the finest sort in the heart of the Berkshires, in the summer time. While symphonic music will be largely the basis of the Festival, we may look forward within a year or two to the presentation of other forms of music with the orchestra.



SERGE KOUSSEVITZKY
". . . Wonderful. We make beautiful music here."

No Commercial Aspects

"An effort will be made to make the Festival fit the interests and desires of American music lovers. The Festival will be free from all commercial aspects."

This last remark of the conductor was a direct answer applying to certain European festivals where artistic considerations have been submerged or threatened by eagerness for tourist money.

As one member of the Boston board interpreted it:

"You won't need a Tyrolean costume to come to the Festival."

LEWISTON, ME.
SUN
MAR 1 5 1937

CHARLES A. ELLIS DIES IN BOSTON

Boston, March 14-AP-Charles A. Ellis, 81, manager of famous opera

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BIRMINGHAM, ALA.
AGE HERALD
MAR 1 5 1937

MUSIC LEADER DIES

BOSTON, March 14—(AP)—Charles A. Ellis, 81, manager of famous opera

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BANGOR, ME.
NEWS
MAR 1 5 1937

CHARLES A. ELLIS BOSTON SYMPHONY ORGANIZER DEAD

BOSTON, March 14 — (AP) — Charles A. Ellis, 81, manager of

PROVIDENCE, R. I.
JOURNAL
MAR 1 5 1937

CHARLES A. ELLIS

Boston, Marih 14.—(AP)—Charles A. Ellis, 81, manager of famous opera stars and the first manager of the

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NASHUA, N. H.
TELEGRAPH
MAR 1 5 1937

BOSTON, March 15 (AP)—Charles A. Ellis, 81, former manager of Ignace Paderewski and Geraldine Farrar, who also served as first manager of the Boston Symphony Orchestra, died in a hotel here yesterday.

MIAMI, FLA.
NEWS
MAR 1 5 1937

BOSTON—Charles A. Ellis, 81, manager of famous opera stars and the first manager of the Boston symphony orchestra.

NEW BEDFORD, MASS.
MERCURY
MAR 1 5 1937

DEATH TAKES FOUNDER OF BOSTON SYMPHONY

BOSTON, March 14 (AP)—Charles A. Ellis, 81, manager of famous opera stars and the first manager of the Boston Symphony Orchestra,

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PHILADELPHIA, PA.
Evening Public Ledger
MAR 1 5 1937

Charles A. Ellis

Manager of Famous Opera Stars Formed Boston Symphony

Boston, March 15.—(AP)—Charles A. Ellis, 81, manager of famous opera stars and the first manager

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BARRE, VT.
TIMES
MAR 1 5 1937

Boston.—Charles A. Ellis, 81, former manager of Ignace Paderewski and Geraldine Farrar, who also served as

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NEW YORK, N. Y.
TIMES
MAR 1 6 1937

The Late Charles A. Ellis

To the Editor of The New York Times:

In the passing of Charles A. Ellis it seems fitting on behalf of my family and myself that I give voice to public expression of the affection and esteem in which we held this friend.

His services on behalf of the Boston Symphony Orchestra are too well known for extended comment. As artistic guide of such personages of Paderewski, Melba, Kreisler and Rachmaninoff the American public has reason to be grateful for his management of their professional activity.

In his unfailing loyalty to friends and the cause of justice during those unhappy times when Karl Muck was under a cloud he never faltered in his efforts to bring the truth forward despite disapproval that descended upon him in no uncertain manner.

Since early youth I have especial reasons to signal his friendship and encouragement in my own career. His unfaltering loyalty and integrity will be attested as well by a large circle of those who will share this inadequate tribute to a rare character who enjoyed all the virtues. GERALDINE FARRAR.

Ridgefield, Conn., March 15, 1937.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 1 6 1937

Geraldine Farrar Pays Tribute to Charles A. Ellis

Sends Wire to Herald Tribune in Memory of Old Friend

In memory of Charles A. Ellis, manager of the Boston Symphony Orchestra from 1881 to 1918, who died in Boston on Sunday, Geraldine Farrar sent the following telegram yesterday from her home in Ridgefield, Conn., to the music editor of the New York Herald Tribune:

"In the passing of Charles A. Ellis it seems fitting on behalf of my family and myself that I give voice to public expressions of the affection and esteem in which we held this friend. His services on behalf of the Boston Symphony Orchestra are too well known for extended comment. As artistic guide of such personages as Paderewski, Melba, Kreisler and Rachmaninoff, the American public has reason to be grateful for his management of their professional activity. . . .

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"Since early youth I have especial reason to signal his friendship and encouragement in my own career. His unfaltering loyalty and integrity will be attested as well by a large circle of those who will share this inadequate tribute to a rare character that enjoyed all the virtues. GERALDINE FARRAR."

The Boston Symphony, then under the leadership of the noted German conductor, Dr. Karl Muck, was one of the most prominent of the musical institutions affected by events of the war period, beginning in October, 1917, when demands were made that Dr. Muck begin his programs with "The Star-Spangled Banner." This was done, but in March, 1918, five weeks before the close of the season, Dr. Muck was arrested by Federal agents and later interned at Fort Oglethorpe, Georgia, until June, 1919, when he returned to Germany. The charges against him were never officially made public.

HOLYOKE, MASS.
Transcript Telegram
MAR 1 6 1937

Northampton. The performance, sponsored by the Federated Churches of Hampshire County, will include some of the most popular and best Easter music. The concert will be free and open to the public. An offering will be taken, however, to defray the expenses.

Six outstanding programs are listed in the Bushnell concert series of 1937-38. The series opens in November with a concert by the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitsky. The National Symphony will play in December, with Dr. Hans Kindler conducting. The Boston Symphony will return in January. The Cleveland Orchestra follows in February, with Arthur Rodzinski conducting. Later the same month will be heard the Philadelphia Orchestra under the baton of Eugene Ormandy. In March the New York

4

N. ADAMS, MASS.
TRANSCRIPT
MAR 16 1937

DR. KOUSSEVITZKY IN SHORT VISIT

Highly Pleased With Festival's New Home

AT TANGLEWOOD

Boston Symphony Leader's Dream of American Music Festival is Becoming Concrete.

Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, left the Berkshires yesterday afternoon after spending the morning at Tanglewood, given by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappen as a permanent home for the Berkshire Symphonic festival. The 210-acre estate is located between Lenox and Stockbridge.

Also at Tanglewood were members of the orchestra's board of trustees and the executive committee of the Berkshire Symphonic festival, Mrs. Koussevitzky and George E. Judd, manager of the orchestra.

"Wonderful," exclaimed Dr. Koussevitzky as he gazed at the panorama unfolding from the elevation near the residence at Tanglewood. "We will make beautiful music here," he said.

The group inspected the property carefully with a view to choosing the best possible location for the building to house the concerts in August. One site studied is at the eastern end of the property about half way between Hawthorne street, Stockbridge, and West street, Lenox. Another is the land which slopes toward Stockbridge bowl between the south entrance to the estate and the Bullard property. A third location is immediately north of the house, adjacent to the formal garden.

One of Dr. Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "the American Salzburg" or the "Bayreuth of the Berkshires," even though the situation has all the charm of the Old World.

"I should like to make it clear," says Dr. Koussevitzky, "that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakenly conceived."

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Brooks' gift of "Tanglewood" to the Boston Symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music grow up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form, some of the more significant operas."

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5,000. The full personnel of the orchestra will be used again this summer.

In the World of Music

Trans. March 17/37

Koussevitzky Gives Brahms Fourth Symphony

By Redfern Mason

From Grieg to Brahms is a long distance, but from Liszt to Brahms is even farther. But there is virtue in an intermission and the audience at yesterday's Symphony made the aesthetic journey without difficulty.

It was delightful to hear the "wood notes wild" of the First Peer Gynt Suite and the music fell on ears that welcomed it. There is enough naturalism in that morning song to make it grateful to folk who love the magic of daybreak and, at the same time, there is enough craftsmanship in the way in which Grieg knits his tonal fabric to interest the music maker.

Our Symphony men may have their sophisticated moments; but they can appreciate good melody, and the sighing of the strings in that notable piece of realism, "Aase's Death" seemed to prove that, while playing the notes, they do not forget the story which they relate. Whether they believe, like Anitra, that women have no soul, I would hesitate to say; but they certainly believe that the lady has fascination.

Serge Koussevitzky does not condescend to Grieg, as Debussy did when he compared his compositions to "bonbons swathed in ice." He is a Russian, and the Russians are nearer to Mother Earth than are the Parisians. He probably likes Hans Christian Andersen, that Shakespeare of children, and therefore lends himself readily to the peasant wisdom of which "Peer Gynt" illustrates.

But I wonder whether he sympathizes as heartily with the Liszt of the "Faust" music. He gave us the "Gretchen" movement, and the orchestra played it effectively, but, I thought, without enthusiasm. Perhaps they divined the truth that Liszt re-created Gretchen in his own image, and that image is not Goethe's. By his life, which was one amorous adventure after another, Liszt made himself incapable of understanding the sweet womanliness of the maiden whom Goethe makes even Mephistopheles admire in the very moment when he is plotting her ruin.

Liszt's portrait of Gretchen is an oleograph; Goethe painted her with the grand simplicity of a Van Eyck. The score is a fascinating one; but its fascination is that of a sophisticated sentimentalism. No wonder the abbe shunned symphony and gave us "symphonic poems"; his spirit of the man cannot be denied; but it is as a virtuoso that he is a master, not as creator.

The music flowed equably; the audience was manifestly interested; but no enthusiasm was developed.

It was otherwise when we came to the Brahms No. 4, that great symphony in which the mighty Johannes seems to be brooding over his past attempts and his approximations to the ideal which he had set before him. Here both Koussevitzky and the orchestra seemed to be moving in a different atmosphere, an atmosphere of profound distances, crystalline and etherial.

We delighted in that opening movement, over which the spirit of Handel seems to move in spiritual domination. Brahms was deeply religious and here we feel him meditating on the mystery of existence, the why and the wherefore of it all, the whence and the whither.

This is music which keys Koussevitzky up to the best that is in him, and after that glorious Andante and the impassioned clangors of the Passacaglia, we felt that we had communed with the great ones of the earth.

SPRINGFIELD, MASS.
REPUBLICAN
MAR 16 1937

KOUSSEVITZKY PLEASED BY NEW FESTIVAL HOME

Tanglewood Inspected for Possible Sites for Concert Building

Pittsfield, March 15 — Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, left the Berkshires this afternoon after spending the morning at Tanglewood, given by Mrs Gorham Brooks and Miss Mary Aspinwall Tappen as a permanent home for the Berkshire Symphonic festival. The 210-acre estate is located between Lenox and Stockbridge.

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Miss Elizabeth B. Bliss, employed at the trust department of the Agricultural National bank, has accepted the position of executive secretary with the Berkshire Symphonic festival. Miss Bliss will assume her new duties April 1 and will be in charge of the office at Stockbridge. She is a graduate of Vassar college, the daughter of Mr and Mrs Albert L. Bliss of 30 Crofut street. She has been employed at the bank six years.

NEW YORK, N. Y.
NEW YORK JOURNAL
MAR 19 1937

Warner 'Find' On Way Here

Keith Falkner, handsome young English stage and screen player, who has been signed by Warner Bros. will arrive in New York next Monday aboard the Queen Mary en route to Hollywood where he will start work in the near future, possibly in the leading role of "Desert Song."

Falkner, a strapping six-footer, is not only an actor but also a singer, and has appeared in this country as a concert soloist with the Boston Symphony Orchestra.

For the past few months he has been at work in various British moving picture studios, completing contract commitments before sailing for the United States to begin work here under the Warner banner.

NEW YORK, N. Y.
TIMES
MAR 18 1937

$15,000 Left to Miss Farrar

BOSTON, March 17 (AP).—The will of Charles Adams Ellis, first manager of the Boston Symphony Orchestra, who died Sunday, left $15,000 to Geraldine Farrar, opera singer now in retirement at Ridgefield, Conn. Principal beneficiaries are Alice E. Hardy of New York, Sally Hyde of Port Angeles, Wash., and Jane Patterson, Wayland, Mass. To Virginia Barton of New York goes $5,000 and a piano, and to Mary Adams of Oakham, Mass., $5,000.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 18 1937

Ellis Will Filed at Boston

BOSTON, March 17 (AP).—The will of Charles Adams Ellis, first manager of the Boston Symphony Orchestra, who died on March 14, was filed in Suffolk Probate Court today. It left $15,000 to Geraldine Farrar, opera singer, now in retirement at Ridgefield, Conn.

SO. NORWALK, CONN.
SENTINEL
MAR 18 1937

Geraldine Farrar Gets $15,000 Estate

BOSTON, March 18.—The will of Charles Adams Ellis, first man-

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Bach's "Passion" At Symphony Hall On Good Friday

Cambridge Sun

A Good Friday observance giving every promise of most unusual impressiveness although not in the form of a church service will take place at Symphony hall. This will be the presentation of the narrative of the Last Supper and the betrayal, trial and crucifixion of Christ in the form of what has been called "the richest and noblest example of devotional music in existence", namely. John Sebastian Bach's "Passion According to Saint Matthew".

SERGE KOUSSEVITZKY

This extraordinary music, unsurpassed in the more than two centuries since its creation, will be performed by the entire Boston Symphony Orchestra, assisted by the Harvard Glee club, the Radcliffe Choral society and six notable soloists, all under the conductorship of Serge Koussevitzky, for the benefit of the orchestra's Pension Fund. The performance will start at 4:30 o'clock in the afternoon of Good Friday (March 26), and will resume at 8:15 in the evening.

March 18/37

JEANNETTE VREELAND

The singers present the twenty-sixth and twenty-seventh chapters of the Gospel According to St. Matthew, with the addition of lyrical religious reflections by the poet "Picander", and verses from majestic ancient German chorales (precursors of the modern hymn form).

All the narrative and descriptive passages of the Gospel are sung by the tenor soloist (John Priebe), in impersonation of St. Matthew as chronicler of the events set forth. The words of Christ are sung by the baritone soloist (Keith Falkner). To the bass fall the words of the remaining chief characters, such as Peter, Judas, the High Priest, and Pilate. Dialogue of the Disciples is given voice by the male chorus. The women's chorus represents the Angelic Choir, the Believers, or "Daughters of Zion" and joins with the men in the chorales and in mob scenes. Solos will be sung by Jeanette Vreeland, soprano, and Kathryn Meisle, contralto.

Those conversant with the "Matthew Passion", fervently state that its great scenes are without equal for the depth of combined religious, dramatic and musical impression made upon the listener whether believer or unbeliever. Such, for example, are the representation of the Way of the Cross, through the excited populace, with the orchestra mirroring the victim's agonized tread; the Disciples' feverish query, "Lord, is it I? Is it I? Is it I?" when they are told that one shall betray his Master; the horrifying shouts of the mob: "Let him be crucified!" and "Come down, then, from the Cross!" Enthrallingly beautiful and touching impressions are aroused by the mob turned penitent in the double chorus of the Believers. "Around Thy tomb, here sit we weeping, hearts turned to Thee, O Saviour blest; rest Thee softly, softly rest."

Boston Symphony Orchestra

For a conductor with a reputation as a program designer, Dr. Koussevitzky made up a remarkably ill-balanced list for the season's nineteenth pair of concerts (March 19-20). It stood as follows: Haydn, "Surprise" Symphony; Berezowsky, Symphony No. 3; Sibelius, Symphony No. 7, "The Swan of Tuonela" and "Finlandia."

The major position was held by a novelty conspicuously unworthy of the dignity. The climax came immediately after the intermission, and then the program tapered off. It was really unnecessary to play the "Finlandia"; the concert would have been long enough without it. With that out, the "Swan" legend could have opened the second half, and the concert could have closed with the Sibelius symphony.

That would have been an improvement, but nothing could have helped

test that his devotion to Mr. Berezowsky is excessive. The Third Symphony differs little in character or style from the works of its composer previously heard here. It is a compendium of clichés. It was conducted by its composer, although Dr. Koussevitzky led the rest of the program.

There are still people who speak patronizingly of "Papa" Haydn. They are unwise. Haydn was a genius, the author of masterpieces, of which the "Surprise," for all its seeming naïveté, is one. He does not need much help from a conductor. Yesterday he had too much. Instead of allowing the charming melodies, the captivating devices, the firm structure and high spirits of the work to appear in their transparent beauty, Dr. Koussevitzky attempted an "interpretation." Contrasts of tempi and dynamics were exaggerated. Inner voices were too much subordinated. The first movement and the last were taken so fast that the line was blurred—not even the Boston Symphony Orchestra could keep it clear at such a pace. Tension was introduced into measures of simple delight. Gaiety was lighted with emotionalism. There was apparently an effort to make Haydn an Austrian Tchaikovsky. It was not successful.

The very qualities of interpretation which spoiled the Haydn made the Sibelius symphony irresistible. This superb piece of writing, stripped, somberly colorful, closely knit, charged with emotion, came to pulsing life under the conductor's magistral baton. Such a performance was enough—almost—to make one forget what had gone before. The rest of the program was well played, too, but inevitably it was anti-climax.

L. A. S.

LOWELL, MASS.
LEADER
MAR 19 1937

Among the many written tributes to the memory of Charles A. Ellis, first manager of the Boston Symphony orchestra was one from Geraldine Farrar who had made concer tours under his direction. She said that he had done much to help her in her artistic career and she always cherished his friendship. This regard, evidently, was mutual, for now comes the news that in his will Mr. Ellis left $15,000 to the singer. That is a token that will increase her kindly thoughts of the donor.

NEW YORK, N. Y.
AMERICAN
MAR 21 1937

Symphony Concert

The Boston Symphony Orchestra will be heard in an Easter music concert Friday afternoon over the NBC network.

In the World of Music

Alban Berg's Violin Concerto in the Intimacy of Sanders Theater, Cambridge

Trans. Mar 19 '37

By Moses Smith

The performance of Alban Berg's Violin Concerto by the Boston Symphony Orchestra under Serge Koussevitzky, with Louis Krasner as soloist, in Sanders Theater, Cambridge, last evening was the fifth by the same forces within two weeks. The first two American performances were given a couple of weeks ago in Symphony Hall, it will be recalled. On last week's trip the work was played in Northampton and New York.

Not in recent years has Dr. Koussevitzky been so taken with a new work. His enthusiasm plus the understanding, beautiful presentation of the solo part by Mr. Krasner have even begun to prevail over the orchestral musicians themselves, frequently the most antagonistic listeners to new and significant music. For it is a mistake to suppose that because an orchestra presents a first-rate performance of a new work the members necessarily find pleasure in it.

Since the present writer heard neither of the road performances of the Concerto, he cannot compare last night's with them. But certainly this Cambridge presentation attracted and engrossed the attention of the listeners more than either of the other two hereabouts. I do not think it was principally a matter of better playing, although that may have been contributory. It was rather the smaller, more resonant auditorium, where every detail of the score stood revealed as it had not in Symphony Hall.

The smaller size of Sanders Theater was even more effectual in another—if closely related—regard. It promoted an intimacy between the hearers and the performers quite impossible in Symphony Hall, much as Bostonians may take pride in the admirable acoustical properties of that auditorium. Last night we listeners seemed ourselves to be contributing to the performance. The work thus stood revealed in what I am now convinced is its true form, a chamber concerto. There is, it may be remembered, a large supporting orchestra, but it never seems like a large orchestra, even at the moment of the catastrophe in the middle of the second movement.

In this respect, as in others, the Concerto is unique, so far as memory serves: in the particular kind of both lyrical and dramatic ecstasy for which chamber music is regarded as the appropriate medium, which is rarely encountered in symphonic music and never in recent times in a concerto, although the Prokofiev Violin Concerto occasionally has the same quality. The essential ingredient in a concerto—display of the soloist—would seem to preclude this quality. The fact that Berg has been able to capture it without subduing the solo instrument is another indication of the uniqueness of this work.

It would be pointless and even tiresome to rehearse the other reasons leading to my conclusion that the Concerto is a masterpiece of our times, since they have been sufficiently and repeatedly stated in these columns. The fact that the critical brethren of New York arrived at a different conclusion, on first hearing the Concerto there, is probably an example of the truth of the old proverb about tastes. It may with equal justification serve to illustrate another adage dealing with the deceptiveness of first appearances.

Last night's audience listened intently and with evident enjoyment. The applause, if not profuse, was warm. The Concerto was preceded on the program by Mozart's Symphony in A major (K. 201) and followed by Rimsky-Korsakov's "Scheherazade."

Symphony Presents New Composition

Amer Mar 20

By RUTH MARSTERS

Nicolai Berezowsky, conducting the Boston Symphony Orchestra as guest, presented his latest work, the Third Symphony in its first Boston performance at yesterday afternoon's concert in Symphony Hall.

The young Russian composer, at present a member of the staff of the Columbia Broadcasting System, has won a steadily increasing importance among the younger contemporary composers.

The promise evidenced in previous works, however, is the direct cause of the disappointment which follows a hearing of the new work.

The youthful exuberance, the wealth of poetic lyricism, the spontaneous rhythmic energy of earlier works are not consistently apparent in the new work.

Its character, to be sure, is somewhat more introspective than Berezowsky's works are usually, but there is a lack of a sustained motivating force throughout.

The Symphony opens with an Introduction, Adagio. It is independent in thought from the main body of the movement, and its lyricism is broken off by an abrupt entry into an enervating Allegro con fuoco.

The second movement, Allegro, is written in three-quarter rhythm. Its nature is a studied eccentricity which, however, doesn't quite come off.

The third and last movement, Lento, comprises a theme and variations. It ends sonorously but is without climax.

Mr. Berezowsky, unfortunately, lacks the adequate technique of conducting as he does any intuitive ability in this medium.

Dr. Koussevitzky resumed conducting the orchestra following the intermission. And as the performance of the Haydn "Surprise" Symphony with which he had opened the program amounted to a revelation of the familiar work, so the performance of the Sibelius of the closing group was singularly inspired.

The orchestra was superb throughout and the enthusiasm of the audience mounted steadily through the lofty Seventh Symphony, "The Swan of Tuonela," and "Finlandia."

The program will be repeated at this evening's concert in Symphony Hall.

Classic Haydn, Novel Berezowsky And Masterly Sibelius at Symphony

Trans. March 20/37

By Moses Smith

In the old days (not so long ago) a conductor was venturesome who placed two symphonies on a program. For yesterday's concert of the Boston Symphony Orchestra, to be repeated this evening, Serge Koussevitzky listed three symphonies originally and, when that apparently formidable array proved to be too short, he added "The Swan of Tuonela" and "Finlandia" by Sibelius.

If the balance and symmetry of the original list were thus destroyed, they contributed to a new lineup; the second half of the program is all-Sibelius, with the one-movement Seventh Symphony to begin. The first half is divided between Haydn's "Surprise" and the Third Symphony of Nicolai Berezowsky, in first Boston presentation, with the composer as guest conductor.

Yesterday was an afternoon of magnificent orchestral playing. Perhaps it would be safer to make a reservation as to the new work, since the composer alone would be judge. But the performance here seemed to be excellent and to please the composer as well. As to the other four numbers, with Dr. Koussevitzky in characteristic vein, it was difficult to know whether to admire more the alternate delicacy and sparkling vivacity of the Haydn playing or the perfect adjustment of parts in the Sibelius Symphony, the exquisitely tinted orchestral tone in "The Swan of Tuonela," the vigor and dramatic sweep of a work like "Finlandia," which, one had supposed, had largely exhausted its appeal.

The performance of the Haydn Symphony exhibited Dr. Koussevitzky in a most classical approach to the music. There were no exaggerated tempos or dynamics, no attempts to make the music more "expressive." There was merely music-making, but with the greatest care and refinement. As a result the measures of Haydn now danced or now glowed with his peculiar brand of sentiment.

Hearing the three Sibelius compositions, one after another, was instructive. It showed us the variety of the man's genius. It also made plain the essential sameness of that genius. "Finlandia" is early Sibelius, and it sounds Tchaikovskyan. "Tuonela" is even earlier, and it is almost prophetically Debussyan in its impressionism (beautifully aided yesterday by the English horn playing of Mr. Speyer). Yet one observed in both the roots of that unique melos that had been heard previously on the program in the masterly Seventh Symphony.

Mr. Berezowsky's work was thus in distinguished company. It is the duty of a civilized listener, though, to hear a new work without prejudice, not to compare it with music of another time or country. It is, also, unfair to demand that only masterpieces be represented on symphony programs—unfair and unwise. Many a work of lesser rank can give pleasure.

This Symphony of Mr. Berezovsky, which the present writer, in company with most of the audience, was hearing for the first time, seems unimportant but pleasant. The composer seems not to have made up his mind whether to remain a Russian or become a one hundred per cent American. The last of the three movements especially exhibits an alternation between elements of jazz and the Russian dance.

The composer also shows some hesitation in his formal plan—hesitation or unwillingness to use the eraser. The Symphony is short, but it is still too long. Certain repetitions should be cut; the rhetoric is often prolonged. The instrumentation, too, is sometimes forced, although on the whole, it is cleverly scored. (Mr. Berezwsky has a liking for the trombone.) The best of the Symphony is its easy melodic flow, when it is not artificially forced by the composer into a channel unsuited to it. Here would seem to be Mr. Berezowsky's happiest vein.

MUSIC

SYMPHONY CONCERT

Mar. 20

By ALEXANDER WILLIAMS

The 19th regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Nicolai Berezowsky was the guest composer and conductor in his own work. The program was as follows:

Haydn
  Symphony in G major No. 94 "Surprise"
Berezowsky
  Symphony No. 3 Op. 21
Sibelius
  Symphony No. 7 Op. 105
Sibelius
  "The Swan of Tuonela" Op. 22 No. 3
Sibelius
  "Finlandia" Op. 26

Mr. Berezowsky is no stranger to the concerts of the Boston Symphony, for Dr. Koussevitzky has evidently faith in his talent and has consequently brought forward a number of his compositions. The Third Symphony, which the composer himself conducted yesterday for the first time here, is a singularly interesting work. It begins with a poignantly beautiful slow introduction, which leads to a vigorous allegro. The second movement is eerily fantastic in character and most ingeniously worked out. If the composer had written it a hundred years ago, he would undoubtedly have named E. T. A. Hoffmann as a source of inspiration. Today one does not have to go any further than the surrealist exhibition to realize that fantastic moods are a common influence on contemporary art. The third movement is more solemn, and the symphony closes with an old-fashioned sonorous climax.

We felt that Mr. Berezowsky had given best expression to his musical ideas in the first two movements. At a first hearing the finale sounded less sincere and less well ordered than the other movements. In those, however, Mr. Berezowsky has something of real importance to communicate, and he has written it with convincing eloquence.

Mr. Berezowsky appeared to get just the performance that he wanted from the orchestra. The Symphony was cordially applauded. Previously we listened to Haydn's best-known—though not his best—symphony. The "surprise" is an old joke, and the variations which follow are not very remarkable. It would really be kinder to Haydn's genius as a composer if almost any of the other "Salomon" symphonies were customarily chosen.

Some splendid performances of Sibelius' music concluded the concert. Repeated hearings of the Seventh Symphony serve only to increase one's respect for that amazing work. The condensation of creative intelligence is an interesting phenomenon at the end of an artistic career. Most artists expand their ideas into larger and larger forms, as for example, the Ninth Symphony and Goethe's "Faust," Bach's compositions in the Leipzig period, Verdi's last operas and innumerable other instances.

"The Swan of Tuonela" is a mood picture of simple and moving beauty. Even so it might be slightly too prolonged, if the solo English horn part had been less artistically handled. Mr. Speyer's performance was superb; and the applause for him was a real tribute. It is odd that Sibelius, who could write so beautifully for this instrument, never scored it in his symphonies. A stirring performance of "Finlandia" brought this concert to an end.

The concert will be repeated tonight. The 20th regular concerts on Thursday and Saturday of next week offer Bach's Brandenburg Concerto No. 2, Mozart's Symphony in E flat and Beethoven's Second Symphony. On Good Friday Bach's St. Matthew Passion will be given.

Mar 20

OSTON GLOBE—SA

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Nicolai Berezowsky conducted the first local performance of his new Third Symphony at the Boston Symphony concert yesterday afternoon. The program otherwise consisted of the "Surprise" Symphony of Haydn, and three compositions by Sibelius—the glorious Seventh Symphony," "The Swan of Tuonela" and "Finlandia." These were conducted by Dr Koussevitzky.

Mr Berezowsky, a young Russian musician now living in New York, has enjoyed the good fortune of having five scores played by this orchestra in the past six years. The Third Symphony, composed in 1935-36, is still in manuscript, and has been heard but once before, when the Rochester, N Y, Philharmonic, under Jose Iturbi, played it only last January.

The new symphony is expertly written for large orchestra, designed on a spacious and elaborate formal scale within the scope of three movements. Mr Berezowsky has mastered the craft of instrumentation. Harmonically, the Third Symphony indicates a growing conservatism, particularly the brief codas of the first and last movements, which, aside from slight dissonance, remind one of the typical Beethoven coda.

The composer's rhythmic vitality and technical skill nevertheless cannot make up for the absence of striking ideas, of emotion, nor for his dryness of melody and the cliches which appear from beginning to end of a work that is far too long. One's total impression was of complicated dullness. Mr Berezowsky was greeted by the Friday audience with accustomed warmth.

As is usually the case with masterpieces, the Seventh Symphony of Sibelius discloses new beauties at each succeeding performance. The words of Cecil Gray, quoted in the program book, sum in few words the essential qualities of this product of a great creative mind: "It is not merely a consummate masterpiece of formal construction . . . but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music . . ." These phrases have been used loosely by others in application to other music. But in this case, here is the whole truth.

The compactness, the concentration of the Seventh Symphony continue to delight at least one listener. Hardly a measure could be omitted without injury to the train of thought. Far more important, however, is the spell exerted upon imagination and the emotions, by means of a style absolutely personal. The 19th century Germans would have called this "nature music" and they would have been correct. The score is glowing and vital and exalted; sensuous insofar as it brings remembrance of the abiding beauties of earth. All this cannot be logically reasoned; it can only be grasped instinctively.

Neither "The Swan of Tuonela" nor "Finlandia" had been heard at a Symphony concert for more than 10 years. The first of the two is marvelously depictive of the episode in the Finnish epic, the "Kalevela," which prompted its writing. The English horn solo was superbly played by Mr Speyer, who was twice called to the front of the stage by Dr Koussevitzky and the audience.

"Finlandia" has become hackneyed by many indifferent performances upon so-called "popular" programs until it has for some lost the electrifying effect implicit in the music and its esthetic idea. Dr Koussevitzky read it with that simple though profound ardor which has renewed the vitality of many another score during his regime at Symphony Hall.

A memorial leaflet referring to the passing of Charles A. Ellis was inserted in the program book. Perhaps the younger generation of Symphony-goers were not familiar with his name, for the former manager of the orchestra had been retired for nearly 20 years. By elder Bostonians Mr Ellis was recognized as an able and faithful collaborator with Maj Higginson—who selected Mr Ellis as first manager of the orchestra—in the building of what is now perhaps the greatest symphonic organization in the world.

The afternoon concert next week will be given on Thursday because on Friday there will be a special performance, for the benefit of the pension fund, of the "Passion According to St Matthew," by J. S. Bach. The program for Thursday and Saturday lists the Second Brandenburg Concerto of Bach, the E-flat Symphony (K 543) of Mozart, and Beethoven's Second Symphony.

C. W. D.

SYMPHONY PERFORMS NEW WORK

Post

Berezowski's Third Is Played for First Time

March 20/37

BY WARREN STOREY SMITH

Admittedly it is the business of a symphony orchestra to play symphonies. There are two on the programme announced for the Symphony Concerts of next week; there are three on that of the concerts of yesterday and this evening. But since these three came from composers so diverse as Haydn, Sibelius and Nicolai Berezowski, the monotony is a matter of title only.

THREE SIBELIUS PIECES

To be more specific, the Haydn Symphony is the "Surprise"; that of Mr. Berezowski is his Third, and was played here yesterday for the first time, and under the composer's direction. Sibelius was represented not only by his Seventh Symphony, but by his "Swan of Tuonela" and "Finlandia" as well.

There are other worthy symphonies of Haydn which have not been heard in Symphony Hall since last the "Surprise" made its appearance there, but that is not to deny that, besides being the most popular, the "Surprise" is one of the most genial and attractive, and Dr. Koussevitzky's and the orchestra's performance of it has now attained a state of perfection.

Berezowski's Work

There are four movements in Haydn's symphony, while Sibelius' Seventh runs in one, yet in the matter of length they are not very different. It might have been better if Sibelius had retained his original title of "Fantasia Sinfonica," for the Seventh is scarcely a symphony in the commonly accepted sense. Rather is it an isolated symphonic movement that makes no attempt to be several movements in one like, for example, the piano concertos of Liszt or the "Domestica" of Strauss.

Mr. Berezowski is in this instance more conventional, and yet not wholly so. This Third Symphony of his has but three movements, and the last, if not exactly a slow movement, is nevertheless the slowest. This Americanized Russian, now in his 37th year, may well feel that Boston has been kind to him. Since 1930 we have heard from his pen three symphonies and two concertos. Surely a flattering emphasis, especially upon the music of a composer who has not yet evinced much more than skill, taste and facility.

The Seventh Well Received

But was it exactly kind of Dr. Koussevitzky, although an intermission intervened, to follow this agreeable but unoriginal work with so personal a tonal document as the Sibelius Seventh? The Finn's symphony gives us a portrait in tone of the composer himself, which is amazingly like the one drawn in words by Lucien Price in his "Saga of Sibelius," printed in the programme-book. Both bespeak the composer as spiritually lonely, austere, ascetic and Olympian. A fascinating detail in Mr. Price's essay is the mention of the composer's use of kerosene lamps and candles in his home. His music is no less Spartan. The symphonies from the Fifth onward may betray a falling-off in what is commonly known as inspiration, but there is a compensatory increase in logic of construction and in loftiness of thought.

That the Seventh was received with so much enthusiasm yesterday was quite as much a credit to the audience itself as it was to the music and its superb performance.

Mr. Speyer's English Horn

"The Swan of Tuonela" and "Finlandia" are the product at once of a more fecund and a lesser Sibelius. But the "Swan" is a gloomily eloquent bit of tone-painting, and Mr. Speyer's playing of the English horn solo was worth coming a long way to hear. Even Dr. Koussevitzky was plainly impressed.

The musical expression of patriotism comes sometimes close to jingoism, and "Finlandia" hardly escapes such reproach. In yesterday's impassioned performance it sounded, happily, above itself.

NEWARK, N. J.
LEDGER
MAR 12 1937

NIGHT LETTER

The Boston Symphony Orchestra knocked the high hat off serious music last night in a 45-minute WJZ program that had interest and appeal straight down the line from Park ave. penthouses to time-clock punchers' flats.

WNEW went Cosmopolitan for the evening judging from foreign names on its broadcasts. Nut Chuck, an Eskimo, represented the Frozen North.

NEWS OF THE WORLD OF MUSIC

Post

Case for and Against Translated Opera

March 21/37

BY WARREN STOREY SMITH

READERS of this department who might chance to compare its editorial objections to translated opera with its occasional enthusiasm for the the thing in practice could accuse it of inconsistency. But the fact is that the issue, like so many others, is not clear cut. This department rejoices that the Metropolitan Company is about to give us its Wagner in German and its Verdi in Italian, although both "Hansel and Gretel" and the Russian "Coq d'Or," to be sung in French, might well be sung in English. It also heartily applauded the federal music project for its English "Carmen" at the Majestic Theatre last week. Seven-dollar opera in the Opera House should have different—if you choose, higher—standards than popular opera. If you hear "Tristan" under the former auspices and do not know what it is all about, the fault is yours. But $7 opera, so to speak, started at the top, and WPA opera is starting at the bottom and carrying its public along with it. That public, presumably untutored both in opera and in foreign languages, can best be reached, as these WPA performances endeavor to reach it, through opera presented primarily as an understandable play with music.

Comic operas, Verdi's "Falstaff," for example, should always be sung in the vernacular. Even the Metropolitan Company acknowledges this occasionally, as when it lately revived Cimarosa's "Il Matrimonio Segreto" as "The Clandestine Marriage." It it is altogether desirable, however, that translated operas be sung in sensible translations, not in librettoese, as "Carmen" was sung last week, with frequent appeals to the risibilities. Those made by Robert A. Simon for the performances of the American Opera Company were models of their kind. Opera is unreasonable enough at best. In this country we are all too ready to laugh in the wrong places, and that tendency should not be encouraged. A London reviewer a few years ago, discussing an English "Il Trovatore" at the hands of the Carl Rosa Company, deplored the fact that the words "Ah, those features" emerged, through misplaced accentuation, as "Are those feet yours?"

* * * *

From 1918 to 1929 Boston heard no performances of Bach's Passion According to St. Matthew. In the latter year, which marked the 200th anniversary of the first performance of the work and the 100th anniversary of its revival under Mendelsshon after a century of silence, it was given us by the Handel and Haydn Society. Last year the Boston Symphony Orchestra restored the Passion to its repertory, and on Friday next, once more assisted by the choirs of Harvard and Radcliffe, it will perform it again in aid of its pension fund. This performance, in two sessions, the first at 4:30, the second at 8:15, is not a substitute for the regular Friday afternoon Symphony concert. That matinee will fall on Thursday, and the programme to ge given then and again on Saturday evening comprises Bach's Second Brandenburg Concerto, Mozart's familiar Symphony in E-flat major and the Second Symphony of Beethoven, which has not been heard in Symphony Hall since the concerts of the Beethoven Centenary 10 years ago. . . . To return to the Passion, the soloists in it will be Jeannette Vreeland, Kathryn Meisle, Keith Falkner, John Priebe and Fritz Lechner. Dr. V. Ernst Wolff will play the harpsichord accompaniments to the recitatives.

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COLUMBUS, GA.
ENQUIRER
MAR 12 1937

"TANGLEWOOD," where Nathaniel Hawthorne wrote the Tanglewood Tales, located in the Berkshire mountains is to be the permanent home of the Boston Symphony. This estate of over 200 acres, known as the Dixey estate, is the gift of Mrs. Gorham Brooks (nee Dixey) and her aunt, Miss Mary Tappan. A building to cost around $25,000 is to be erected to seat 5,000 and the gardens of the estate, surrounded by ancient hemlock hedges, will provide natural promenades during intermissions. Dr. Serge Konssevitzsky is the conductor of the Boston Symphony.

Bach 'Passion' and Other Music Notes

Adv. Mar 21

BACH'S setting of the Passion According to St. Matthew will be performed on Friday afternoon (Good Friday) by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting.

The assisting chorus will be drawn from the Harvard Glee Club and the Radcliffe Choral Society, and will be prepared by G. Wallace Woodworth.

The list of soloists includes two singers new to Boston audiences—John Priebe, who will sing the tenor part of the Evangelist, and Fritz Lechner, who will be heard in the incidental bass parts.

For the rest, the soloists will be the same as appeared in the revival of the great work last season, Keith Falkner singing the part of Christ, and Jeannette Vreeland and Kathryn Meisle taking the soprano and contralto parts.

Due to the length of the work the performance will be given in two parts, the first from 4:30 to 6, the second from 8:15 to 9:45.

The regular Friday afternoon concert of the Boston Symphony Orchestra will be given on Thursday of this week. The Saturday evening concert will take place as usual.

Dr. Koussevitzky will conduct Bach's Brandenburg Concerto No. 2 in F major, Mozart's Symphony in E flat major, K, 543, and Beethoven's Second Symphony in D major at these concerts.

Messrs. Burgin, Laurent, Gillet, and Mager, will be the soloists in the performance of the Brandenburg Concerto.

* * *

ONE OF the notable music events of the season will take place in Jordan Hall on Wednesday evening when Artur Schnabel and Bronislaw Huberman make their first joint concert appearance in Boston.

The distinguished artists will be heard in the following sonatas for piano and violin: Sonata, C minor, Op. 30, No. 2 by Beethoven; Sonata, G major, Op. 78 by Brahms; Sonata B flat major (KCC. 378) by Mozart; Fantasie, C major, Op. 159 by Schubert.

* * *

THE STRADIVARIUS Quartet assisted by the pianist-composer, Leo Ornstein, will make its single Boston concert appearance this season in Jordan Hall on Wednesday evening, March 31.

* * *

ANNOUNCEMENT is made today of the first Boston violoncello recital by Gerald Warburg, in Jordan Hall, on Tuesday evening, April 13.

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TRUDI SCHOOP will present her much discussed new ballet, "Blond Marie," when she brings her Comic Ballet to Symphony Hall for two performances, April 16 and 17.

Miss Schoop, who is now on her second tour of America, has with her a company of twenty-two men and women dancers, all of whom appear in the new ballet. The latter is described as a dance comedy in eight scenes with music by Paul Schoop and costumes designed by Prof. Oscar Schlemmer.

SAN DIEGO, CALIF.
UNION
MAR 10 1937

Visits Here

Dr. Nikolai Sokoloff, national head of the federal music project, who was in San Diego yesterday.

NIKOLAI SOKOLOFF, WPA MUSIC HEAD, LAUDS S. D. UNITS

Dr. Nikolai Sokoloff, native of Russia who founded the Cleveland Symphony orchestra, and national director in Washington, D. C., of the WPA federal music project since July, 1935, paid a surprise visit to the San Diego project yesterday.

After Charles H. Marsh, district supervisor, had arranged for him to hear the orchestra, concert band and choral units of the local project, the eminent violinist and conductor said: "It is remarkable. San Diego has wonderful musicians and you are fortunate in the able conductors here. It must be the climate and great beauty of this city that attracts musicians who would otherwise not care to leave New York."

State Head Here

With Dr. Sokoloff was Miss Harle Jervis, state director.

The national director, born in Russia in 1886, was playing a first violin in the Boston Symphony orchestra when he was 17. In 1916, he conducted the Philharmonic orchestra, San Francisco. He founded the Cleveland Symphony orchestra in 1918 and conducted it until 1933. Called to Washington to head the federal music project in 1935, the director took with him to his gigantic task, of putting thousands of unemployed musicians in America to work, certain ideals. These have been incorporated into the project and are functioning successfully.

Those ideals, he said, include:

Music and musicians are to be considered without prejudice. Regardless of age, sex, color, religious creed or race, there must be no discrimination within the federal project, if the person's musicianship fulfills requirements.

America must have an opportunity to hear the best music, not merely in the great cities, but throughout the nation.

The American composer or artist, not on relief, must receive an opportunity for a hearing.

The official returned with Miss Jervis last night to Los Angeles. He left New York by plane Friday afternoon and said he expects to be at his desk in Washington March 24.

LOWELL, MASS.
COURIER-CITIZEN
MAR 17 1937

Even the usually very accurate New York Times in its obituary of Charles A. Ellis gives us an amusing line on "George H. Enschel" as early director and conductor of the Boston Symphony orchestra. Remember when Henschel was a name to conjure with in American music?

QUINCY, MASS.
PATRIOT LEDGER
MAR 15 1937

PADEREWSKI'S TEACHER DIES

BOSTON, March 15 (INS)—Teacher and advisor of Paderewski, Melba and Rachmaninoff, Charles A. Ellis, 81, who created the first Boston Symphony orchestra in 1881, was dead today. Funeral services were scheduled tomorrow afternoon at Forest Hills Chapel.

DANVILLE, VA.
REGISTER
MAR 14 1937

MUSICIAN'S DREAM IS COMING TRUE

American Festival of Genuine Artistic Quality Finally Near Completion

NEW YORK, March 13.—(AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality is becoming concrete.

But it will not be "the American Salzburg," or the "Bayreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Dr. Koussevitzky, while preparilg himself for the ordeal of introducing the late Alban Berg's somewhat weird violin concerto to New York," that the comparisons between this festival and other musical festivals in Europe or elsewhere are mitsakenly conceived."

What Dr. Koussevitzky wants is to establish a sumemr music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorman Brooks' gift of "Tanglewood" a lovely old estate between Lenox and Stockbridge, Mass. to the Boston Symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of muisc have grown up" says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

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Dr. Koussevitzky means you won't need a Tyrolean costume for the Berkshire festival next summer.

LEWISTON, ME.
JOURNAL
MAR 15 1937

CHARLES ELLIS, MANAGER OF OPERA STARS, DIES

BOSTON, March 15-AP-Charles A. Ellis, 81, manager of famous opera stars and the first manager of the Boston Symphony Orchestra died Sunday at a local hotel. He managed among others, Paderewski, Farrar, Kreisler and Rachmaninoff.

CHATTANOOGA, TENN.
TIMES
MAR 15 1937

Charles A. Ellis.

BOSTON, March 14 (AP).—Charles A. Ellis, 81, manager of famous opera stars and the first manager of the Boston Symphony orchestra, died today at a local hotel.

Among the opera stars he managed for a time were Ignace Paderewski, Geraldine Farrar, Fritz Kreisler and Rachmaninoff.

Bach's "St. Matthew Passion" Given for Pension Fund

Keith Falkner, baritone soloist, who will take part in the single performance of Bach's "St. Matthew Passion," which will be given by the Boston Symphony Orchestra for its pension fund at Symphony Hall on Friday afternoon and evening.

SPRINGFIELD, MASS.
REPUBLICAN

MAR 1 6 1937

LAST HALF OR BOSTON SYMPHONY MATINEES

Boston, March 15—The concert tomorrow afternoon at Symphony hall by Serge Koussevitsky and the Boston Symphony orchestra begins the last half of the six Tuesday matinees. Residents of this district are included among the many commuters who are drawn to this series by the late starting-time of 3, and the special "plot" which Koussevitzky devises for the programs for each year—this season being devoted to composers of the great romantic school.

The forthcoming program presents: Grieg's "Peer Gynt" Suite, No 1; Liszt's "Faust symphony," 2d movement, "Gretchen"; and Brahms's 4th symphony.

LOWELL, MASS.
COURIER-CITIZEN

MAR 1 6 1937

BOSTON SYMPHONY WILL PLAY TODAY

The concert this afternoon at Symphony hall, Boston, by Serge Koussevitzky and the Boston Symphony orchestra, begins the last half of the six Tuesday matinees. Residents of this district are included among the many commuters who are drawn to this series by the late starting-time of 3 o'clock, and the special "plot" which Koussevitzky devises for the programs of each year—this season being devoted to composers of the Great Romantic School. The forthcoming program presents Grieg's "Peer Gynt" Suite, No. 1; Liszt's "Faust Symphony," Second Movement, "Gretchen;" and Brahms' Fourth Symphony.

VARIETY
NEW YORK, N. Y.

7 1937

CHARLES A. ELLIS

Charles A. Ellis, 81, long an outstanding figure in American musical affairs, died at his home in Boston, March 14. He is perhaps best known as the organizer of the Boston Symphony orchestra.

Back in 1881, on the order of the late Maj. Henry L. Higginson to 'go out and get an orchestra,' he recruited 75 men under the direction of George Henschel, its first leader. Later he handled the concert tours of many artists, including Melba, Paderewski, Kreisler, Rachmaninoff, Geraldine Farrar and many others of equal standing. He directed the fortunes of the orchestra until 1918.

Following his resignation in that capacity he formed an opera company with Dr. Damrosch, which made a successful tour of the country.

ST. MATTHEW PASSION ON GOOD FRIDAY

Bach's setting of the Passion According to St. Matthew will be performed next Friday (Good Friday) by the Boston Symphony Orchestra, Serge Koussevitzky conductor, with the assistance of a large chorus of the Harvard Glee Club and the Radcliffe Choral Society, prepared by G. Wallace Woodworth, and a notable list of soloists. There is to be but one performance of the work, and this, on account of its length, is to be divided into two parts—the first, from 4:30 to 6, and the second, from 8:15 to 9:45.

The St. Matthew Passion was revived by this orchestra last spring after a long neglect of what is universally considered one of Bach's most poignant and moving works. The story of the arrest, trial and crucification of Christ is told by means of recitatives for the tenor part of the Evangelist, with occasional choral interjections to signify the voice of the populace. The arias and the more elaborate choruses are brought in as a sort of emotional commentary. Meditative chorales, quiet expressions of faith, are likewise introduced. The soprano and contralto solos will be taken by Jeanette Vreeland and Kathryn Meisle, who were likewise the soloists of last year. Keith Falkner will again sing the part of Christ. The tenor part of the Evangelist will be sung by John Priebe, and incidental bass parts by Fritz Lechner. Messrs. Priebe and Lechner, both singers of wide experience and high standing, are as yet unfamiliar to Boston audiences. Dr. V. Ernst Wolff will play the harpsichord part in the accompaniment to the recitatives.

PITTSFIELD, MASS
EAGLE

MAR 1 8 1937

NEW ENGLAND

$15,000 for Geraldine Farrar

BOSTON.—The will of Charles Adams Ellis, first manager of the Boston Symphony Orchestra, who died March 14, filed in Suffolk Probate Court, bequeathed $15,000 to Geraldine Farrar, opera singer, now in retirement at Ridgefield, Conn.

SPRINGFIELD, MASS.
EVENING UNION

MAR 1 8 1937

$15,000 TO MISS FARRAR

BOSTON, March 18 (AP)—The will of Charles Adams Ellis, first manager of the Boston Symphony Orchestra, who died Sunday, left $15,000 to Geraldine Farrar, opera singer now in retirement at Ridgefield, Conn.

DALLAS, TEX.
NEWS

MAR 1 6 1937

Koussevitzky's Fond Dream Of Festival Coming True

BY JOHN SELBY

NEW YORK, March 15 (AP).—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "The American Salzburg" or the "Brayreuth of the Berkshires," even though the situation has all the charm of the Old World.

"I should like to make it clear," says Dr. Koussevitzky, while preparing himself for the ordeal of introducing the late Alban Berg's somewhat weird violin concerto to New York, "that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakably conceived."

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorham Brooks' gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston Symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music have grown up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works and, in concert form, some of the more significant operas."

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5.000. The full personnel of the orchestra will be used again this summer.

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NEW BRUNSWICK, N. J.
HOME NEWS

MAR 1 8 193

Famous Artist Does Sketches Of Personnel

Serge Koussevitzky Described as 'Lamp of Orchestral Music'

The Boston Symphony Orchestra that will play here on March 30 in the Rutgers University gymnasium at 8:15 o'clock in the regular concert series has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city. In personnel the orchestra is a preliminary sketch of an ideal international society.

Gerome Brush, brilliant etcher, has done a volume of charcoal drawings of the orchestra with paragraph biographies of its members. The Boston Globe, following publication of the book, stated editorially, "Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artist wherever they may be had, irrespective of race, nationality, politics, religion or class. Mr. Brush's sketches tell succinct life histories of artists from Boston, Lynn, Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio, who sit as peers with instrumentalists from Paris and Berlin."

"These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician."

Of Serge Koussevitzky, conductor of the orchestra, Mr. Brush opposite a splendid charcoal sketch says, "Ruskin gave architecture seven lamps. The lamps of orchestral music, however, are numbered by the few great conductors living at the time. Dr. Serge Koussevitzky is one of the greatest of these lamps. When he stands before his orchestra everyone seems to reflect the ever-burning light of his personality.

"The dress suit that fits so perfectly across the shoulders, the bent left elbow, the bird-like alertness, the Niagara crescendos—everybody liked him. He has been here 12 years—everybody loves him."

LOS ANGELES, CAL.
TIMES

MAR 1 4 1937

Koussevitzky Records Tschaikowsky Symphony

In keeping with the recurrent Russian influence in music, there is the recent recording by Serge Koussevitzky of the Tschaikowsky Fourth Symphony for Victor. Koussevitzky grew up musically on Tschaikowsky. It may have been scores of Debussy, Faure, Ravel and D'Indy he took with him on his famous conducting journey down the Don but it was Tschaikowsky who provided his musical foundations. He seems able to conduct him with an ineradicable spontaneity and enthusiasm. The present records point out musical riches not heard before. After the amazing trumpeting of the brass section of the Boston Symphony Orchestra there is music that carries something of Tschaikowsky's admiration for Wagner. I do not know of another conductor than Koussevitzky who brings this out. Most directors seize an irresistible opportunity to overdramatize.

NEWS

[illegible]

3/

Boston Symphony To Present Extraordinary Good Friday Program

A Good Friday observance giving every promise of most unusual impressiveness, although not in the form of a church service, will take place at Symphony Hall. This will be the presentation of the narrative of the Last Supper, and the betrayal, trial and crucifixion of Christ, in the form of what has been called "the richest and noblest example of devotional music in existence", namely, John Sebastian Bach's "Passion According to Saint Matthew."

This extraordinary music, unsurpassed in the more than two centuries since its creation, will be performed by the entire Boston Symphony Orchestra, assisted by the Harvard Glee Club, The Radcliffe Choral Society, and six notable soloists, all under the conductorship of Serge Koussevitsky. The Orchestra's Pension Fund will benefit.

On such a vast scale is the work that the performance will start at 4.30 o'clock in the afternoon of Good Friday (March 26) and will resume at 8.15 in the evening.

All the narrative and descriptive passages of the Gospel are sung by the tenor soloist (John Priebe), in impersonation of St. Matthew as chronicler of the events set forth. The words of Christ are sung by the baritone soloist (Keith Faulkner). To the bass (Fritz Lechner) fall the words of the remaining chief characters, such as Peter, Judas, The High Priest, and Pilate. Dialogue of the Disciples is given voice by the male chorus. The women's chorus represents the Angelic Choir, the Believers, or "Daughters of Zion," and joins with the men in the charales and in mob scenes. Jennette Vreeland and Kathryn Meisle will be soprano and contralto soloist, respectively. Dr. Ernst Wolff will accompany recitatives on the harpsichord.

ZIT'S
NEW YORK, N. Y.

[illegible] 1937

C. A. ELLIS, 81, manager of operatic singers and who was the first director of the Boston Symphony Orchestra, died at the Ritz Carlton Hotel, Boston, on March 14.

NEW YORK, N. Y.
TIMES

MAR 2 1 1937

The Boston Symphony Orchestra, under Serge Koussevitzky, will give a Good Friday performance of Bach's "St. Matthew Passion" in Boston. The orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society and the following soloists: Jeannette Vreeland, Kathryn Meisle, Keith Falkner, John Priebe, Fritz Lechner and V. Ernst Wolff.

8 THE BOSTON SUNDAY GLOBE ● March 21/37

KOUSSEVITZKY

DR SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, is internationally acknowledged one of the greatest conductors in the world today. Son of north Russia, born in Tver, July 26, 1874, he led a village orchestra before he was in his 'teens; studied the double-bass at the former St Petersburg Conservatory; became famous in Europe as a virtuoso of that enormous instrument. Early in his career as conductor, he took his own orchestra 2000 miles up the Volga River by steamboat, astonishing the natives with symphonic music. Leaving Russia after the Soviets had seized power, he established the "Concerts Koussevitzky" in Paris. London knew him in 1924, and in the Fall of that year he came to Boston. His present season here is his 13th, the longest unbroken term in the history of the Boston Symphony. Stickler for orchestral finesse and discipline, he is firm in a belief that audiences should hear unusual modern music whether or not he happens to like it himself. He always appears at rehearsal swathed against cold in a now famous dark blue cloak, which he also dons the moment he leaves the stage at concerts. He and his wife, Mme Nathalie Koussevitzky, applied for United States citizenship in Boston Oct 31, 1935. He has brought forward a goodly amount of new music by American composers, but maintains faith in the classic and romantic repertory. Critics have spoken especially of the gorgeous tone which he produces from his string choirs. He presents a marvelously graceful, well-tailored figure on the stage. He works himself mercilessly throughout the season, and cannot tolerate stupidity, carelessness or lack of effort from his men. A genuine leader, he does not hesitate to praise when some detail has been played especially well. He lives in Brookline. A Boston terrier named Droll is an important member of the menage.

Photos by M. Robert Rogers

"IT'S YOUR CUE." The conductor signals an entrance to the horns, perched high in the back row of the orchestra.

A CONDUCTOR'S gestures are to remind players of details worked out at rehearsals. Nor is this accomplished only with hands and arms. Facial expressions are sometimes more significant.

"SOFTER—MUCH SOFTER!" A conductor must listen every instant to preserve the nicest balance of tone. Dr Koussevitzky's ear is very, very sharp. The woodwinds are probably blowing a shade too loud.

MARCH 21, 1937

DOING three things at once: asking the strings to play more softly (left hand); beating time (right hand), and reading the score.

"LOUDER, PLEASE," addressed probably to the cellos.

CLOSELY WATCHING the score in an intricate passa Dr Koussevitzky beats time with his right hand, and wit left indicates—to a woodwind or brass—a precise entra

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9

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LYNCHBURG, VA.
ADVANCE
[illegible]

MUSICAL FESTIVAL NEARING REALITY

Gift Of Estate In Massachusetts And Last Summer's Success Spurs Musician Onward

New York (AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "The American Salzburg," or the "Brayreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Dr. Koussevitzky, while preparing himself for the ordeal of introducing the late Alban Berg's somewhat wierd violin concerto to New York," that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakenly conceived."

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorham Brooks' gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music have grown up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form, some of the more significant operas."

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5000. The full personnel of the orchestra will be used again this summer.

An effort to make the festival fit the "interests and desires" of American music lovers will be made, and even that is not quite all the story.

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This is a direct answer to certain European festivals, where artistic considerations have been submerged, or at any rate seriously threatened, by eagerness for tourist money.

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. ADAMS, MASS.
TRANSCRIPT
MAR 18 1937

BARRE, VT.
TIMES
MAR 23 1937

Famed Estate Is New Summer Home For Symphony

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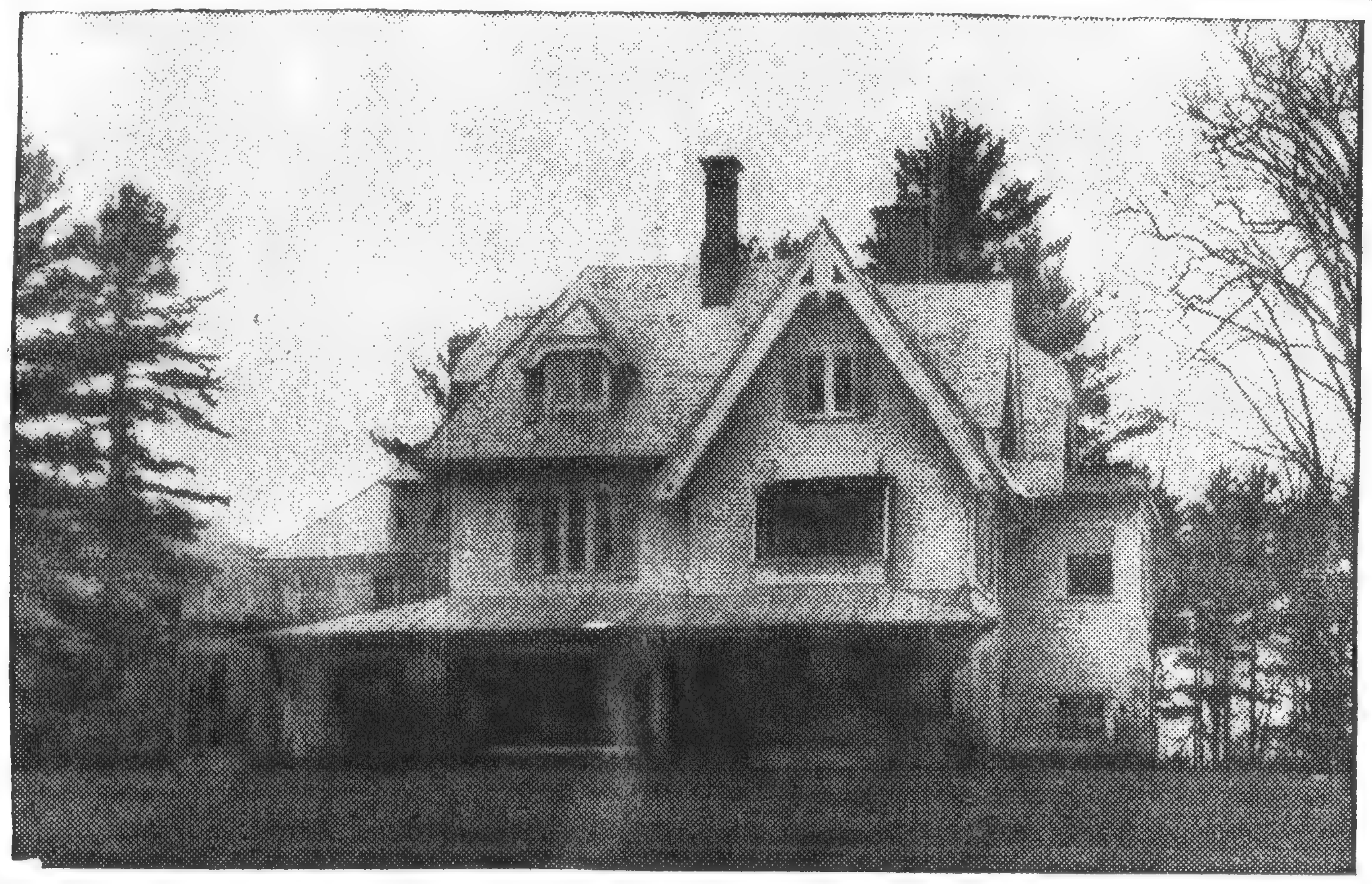
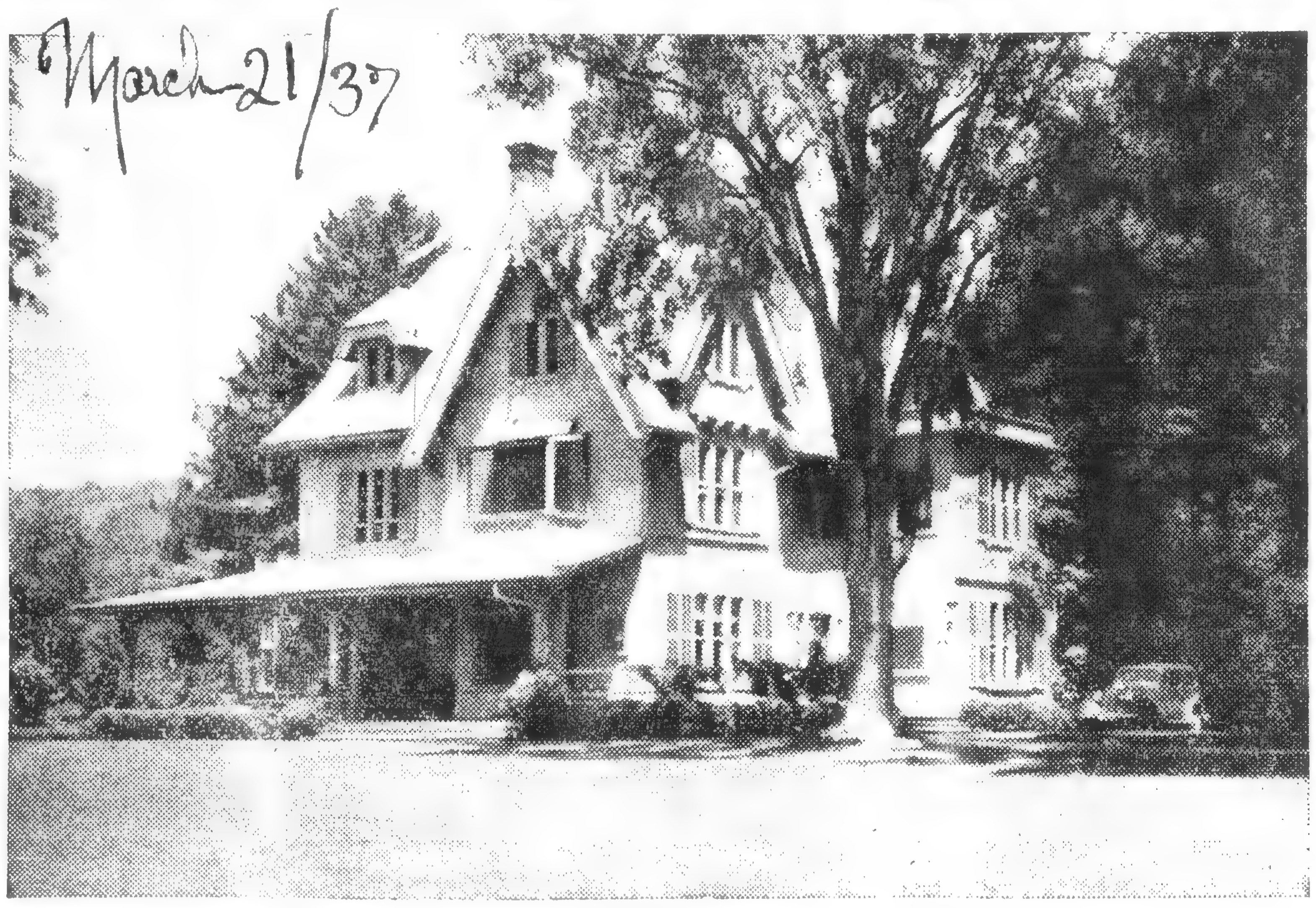


On this Berkshire estate near Stockbridge, Mass., where Nathaniel Hawthorne wrote "Tanglewood Tales", the Boston Symphony Orchestra will in the future conduct its summer festival. The 210-acre estate, called "Tanglewood", has been accepted by trustees of the orchestra as a gift. (AP)

SPRINGFIELD SUNDAY UNION AND REPUBLICAN. SPRINGFIELD, MASS.

March 21/37



PRESENT HOUSE WILL BE GENERAL HEADQUARTERS

the opportunity to double the rapturous delights that music induces as the listening eye wanders toward the hills and the lake of which Hawthorne wrote: "It gleamed in glassy tranquility without the trace of a winged breeze on any part of its bosom."

ern dishes are taboo. On a warm day, a door to the right of the fireplace will stand open, giving a glimpse of one of the best architectural features of the house. The door stands open upon a flagstone patio with low-arched roof—a sheltered corner in winter, and in summer a delightful resting place, with its wide view over fields and orchards. The patio also forms the entrance to the kitchen, the back ell of the house.

Smaller than the other rooms, th kitchen space is largely occupied by he field stone chimney that juts ou lmost to the center, and forms nearl he entire wall. A huge Dutch ove till in use, is large enough for the ooking of an old-time Thanksgiving r Christmas dinner, with the piece de resistance of roast suckling pig, and several turkeys on the side.

A Pennsylvania Dutch cupboard contains on its glass shelves the "everyday" dishes—such as collectors travel many miles to acquire. A set of milk-glass plates and goblets, Majolica ware, and fine old Staffordshire pieces.

Throughout the house, doors are hung on hand-forged hinges, both butterfly and heart-and-arrow shapes, with hand-forged nails; the frames and panels put together with wooden pegs. Probably the forging was done in the cellar smithy at a time when the ring of the anvil long antedated the ring of the house telephone.

Oaken beams, rafters and floors, darkly seasoned with age, give the rooms that ancient character so markedly different from flat and characterless walls and ceilings. Upstairs, too, the solidity of the structure is seen in the great timbers of the roofing, and in the big stone fireplace of the main chamber. The attic, the odd "jogs," corners, and passage ways both upstairs and down, must have been a delight to generations of children for playing hide-and-seek.

Bishopgate is a charming old country home. But it is very much more than that. Authentically restored, it is one of the best examples of early 18th century architecture in New England. Unspoiled by any touch of "modernizing" it retains and preserves that aspect and atmosphere of Colonial times that we associate with far-off days of America's stirring and romantic past.

YORK, N. Y.
TIMES
MAR 2[illegible] 1937

Nicolai Berezowsky, composer and violinist, will conduct his Third symphony at the concerts of the Boston Symphony Orchestra, this Friday and Saturday, in Boston. The work received its première in Rochester, N. Y., earlier this season.

FITCHBURG, MASS.
SENTINEL
MAR 20 1937

Famed Estate Home For Symphony

with pictures like above.

UTICA, N. Y.
OBSERVER DISPATCH
MAR 19 1937

SIX CONCERTS ON SCHEDULE FOR FESTIVAL

Director of Berkshire Enterprise States His Objectives

New York—(AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

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LOWELL, MASS.
SUNDAY TELEGRAM
MAR 21 [illegible]

SYMPHONY PROGRAMME

The matinee of the twentieth pair of concerts by the Boston Symphony orchestra in Symphony hall will be given next Thursday at 2:30, instead of Friday, in order that it may not fall upon Good Friday. Serge Koussevitzky announces the following programs for the concerts of Thursday afternoon and Saturday evening: Bach's Brandenburg Concerto No. 2 in F major for solo Violin, Flute, Oboe and Trumpet; Mozart's Symphony in E flat major, K. 543; and Beethoven's Second Symphony in D major. The solo parts in the andenburg Concerto will be taken Messers. Burgin, Laurent, Gillet Mager. The Symphony of Beeven has not been performed in series of concerts for a number ears.

9

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TRANSCRIPT
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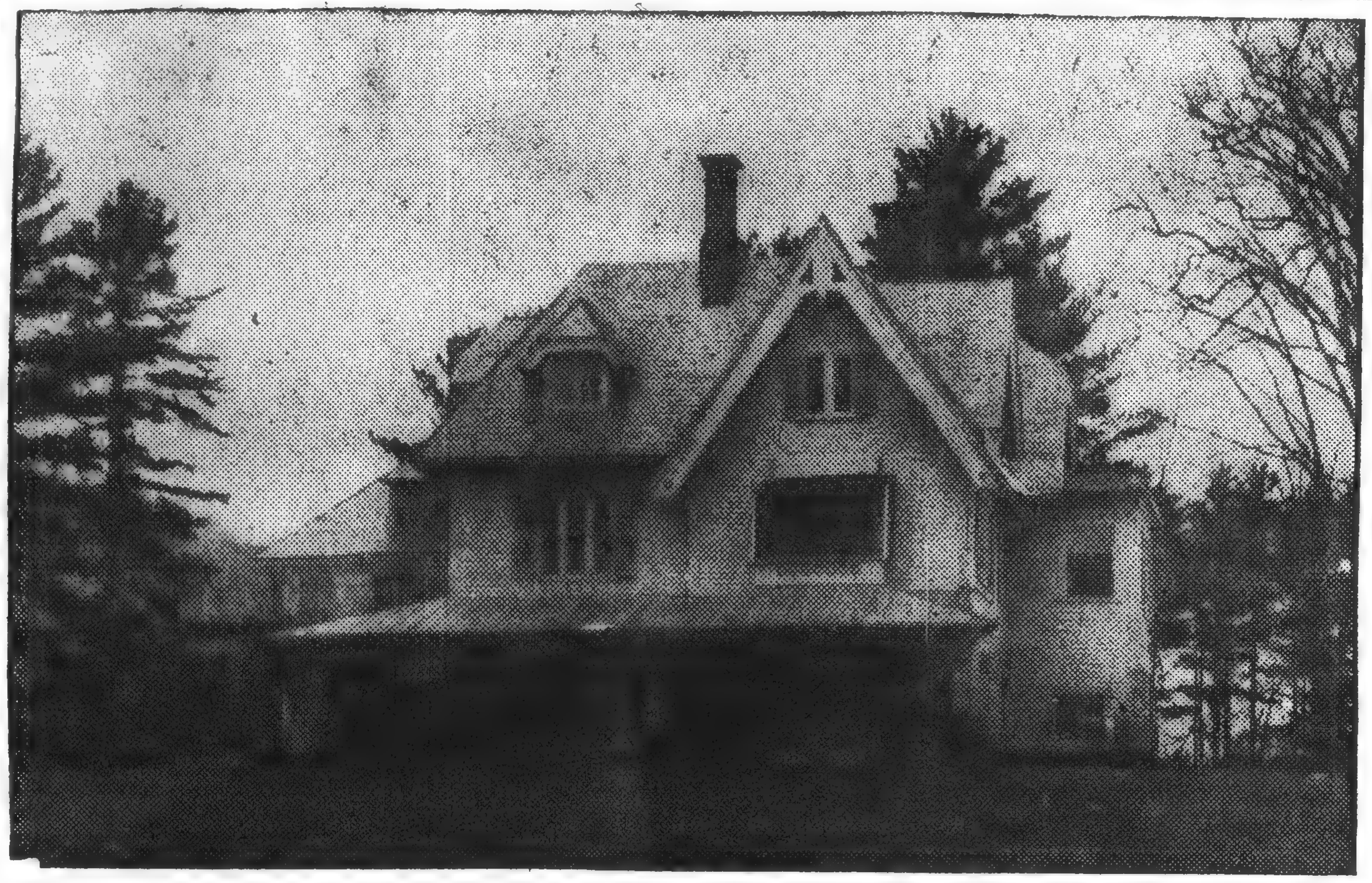

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Smaller than the other rooms, the kitchen space is largely occupied by he field stone chimney that juts out lmost to the center, and forms nearly he entire wall. A huge Dutch oven, till in use, is large enough for the ooking of an old-time Thanksgiving r Christmas dinner, with the piece de resistance of roast suckling pig, and several turkeys on the side.

A Pennsylvania Dutch cupboard contains on its glass shelves the "everyday" dishes—such as collectors travel many miles to acquire. A set of milk-glass plates and goblets, Majolica ware, and fine old Staffordshire pieces.

Throughout the house, doors are hung on hand-forged hinges, both butterfly and heart-and-arrow shapes, with hand-forged nails; the frames and panels put together with wooden pegs. Probably the forging was done in the cellar smithy at a time when the ring of the anvil long antedated the ring of the house telephone.

Oaken beams, rafters and floors, darkly seasoned with age, give the rooms that ancient character so markedly different from flat and characterless walls and ceilings. Upstairs, too, the solidity of the structure is seen in the great timbers of the roofing, and in the big stone fireplace of the main chamber. The attic, the odd "jogs," corners, and passage ways both upstairs and down, must have been a delight to generations of children for playing hide-and-seek.

Bishopgate is a charming old country home. But it is very much more than that. Authentically restored, it is one of the best examples of early 18th century architecture in New England. Unspoiled by any touch of "modernizing" it retains and preserves that aspect and atmosphere of Colonial times that we associate with far-off days of America's stirring and romantic past.

SIX CONCERTS ON SCHEDULE FOR FESTIVAL

Director of Berkshire Enterprise States His Objectives

New York—(AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "the American Salzburg," or the "Beyreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Doctor Koussevitzky, while preparing himself for the ordeal of introducing the late Alban Berg's somewhat wierd violin concerto to New York," that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakenly conceived."

What Doctor Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorham Brooks' gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston Symphony. The other is the astounding success of last summer's festival, for which Doctor Koussevitzky returned from Europe, and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

"Festivals of music grow up," says Doctor Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form some of the more significant operas."

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5,000. The full personnel of the orchestra will be used again this summer.

An effort to make the festival fit the "interests and desires" of American music lovers will be made, and even that is not quite all the story.

The festival will be, says Doctor Koussevitsky, "quite free from all commercial aspects." This is a direct answer to certain European festivals, where artistic considerations have been submerged, or at any rate seriously threatened, by eagerness for tourist money.

Doctor Koussevitzky means you won't need a Tyrolean costume for the Berkshire festival next summer.

LYNCHBURG, VA.
ADVANCE
MAR 19 1937

MUSICAL FESTIVAL NEARING REALITY

Gift Of Estate In Massachusetts And Last Summer's Success Spurs Musician Onward

New York (AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

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YORK, N. Y.
TIMES
MAR 21 1937

Nicolai Berezowsky, composer and violinist, will conduct his Third symphony at the concerts of the Boston Symphony Orchestra, this Friday and Saturday, in Boston. The work received its première in Rochester, N. Y., earlier this season.

FITCHBURG, MASS.
SENTINEL
MAR 20 1937

Famed Estate Home For Symphony

with picture like above

LOWELL, MASS.
SUNDAY TELEGRAM
MAR 21 1937

SYMPHONY PROGRAMME

The matinee of the twentieth pair of concerts by the Boston Symphony orchestra in Symphony hall will be given next Thursday at 2:30, instead of Friday, in order that it may not fall upon Good Friday. Serge Koussevitzky announces the following programs for the concerts of Thursday afternoon and Saturday evening: Bach's Brandenburg Concerto No. 2 in F major for solo Violin, Flute, Oboe and Trumpet; Mozart's Symphony in E flat major, K. 543; and Beethoven's Second Symphony in D major. The solo parts in the ndenburg Concerto will be taken Messrs. Burgin, Laurent, Gillet Mager. The Symphony of Beeven has not been performed in series of concerts for a number ears.

SPRINGFIELD, MASS.
REPUBLICAN
MAR 2 1 1937

Tanglewood in the Berkshires Future Setting for All-American Festival

(Photo by Bachrach)

National Music Center Benefiting New England Visioned as Possibility

By MADELINE BALL

CORDS ARE struck for a great American festival to be held annually in the Berkshire hills. The gift of Tanglewood to the Boston Symphony orchestra for summer headquarters and to the Berkshire Symphonic festival for a permanent home forecasts what, if the visions of the [illegible] reali[illegible]

TANGLEWOOD VISTA

wood, across whose 210 acres runs the boundary line of Lenox and Stockbridge; to adapt hotels and boarding houses to accommodate the thousands who will come hither for the event; such is the scale of planning of the Berkshire Symphonic festival.

Music Lovers Tuning In

Already music [illegible]

members. The non-profit making nature of the organization enables season tickets to be offered at such low prices that it is expected that the average of 5000 attendance at last year's three concerts will be surpassed in the six concerts to be given this summer. Membership, [illegible] selection of [illegible] until May 1 for tickets [illegible] three or six [illegible]

DR KOUSSEVITZKY CHARMED WITH SYMPHONY'S NEW SUMMER HOME

the gardens, the moonlight filtering through the tree tops, a panorama, away and beyond, of one of the most beautiful areas in the Berkshires, looking toward Stockbridge Bowl and Mt Everett, second highest peak in the state.

Three sites have been suggested for the [illegible] one near the east line of [illegible] property about the center of the gentle slope, another [illegible] the house close to the [illegible] locations for the new building, detailed plans for which will adapt it to the setting. "Wonderful," he exclaimed when his eyes took in the broad expanse of the estate made famous for Nathaniel Hawthorne's short residence of two years where in a little red cottage near the [illegible] since [illegible] "The House of Seven Gables" and "Tanglewood Tales." "We make beautiful [illegible]," he promised [illegible]

probably, 75 years ago. What was formerly a tennis court has been converted into a rose garden entrance to which is through a concrete arch and ornamental iron gate which came from a garden in Italy. Bordering the Hawthorne street side of the property stands a privet hedge 10 to 12 feet high, interspersed with hemlock.

[illegible] grounds run down to the shore [illegible] lake, by whose waters [illegible] has had the [illegible]

summer tourist trade and the festival influx would make an almost year-round proposition.

Within 50 miles of the festival center conditions would feel the influence; business in shops, gas stations, food stores, transportation, employment in general would pick up, Miss Smith paints a picture that stirs the imagination. Springfield and other cities could establish inexpensive bus lines to accommodate would-be festival [illegible]

TULSA, OKLA.
WORLD
MAR 2 1 1937

Old World Charm In Situation

Project Brought Nearer by Home for Boston Symphony

By JOHN SELBY

NEW YORK, March 20 (AP)—One of Dr. Serge Koussevitzky's most-cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

E. T. L.
(Like article on preceding pages.)

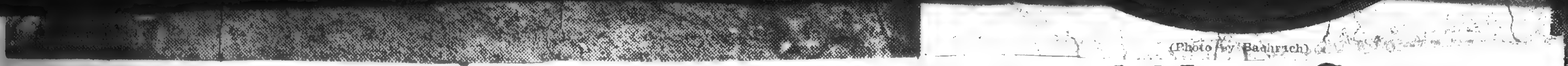
SYRACUSE, N. Y.
HERALD
MAR 2 4 1937

Koussevitzky Would Increase Festival Scope

Schedule Six Concerts Next August in Berkshires; Gift of Estate

By JOHN SELBY

New York, March 24 (AP).—One of Dr. Serge Koussevitzky's most cherished dreams, an American Music Festival of genuine artistic quality, is becoming concrete.



(Photo by Bachrach)

National Music Center Benefiting New England Visioned as Possibility

tival of genuine artistic quality, is becoming concrete.

By MADELINE BALL

CORDS ARE struck for a great American festival to be held annually in the Berkshire hills. The gift of Tanglewood to the Boston Symphony orchestra for summer headquarters and to the Berkshire Symphonic festival for a permanent home forecasts what, if the visions of the sponsors become reality, may develop into a national summer music center; a focus of symphonic activity that will tempt erstwhile travelers to European festivals to tarry in New England; that will attract visitors from all over the country to plan a New England trip during summer festival weeks; that will radiate overtones of business activity around a 100-mile circle from the Berkshire hills.

To develop a music festival that will be distinctly American; to broaden its scope, for a festival grows with the years, to include in the future other forms of music beside the symphony; perhaps, for instance, to develop an all New England chorus; to encourage town and city planning in the vicinity and within a 50-mile radius of Tanglewood, across whose 210 acres runs the boundary line of Lenox and Stockbridge; to adapt hotels and boarding houses to accommodate the thousands who will come hither for the event; such is the scale of planning of the Berkshire Symphonic festival.

TANGLEWOOD VISTA

Music Lovers Tuning In

Already music lovers are tuning in to the general scheme. Options are reported to have been taken for the coming summer on several homes in Berkshire in anticipation of the festival. Three pieces of property are said to have been sold mainly because of the forthcoming permanent location of the festival in the hills. One party has canceled plans for summering in Europe, intending to take in one of the festivals on the Continent, and decided, instead, to come to the Berkshires for the first two weeks of August to hear the Boston Symphony's two series of concerts which will be given on Thursday, Saturday and Sunday of the two weekends of the 5th to 8th and 12th to 15th. Over 40 of the 80 boxes that will be available are already sold. Literature sent out to old subscribers has already brought in 500 sustaining members. The non-profit making nature of the organization enables season tickets to be offered at such low prices that it is expected that the average of 5000 attendance at last year's three concerts will be surpassed in the six concerts to be given this summer. Membership, including the privilege of selection of seats, is open until May 1 for tickets to either three or six concerts, after which date they will be offered at a slightly higher price.

"Wonderful," Says Koussevitzky

Dr Serge Koussevitzky, who will conduct the orchestra during the festival, came to the Berkshires last weekend with Madame Koussevitzky and members of the orchestra board of trustees. They plowed through the snow around Tanglewood on Monday morning, viewing possible sites for the erection of what the French would call a "baraque," a convertible concert hall seating 5000, with a permanent roof and sides that open so that in good weather the music will be practically outdoors—the delight of orchestral harmony enhanced by the soughing of the wind through the aged hemlocks, the play of the sunlight on the gardens, the moonlight filtering through the tree tops, a panorama, away and beyond, of one of the most beautiful areas in the Berkshires, looking toward Stockbridge Bowl and Mt Everett, second highest peak in the state.

(Herbert Studio)

THE SPRING FLOWER SHOW

DR KOUSSEVITZKY CHARMED WITH SYMPHONY'S NEW SUMMER HOME

Three sites have been suggested for the concert hall: one near the east line of the property about the center of the gentle slope, another just north of the house close to the formal garden, a third, the open field east of the house by the Hawthorne street entrance. A meeting will be held the first part of April to settle on location and decide on building plans.

Dr Koussevitzky appeared entranced with each of the possible locations for the new building, detailed plans for which will adapt it to the setting. "Wonderful," he exclaimed when his eyes took in the broad expanse of the estate made famous for Nathaniel Hawthorne's short residence of two years where in a little red cottage near the lake, since burned, he wrote "The House of Seven Gables" and "Tanglewood Tales." "We make beautiful music here," he promised. "Festivals of music grow on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of the Berkshires in the summer time. While symphonic music will be largely the basis of the festival, we may look forward within a year or two to the presentation of other forms of music with the orchestra. An effort will be made to make the festival fit the interests and desires of American music lovers."

FORMAL GARDEN WILL

It was the promise of more adequate concert quarters than last year's tent on the Emerson estate at Holmwood, where three memorable programs were given, that induced the orchestra to schedule the coming six concerts. Interested patrons—and there are many enthusiasts of the project—are sought as subscribers to a building fund for the new structure which it is important to get under construction this spring.

Old Buildings Will be Used

Use will be found for the present buildings of the Tanglewood estate. In the house, of the typical valley-roof architecture of the post-Civil war period, will be arranged a suite of rest rooms for Dr Koussevitzky;

POSSIBLE SITE FOR CONCERT HALL LOOKS TOWARD STOCKBRIDGE BOWL

BE LEFT UNTOUCHED

also here will probably be placed the press rooms. The garage can be used temporarily by orchestra members as a tuning room and general lounge. Its seven rooms and hay loft adapt it to general utility purposes.

Tanglewood as an estate was assembled in 1849 when William Aspinwall Tappan, wealthy Boston banker and merchant, bought several pieces of property. It is the oldest estate in Berkshire with the exception of its adjoining neighbor, the William Norton Bullard place called Highwood. Distinctive features of the landscaping, include the formal garden west of the house with its two richly decorated fountains. The grounds are entered from the West-street side through an avenue of cathedral pines removed from nearby forests and planted, probably, 75 years ago. What was formerly a tennis court has been converted into a rose garden entrance to which is through a concrete arch and ornamental iron gate which came from a garden in Italy. Bordering the Hawthorne street side of the property stands a privet hedge 10 to 12 feet high, interspersed with hemlock.

The grounds run down to the shore of Mahkeenac lake, by whose waters the Lenox brotherhood has had the privilege of establishing its summer community center. Here by the lake stands what is believed to be the largest birch in Berkshire. Ten feet, six inches in diameter, it grows up through what was an old Indian fireplace when Stockbridge Indians held camp here by the water's edge under the leadership of Chief Konkapot.

One can picture social life of Lenox and Stockbridge centering at Tanglewood in the gay nineties led by Tappan's two daughters, Miss Mary Aspinwall Tappan now of Brookline and one of the two donors of the estate, and her sister, who became Mrs Richard C. Rixey, and whose daughter, Rosamond, is the present Mrs Gorham Brooks, codonor of the estate with her aunt, whose love of music and interest in Berkshire led to the presentation.

Three Years' Prelude

Symphony at Tanglewood will echo in an environment well accustomed to art and culture and rich in tradition, a fitting setting for an American festival center. Its prelude was sounded three years ago, when in 1934 the Boston Symphony orchestra played its first series of summer concerts in the Berkshires on the Hanna estate under the leadership of Henry Hadley. Repetition followed the next year. Last year when Dr Koussevitzky led the orchestra at Holmwood, enthusiasm leaped to the unexpected hights that resulted in the formulation of plans for permanence.

Visit Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, inc., and you get a vision of the possibilities that open ahead in the creation of an American festival in New England. Miss Smith, dynamic, idealistic and practical, divides her time between her home in New York city and her farm in Glendale, a few miles from Tanglewood. She foresees the festival national in character but with definite and beneficial local repercussions. Why not the intelligent planning that will embrace a larger compass than the summer music fest? Why not enlarge the plans for housing, feeding and transporting the thousands who will come to the festival to include inducements to make the Berkshires the focal point for fall sight seeing of the gorgeous coloring of the hills' autumn foliage? This, with winter skiing (in any normal winter), with summer tourist trade and the festival influx would make an almost year-round proposition.

Within 50 miles of the festival center conditions would feel the influence; business in shops, gas stations, food stores, transportation, employment in general would pick up. Miss Smith paints a picture that stirs the imagination. Springfield and other cities could establish inexpensive bus lines to accommodate would-be festival goers who have no automobiles. New roads might be built connecting remoter regions by direct route. Extensive plans could be worked out to provide refreshment to crowds. Make it possible for families and groups to go easily to the festival. Let them combine music with a day's outing in the hills, with rest, relaxation, exploration as moods prefer.

With the increasing use of airplanes even those living at more than driving distance from Tanglewood can commute to the concerts if foreseeing business heads will make provision. Day and night, literally, during the press of festival business in the past three years, has Miss Smith worked, together with others of the trustees, to put the thing across. It has been no easy task to complete the prelude so successfully as to lead to present plans of permanence. But she points out that the trustees are merely the leaders who present an opportunity.

Ultimate success now lies with the public, not only the confirmed symphony goers, but the hundreds whose only acquaintance with symphony has been through the radio and victrola and who now have ahead of them the chance to enjoy, informally, the symphony as a living personality, amid the harmonizing environment of Nature. Ahead lies the opportunity to double the rapturous delights that music induces as the listening eye wanders toward the hills and the lake of which Hawthorne wrote: "It gleamed in glassy tranquility without the trace of a winged breeze on any part of its bosom."

12

NEW YORK, N. Y.
TIMES
MAR 2 1 1937

CHARLES A. ELLIS

First Manager of Boston Symphony and His Contribution to Music

By OLIN DOWNES

A FEW close friends attended the funeral services of Charles A. Ellis, the first manager of the Boston Symphony Orchestra, last Wednesday in the Forest Hills Cemetery near Boston.

The services were as simple and devoid of ostentation as the man who was leaving us. By an oversight on the part of an old friend (not a musician) of Ellis, the services had been scheduled at an hour when the orchestra which he as an executive had established was performing in Symphony Hall. The present manager of that orchestra, George E. Judd, who in the early stages of his career had acted with Ellis in a secretarial capacity, and others of the staff who had worked with him were present; also two members of the orchestra, the older generation, retired, in the person of Daniel Kuntz, and the younger Arthur Fiedler, were there; also a niece of Colonel Henry L. Higginson, Mrs. H. Graham Hawkins; and Geraldine Farrar, who was often with him in his last days, and to whom he had been so true a friend, and a handful of others whose presence connoted intimate personal or professional associations.

* * *

As it developed, the occasion was probably precisely what Charles Ellis would have wished. He was the simplest man in the world, and one of the ablest. Extremely popular and respected in his days of activity, his acquaintances on both sides of the water were numerous, and his friendships stanch as steel. He detested talk of his personal activities and it was impossible to fulsomely flatter him. But he was a prince of companions when he chose to be, and in the best sense of the word a gentleman of Boston, delightful and assured, a man of the world, at home in every city, at ease and on equal terms, simple as his talk and manners were, with leaders in every field of thought or activity.

He was utterly true to his place and his period. Traditions of simplicity, honor, courtliness, hospitality, were typical of his breeding and generation. He abhorred publicity about himself. His conception of power was that of responsibility. Withal, Charles Ellis was exceptionally interested in the passing show, and especially in the personal activities and interests of his friends. He chose to resign from the Boston Symphony at the same time that Colonel Henry L. Higginson, its founder, took leave of its affairs, in the Spring of 1918, and following the catastrophic events of the World War, which included the arrest and incarceration of the conductor to whom both men were greatly devoted and whom they profoundly admired, Dr. Karl Muck, their leader of many years.

Very characteristically, Charles Ellis stood publicly and prominently by the side of Dr. Muck through all of his last tragic days in this country. Others may have differed with this attitude as strongly as Ellis entertained it. That made no difference whatever to him, the truest of friends. Ellis was more than unpopular, he was under a cloud, and lost many friends and much influence by the stand he took at the time. He never flinched, and would not have flinched under torture in his fidelity to one in whose character, motives and art he had complete faith. There never was a truer man or friend, and now that the passions of that war period are past the only memory of the affair, where Charles Ellis is concerned, is honor to him who never hesitated, at any juncture in life, to stand up and be counted.

* * *

It was not for nothing, when Mr. Ellis was offered the directorship of the Metropolitan Opera Company, at a salary just fifteen times the pittance which was all that he would accept for his management of the Boston Symphony, that Colonel Higginson said, "Charley, I can't run the orchestra without you," and "Charley" stayed. Higginson's shrewdness and wisdom in this appointment was proved a thousandfold in the years of Ellis's service.

* * *

Ellis, when the Boston Symphony was founded in 1881, was a business associate of Higginson. In the first three years of the orchestra's existence the manager worked by day in the Calumet and Hecla Company and by night and in odd hours conducted the affairs of the orchestra. His principal support for a time was probably his business activities and private means.

His salary from the Boston Symphony was about enough to pay his traveling expenses, and he would not accept more. Later on he became manager of a few of the greatest artists before the public—at one time of Nordica; then, in the Nineties, of Melba; at about the turn of the century, until his entrance into Polish politics, of Paderewski, who at the time of this writing, is dangerously ill at Morges; after the first months of the World War of Fritz Kreisler, following the latter's retirement, wounded, from the trenches; for a short period, of Mme. Olga Samaroff; from 1916 to 1918, of Rachmaninoff, returned to America for his second visit.

In opera Ellis was active first in a joint company with Dr. Walter Damrosch, later with his own company, of which Nellie Melba was a bright star. She shone, among other rôles, in a then highly novel and provocative music drama called "La Bohème," by a young and rising composer named Puccini. There were such voices and composers. Ellis's last operatic venture, a very successful one, was a tour that he arranged with Geraldine Farrar in "Carmen," and Marie Rappold in "Faust," in the West, in 1915.

He was sought after as manager by most artists of note before the public, for his acumen, far-sightedness, fair dealing and courtesy were proverbial. He had hardly to raise a finger to secure the cooperation of any artist, but he had to be, and he was, firm in refusing many who sought his services. All this, however, was secondary and incidental to that which lay deepest in his heart: fidelity to the institution conceived and brought into being by his friend and employer, Henry L. Higginson—namely, the Boston Symphony Orchestra.

* * *

Ellis's services in the development of that organization can hardly be realized by the rising generation of today, but they lie almost at the root of the growth and the increasing numbers, in the last fifty years, of American orchestras. This is said with full acknowledgment of the priority in the field of New York's Philharmonic Society, of Leopold Damrosch, of Theodore Thomas. They broke the ground and tilled the early soil. They instituted the first conceptions of great symphonic music and great symphonic performances in America. But the Boston Symphony Orchestra was able to take a unique position and exert a unique influence because of the special conditions under which it flourished.

It was permitted to work unremittingly and without interruption by accidents of fortune because of the generosity of Higginson, a real son of New England, who believed in the ideal of the orchestra as he believed in his life, and paid the bills, whatever they were, until the orchestra reached a height that for many years was not attained by any other body in America. There was a perfect balance between artistic objectives which admitted of no compromise, and Ellis's business management, watchful, conservative, and practical, but always subservient to the purposes and requirements of the director of the music.

Today, when other orchestral managements are emulating the example, at least where musical objectives are concerned, of the Boston Symphony, this is an old story. But without the lines of Ellis and Higginson, symphonic standards in this country could not be what they are, and America would not have taken so soon a position in this field which places it in the forefront of every nation of the world where symphonic performance and repertory are concerned. It was with the example of the Boston Symphony in view that other symphony orchestras grew in numbers, and constantly heightened their standards.

The events of the war and the Muck affair, as they affected the Boston Symphony organization, so embittered and discouraged both Ellis and Higginson that they simultaneously relinquished all direct interest in the orchestra's affairs. Probably they despaired of its future. Happily, they were wrong. Happily, they had built so firmly and so much better than even they knew that the institution they had established proved indestructible in the hands of those who had become inculcated with Higginson's and Ellis's ideals. The two managers, William H. Brennan, and George E. Judd, who worked with Ellis, have carried on what he began. The Boston Orchestra has not lost a jot or a tittle of its reputation or its standards. Dr. Koussevitzky's musical organization was born of these ideals and right worthily does it maintain them.

More than Charles Ellis could ever say for himself, more than he would have said under any circumstances, more than he could have known, do these facts say for him. There is pathos but also a glorious affirmation of his life achievement in the last words which escaped his lips when he lay half conscious on his deathbed. They were words of service, and to those who heard the years must have swept back before them. He said, "I must make certain that the music is all ready for the concert."

* * *

The program book of the Boston Symphony concerts of last night and Friday afternoon contained this brief and just tribute:

"CHARLES ADAMS ELLIS
1856-1937

"Charles A. Ellis was chosen by Henry L. Higginson to be the first manager of the Boston Symphony Orchestra, which position he held without interruption until Mr. Higginson's retirement in 1918, when Mr. Ellis also preferred to retire.

"For himself he asked nothing; for those with whom and for whom he labored he asked everything. Always self-effacing, he habitually minimized his own share in the success of any enterprise, and those who attempted to describe his place in the undertaking were baffled and misled by his reluctance to admit or discuss his own important contribution.

"His clear vision was never marred by jealousy or desire for gain. His courtesy was never failing. Of his constancy and loyalty volumes could be written. Few knew the many sacrifices which he made for the institution to which he was utterly devoted.

"In the founding and organization of the Boston Symphony Orchestra, and in making it the perfect instrument which it became, Mr. Ellis and Mr. Higginson worked side by side, in complete understanding and accord. The original idea, the faith in that idea, was entrusted for execution to one in whom there was 'no variableness, neither shadow of turning.'"

LITERARY DIGEST
NEW YORK
MAR 2 0 1937

Music

MAESTRO CAPTURED:

Woman in Coup Signs Greek Conductor for Minneapolis

A little gray lady rode out of the West and carried Dimitri Mitropoulos back to Minneapolis.

Thereby twinkly-eyed Mrs. Carlyle Scott caused great consternation among Eastern concert managers. With much guile, they were attempting to sign Mitropoulos to contracts binding him to conduct the larger, tho little more distinguished, orchestras of the East. Mrs. Scott, Manager of the Minneapolis Symphony Orchestra and beloved of its patrons, got Mitropoulos from the Boston Symphony Orchestra.

Serge Koussevitzky brought the Greek conductor from Athens at the beginning of last season. In his two weeks' stay, Mitropoulos became so popular with Bostonians that he was offered the job of head conductor upon Koussevitzky's projected retirement two years from now. Mitropoulos accepted the appointment and prepared to spend the intervening years guest conducting in the U. S. He also had his own Athens Orchestra of the Conservatory to run and an engagement in Monte Carlo to fill.

Guest Conductors—Then Eugene Ormandy resigned from his conductorship of the Minneapolis Symphony to take over the more lucrative post with the Philadelphia Symphony Orchestra. Casting about for some means of replacing Ormandy, the Board of Directors of the Orchestral Association of Minneapolis decided to inaugurate a series of guest conductors.

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BALTIMORE, MD.
MORNING SUN
MAR 2 1 1937

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NEW YORK, N. Y.
TIMES
MAR 2 1 1937

CHARLES A. ELLIS

First Manager of Boston Symphony and His Contribution to Music

By OLIN DOWNES

A FEW close friends attended the funeral services of Charles A. Ellis, the first manager of the Boston Symphony Orchestra, last Wednesday in the Forest Hills Cemetery near Boston.

The services were as simple and devoid of ostentation as the man who was leaving us. By an oversight on the part of an old friend (not a musician) of Ellis, the services had been scheduled at an hour when the orchestra which he as an executive had established was performing in Symphony Hall. The present manager of that orchestra, George E. Judd, who in the early stages of his career had acted with Ellis in a secretarial capacity, and others of the staff who had worked with him were present; also two members of the orchestra, the older generation, retired, in the person of Daniel Kuntz, and the younger Arthur Fiedler, were there; also a niece of Colonel Henry L. Higginson, Mrs. H. Graham Hawkins; and Geraldine Farrar, who was often with him in his last days, and to whom he had been so true a friend, and a handful of others whose presence connoted intimate personal or professional associations.

* * *

As it developed, the occasion was probably precisely what Charles Ellis would have wished. He was the simplest man in the world, and one of the ablest. Extremely popular and respected in his days of activity, his acquaintances on both sides of the water were numerous, and his friendships stanch as steel. He detested talk of his personal activities and it was impossible to fulsomely flatter him. But he was a prince of companions when he chose to be, and in the best sense of the word a gentleman of Boston, delightful and assured, a man of the world, at home in every city, at ease and on equal terms, simple as his talk and manners were, with leaders in every field of thought or activity.

He was utterly true to his place and his period. Traditions of simplicity, honor, courtliness, hospitality, were typical of his breeding and generation. He abhorred publicity about himself. His conception of power was that of responsibility. Withal, Charles Ellis was exceptionally interested in the passing show, and especially in the personal activities and interests of his friends. He chose to resign from the Boston Symphony at the same time that Colonel Henry L. Higginson, its founder, took leave of its affairs, in the Spring of 1918, and following the catastrophic events of the World War, which included the arrest and incarceration of the conductor to whom both men were greatly devoted and whom they profoundly admired, Dr. Karl Muck, their leader of many years.

Very characteristically, Charles Ellis stood publicly and prominently by the side of Dr. Muck through all of his last tragic days in this country. Others may have differed with this attitude as strongly as Ellis entertained it. That made no difference whatever to him, the truest of friends. Ellis was more than unpopular, he was under a cloud, and lost many friends and much influence by the stand he took at the time. He never flinched, and would not have flinched under torture in his fidelity to one in whose character, motives and art he had complete faith. There never was a truer man or friend, and now that the passions of that war period are past the only memory of the affair, where Charles Ellis is concerned, is honor to him who never hesitated, at any juncture in life, to stand up and be counted.

* * *

It was not for nothing, when Mr. Ellis was offered the directorship of the Metropolitan Opera Company, at a salary just fifteen times the pittance which was all that he would accept for his management of the Boston Symphony, that Colonel Higginson said, "Charley, I can't run the orchestra without you," and "Charley" stayed. Higginson's shrewdness and wisdom in this appointment was proved a thousandfold in the years of Ellis's service.

* * *

Ellis, when the Boston Symphony was founded in 1881, was a business associate of Higginson. In the first three years of the orchestra's existence the manager worked by day in the Calumet and Hecla Company and by night and in odd hours conducted the affairs of the orchestra. His principal support for a time was probably his business activities and private means.

His salary from the Boston Symphony was about enough to pay his traveling expenses, and he would not accept more. Later on he became manager of a few of the greatest artists before the public—at one time of Nordica; then, in the Nineties, of Melba; at about the turn of the century, until his entrance into Polish politics, of Paderewski, who at the time of this writing, is dangerously ill at Morges; after the first months of the World War of Fritz Kreisler, following the latter's retirement, wounded, from the trenches; for a short period, of Mme. Olga Samaroff; from 1916 to 1918, of Rachmaninoff, returned to America for his second visit.

In opera Ellis was active first in a joint company with Dr. Walter Damrosch, later with his own company, of which Nellie Melba was a bright star. She shone, among other rôles, in a then highly novel and provocative music drama called "La Bohème," by a young and rising composer named Puccini. There were such voices and composers. Ellis's last operatic venture, a very successful one, was a tour that he arranged with Geraldine Farrar in "Carmen," and Marie Rappold in "Faust," in the West, in 1915.

He was sought after as manager by most artists of note before the public, for his acumen, far-sightedness, fair dealing and courtesy were proverbial. He had hardly to raise a finger to secure the cooperation of any artist, but he had to be, and he was, firm in refusing many who sought his services. All this, however, was secondary and incidental to that which lay deepest in his heart: fidelity to the institution conceived and brought into being by his friend and employer, Henry L. Higginson—namely, the Boston Symphony Orchestra.

* * *

Ellis's services in the development of that organization can hardly be realized by the rising generation of today, but they lie almost at the root of the growth and the increasing numbers, in the last fifty years, of American orchestras. This is said with full acknowledgment of the priority in the field of New York's Philharmonic Society, of Leopold Damrosch, of Theodore Thomas. They broke the ground and tilled the early soil. They instituted the first conceptions of great symphonic music and great symphonic performances in America. But the Boston Symphony Orchestra was able to take a unique position and exert a unique influence because of the special conditions under which it flourished.

It was permitted to work unremittingly and without interruption by accidents of fortune because of the generosity of Higginson, a real son of New England, who believed in the ideal of the orchestra as he believed in his life, and paid the bills, whatever they were, until the orchestra reached a height that for many years was not attained by any other body in America. There was a perfect balance between artistic objectives which admitted of no compromise, and Ellis's business management, watchful, conservative, and practical, but always subservient to the purposes and requirements of the director of the music.

Today, when other orchestral managements are emulating the example, at least where musical objectives are concerned, of the Boston Symphony, this is an old story. But without the lines of Ellis and Higginson, symphonic standards in this country could not be what they are, and America would not have taken so soon a position in this field which places it in the forefront of every nation of the world where symphonic performance and repertory are concerned. It was with the example of the Boston Symphony in view that other symphony orchestras grew in numbers, and constantly heightened their standards.

The events of the war and the Muck affair, as they affected the Boston Symphony organization, so embittered and discouraged both Ellis and Higginson that they simultaneously relinquished all direct interest in the orchestra's affairs. Probably they despaired of its future. Happily, they were wrong. Happily, they had built so firmly and so much better than even they knew that the institution they had established proved indestructible in the hands of those who had become inculcated with Higginson's and Ellis's ideals. The two managers, William H. Brennan, and George E. Judd, who worked with Ellis, have carried on what he began. The Boston Orchestra has not lost a jot or a tittle of its reputation or its standards. Dr. Koussevitzky's musical organization was born of these ideals and right worthily does it maintain them.

More than Charles Ellis could ever say for himself, more than he would have said under any circumstances, more than he could have known, do these facts say for him. There is pathos but also a glorious affirmation of his life achievement in the last words which escaped his lips when he lay half conscious on his deathbed. They were words of service, and to those who heard the years must have swept back before them. He said, "I must make certain that the music is all ready for the concert."

* * *

The program book of the Boston Symphony concerts of last night and Friday afternoon contained this brief and just tribute:

"CHARLES ADAMS ELLIS
1856-1937

"Charles A. Ellis was chosen by Henry L. Higginson to be the first manager of the Boston Symphony Orchestra, which position he held without interruption until Mr. Higginson's retirement in 1918, when Mr. Ellis also preferred to retire.

"For himself he asked nothing; for those with whom and for whom he labored he asked everything. Always self-effacing, he habitually minimized his own share in the success of any enterprise, and those who attempted to describe his place in the undertaking were baffled and misled by his reluctance to admit or discuss his own important contribution.

"His clear vision was never marred by jealousy or desire for gain. His courtesy was never failing. Of his constancy and loyalty volumes could be written. Few knew the many sacrifices which he made for the institution to which he was utterly devoted.

"In the founding and organization of the Boston Symphony Orchestra, and in making it the perfect instrument which it became, Mr. Ellis and Mr. Higginson worked side by side, in complete understanding and accord. The original idea, the faith in that idea, was entrusted for execution to one in whom there was 'no variableness, neither shadow of turning.'"

LITERARY DIGEST
NEW YORK
MAR 2 0 1937

Music

MAESTRO CAPTURED:

Woman in Coup Signs Greek Conductor for Minneapolis

A little gray lady rode out of the West and carried Dimitri Mitropoulos back to Minneapolis.

Thereby twinkly-eyed Mrs. Carlyle Scott caused great consternation among Eastern concert managers. With much guile, they were attempting to sign Mitropoulos to contracts binding him to conduct the larger, tho little more distinguished, orchestras of the East. Mrs. Scott, Manager of the Minneapolis Symphony Orchestra and beloved of its patrons, got Mitropoulos from the Boston Symphony Orchestra.

Serge Koussevitzky brought the Greek conductor from Athens at the beginning of last season. In his two weeks' stay, Mitropoulos became so popular with Bostonians that he was offered the job of head conductor upon Koussevitzky's projected retirement two years from now. Mitropoulos accepted the appointment and prepared to spend the intervening years guest conducting in the U. S. He also had his own Athens Orchestra of the Conservatory to run and an engagement in Monte Carlo to fill.

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13

Boston Herald, Mar. 22/37 (Country ed)

Boston Symphony Will Present 'St. Matthew Passion' on Friday

The "St. Matthew Passion" by John Sebastian Bach will be presented by the Boston Symphony Orchestra, starting Good Friday afternoon and continuing through the evening. The Harvard Glee Club, the Radcliffe College Choral Society and six soloists under the direction of Serge Koussevitzky will assist. The proceeds will go to the pension fund of the orchestra.

Patrons of the current concerts at Symphony Hall are admiring a pastel of the east window of Princeton University chapel, designed by Charles J. Connick, Boston craftsman in stained glass, and which pictures "The Last Supper." It is nine feet square and is in the Huntington avenue lobby of the hall.

DAYTON, O.
NEWS
MAR 24 1937

It will be learned with interest that Miss Mabel Evans, daughter of Dr. and Mrs. Hugh I. Evans of Sawmill rd., will sing with the chorus from Harvard and Radcliffe on Good Friday at Symphony hall in Boston, Mass. She will sing in St. Mathaus Passion (Bach) with the Boston Symphony orchestra.

Miss Evans, who is a student at Radcliffe, will also sing in New York Radcliffe concert Saturday, April 3, and plans to spend her Easter vacation in that city and in New Haven, Conn.

Hugh I. Evans, jr., who is a student at Princeton, is a member of the Princeton Glee club. He has been selected as one of the members to sing on Good Friday at Kees Gardens, on Long Island, in Brahm's "Requiem."

WATERBURY, CONN.
REPUBLICAN
MAR 21 1937

MUSIC

Bach's "Passion" Greatest Composition Says Koussevitzky

Boston, March 20.—(AP) — Dr. Serge Koussevitzky has turned an about face during the past few days, and now believes that the St. Matthew Passion of Johann Sebastian Bach is the "greatest composition in all musical literature."

The famous Boston symphony conductor, who has been poring over all kinds of musical manuscripts for nearly half a century, heretofore had accorded that honor to Beethoven's ninth symphony, with its massive choral passages.

Studied For Concert.

But, he says, renewed close study of the Bach score, which he will present next Friday—Good Friday—with the Harvard and Radcliffe Glee clubs in symphony hall has caused him to change his mind.

"You observe I am repeating the Matthew Passion after two performances last season. Now, why, please ask.

"Because the Matthew Passion is the most formidable, the deepest, the great composition in all musical literature."

Dr. Koussevitzky was asked if this composition, written in 1729, came as as harp contrast after the modern violin concerto of the late Alban Berg, written only two years ago and given its first American performances a week ago here and in New York by the Boston Symphony.

Bach Most Modern.

"On the contrary," the conductor replied vehemently, "I find Bach the most modern of composers. His technique is unsurpassed. His harmonic development is such that after a thousand years, I suppose it still will be modern. The source of all modern music is Bach."

Based on classical religious themes, the oratorio will be presented in two sections lasting nearly six hours. It will start at 4 p. m. with an intermission for dinner about 6 p. m.

Roxbury Citizen

To Give "Passion" On Good Friday

Two of New England's most famous choruses, the Harvard Glee Club and the Radcliffe Choral Society, will join with the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky in giving Bach's "St. Matthew Passion" on Good Friday, March 26. The concert will be given for the benefit of the Orchestra's pension fund.

"The Passion," which is rarely performed, was given for the first time in many years last Spring by the two choruses and the Orchestra. Both the Harvard Glee Club and Radcliffe Choral Society are directed by G. Wallace Woodworth who has been drilling the two groups in the difficult piece of music all Winter.

Lead in St. Matthew Passion Sung by British Baritone

Monitor — March 24/37

Although probably as well known in his own country as Lawrence Tibbett is here, Keith Falkner, English bass baritone never has appeared in opera, has just made his first movie and until two or three years ago gave only occasional solo recitals.

Why, then, his renown?

The answer lies in oratorio. For Mr. Falkner is one of England's outstanding oratorio soloists. On the island where every town has a choir which gives two large concerts a year—always one oratorio—success either as a concert or operatic singer comes only after a reputation has been established in the oratorio field. A singer's first engagements are as soloist with such groups.

Reputation Established

Mr. Falkner has established that reputation—so well and widely in fact, that for the past six years he has been coming to the United States to appear as soloist with choral societies and to give concerts. On Friday, he will sing the role of Jesus in Johann Sebastian Bach's "The St. Matthew Passion," with the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society under direction of Dr. Serge Koussevitzky. Other soloists are Jeanette Vreeland, well known concert soprano; Kathryn Meisle, Metropolitan Opera contralto; John Priebe, tenor, and Fritz Lechner, bass. Special solo instruments for the performance are a harpsichord and a viola da gamba.

Mr. Falkner made his first Boston appearance three years ago after Myra Hess, English pianist, urged Dr. Koussevitzky to hear the baritone. Mr. Falkner was in another part of the United States when he received a wire to come immediately to Boston. He did so, and was engaged to sing in the St. John Passion.

Boy Soprano

Mr. Falkner began his musical career at the age of nine by attending New College choir school at Oxford. It is a foundation started in Queen Elizabeth's time, which provides a choir for the Oxford church services. At that time young Falkner was a boy soprano.

"We sang a service a day and received a scholarship in return," he says. "One of the most important parts of the training was to learn to read perfectly at sight."

The choir had only a short rehearsal before services, and the unfortunate child who couldn't read his music was punished severely—in the old-fashioned way.

War Interrupts Career

At 14, Mr. Falkner's voice plummeted down to bass depths. He had stopped musical training, was attending the Perse School in Cambridge, Eng., and was singing in the local choir. Then war came along and although only 17, he joined the naval air force. After demobilization, Sir Hugh Allen, director of the Royal College of Music in London, urged the young man to enter the college. After six years' study, he was engaged in 1925 to sing Parry's "Job" at the Three Choirs Festival in Gloucester, Eng. There followed an increasing number of engagements in Manchester and Liverpool, Eng., Glasgow, Scotland; Dublin, Ireland; London, Paris, Vienna, Berlin and many other towns and cities. In 1929, he made his American début at Town Hall, New York.

"I only stayed five days that time because I was in a hurry to get back to London to be married," he said.

Italians Have Name

Mr. Falkner hesitated when asked whether he preferred being called a bass baritone or a baritone bass.

"There really isn't any word in English which is quite accurate," he said finally. "I am what the Italians call a basso cantante, which is lighter than a basso profundo."

The singer has just finished making "Mayfair Melody," a Warner Brothers English film, in which he plays the rôle of a mechanic who is "discovered" by the boss's daughter. He is under contract to make three more pictures, finds it "terribly hard work, but an enjoyable relief from singing 12 or 14 performances of the 'Messiah' as I do at Christmas time." Besides film ventures, he is paying more attention to solo concert work, with an emphasis on Lieder singing.

In Two Sections

Mr. Falkner declares the St. Matthew Passion moves him more than any others of the 50 or 60 large sacred works in which he participates. Dr. Koussevitzky recently was quoted as saying that in this Passion "Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions or to win favors . . . and that is why this music lives and strikes direct to our hearts and souls today."

Because of its length, the work will be given on Friday in two sections—the first in the afternoon and the second in the evening.

"What makes it so remarkable to me is that I can never do it quite perfectly," says Mr. Falkner. "There is always something unachieved. I have sung it at least 50 times in 10 different versions."

The soloist has the build of a Minnesota fullback, weighs "12 stone"—which would be just 196 pounds in America—is a cricket player, rows, plays squash and field hockey. He is married and has a daughter of 19 months.

Artists Coming to Boston

By a Staff Photographer

Dr. V. Ernst Wolff **Keith Falkner**

Harpsichord Soloist and Baritone, Who Will Appear in St. Matthew Passion, Scheduled at Symphony Hall, Boston, on Friday

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Globe Mar 25/37

Conductor

Symphony's beloved director, Dr Koussevitzky, will again conduct the orchestra and the Radcliffe Choral Society and the Harvard Glee Club in "The Passion of Our Lord, according to St Mathew," by Bach, at Symphony Hall this afternoon and evening for the benefit of the pension fund.

Lowell Courier-Citizen March 24/37

Boston Programs.

As the Boston Symphony Orchestra, with soloists and the Harvard and Radcliffe choruses is to present the St. Matthew Passion music of Bach on Friday afternoon and evening, as set forth elsewhere in this column, it should be noticed that the matinee program will be given tomorrow (Thursday) afternoon. It will include Bach's Brandenburg Concerto, No. 2 in F major; Mozart's Symphony in E flat major and Beethoven's Second Symphony in D.

That was a striking juxtaposition on the regular symphony programs last week when Dr. Koussevitzky followed up the naive and polite Surprise Symphony of Haydn with the first Boston performance of the new Third Symphony of the modernist, Nicolai Berezowsky. The one was all grace and clarity. The other turbulent, turgid and angular, yet with some striking effects in the way of building up a climax. On the whole it was more easy to appreciate than a previous symphony by the same composer. The second half of the program, devoted to compositions by Sibelius was notable for a perfectly thrilling interpretation of the familiar tone poem "Finlandia." This has been heard so often in performances by amateurs and by professional groups which are not of the first rank that it was a revelation to hear it played by an orchestra of virtuosi. It was the finest interpretation of this work that we remember to have heard.

This evening in Jordan hall there will be a notable sonata program by Arthur Schnabel, the eminent Austrian pianist and Bronislaw Huberman, the widely known Polish violinist. The program will include sonatas for the two instruments by Beethoven, Brahms, Mozart and Schubert.

On Wednesday evening of next week the Stradivarius quartet will be heard in Jordan hall. In the program also will be Leo Ornstein, whose quintet for piano and strings is to be one of the features of the program.

Bach's Passion Music.

Lenten traditions dating back fifteen hundred years are embodied in John Sebastian Bach's "Passion According to St. Matthew," which will be presented in Boston on Good Friday at Symphony hall. The performance, to be conducted by Serge Koussevitzky, will combine the Boston Symphony Orchestra, the three hundred voices of the joined Harvard Glee Club and Radcliffe Choral Society, and six notable soloists. On such a scale is the work, that it will require the afternoon and evening to complete one performance.

Koussevitzky says of the "Matthew Passion:" "In this marvellous work, Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions, or to win favor. He simply wrote from the depths of his heart and soul, and that is why this music lives and strikes direct to our hearts and souls today."

The words of Christ will be sung by Keith Falkner, eminent young English bass-baritone. He was a Royal Naval Air Service pilot in the World war, and also has made his mark in cricket and hockey. Other soloists will be Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Fritz Lechner, bass.

The afternoon performance will begin at 4.30 and after an intermission for dinner or supper the presentation will be resumed at 8.15.

—Boston News—

What's (

George Demetrios's Sculptures

In the foyer of Symphony Hall there have been placed on display several sculptures by George Demetrios, known in Boston as sculptor and draughtsman. The pieces are well placed far enough from the

sonal portraiture and he holds forth energetically, modeling forms so that they are the expressive instrument of powerful feeling or tensed in vigorous action. For sculptors it is a treat to work in fuller, freer range, giving full play to muscle, setting up a pattern of thrusts and counter thrusts, and investing the figure with a gigantic strength. In one Mr. Demetrios relates physical strength, in another he expresses a heightened feeling experienced by a person after listening to a symphonic composition.

Mr. Demetrios's drawings of the figure, done with a few salient strokes, are shown besides. In these he seems desirous of attaining a concise portrayal which records movement and vitality in a few calligraphic strokes.

D. A.

Trav Mar 25

Soprano

Jeannette Vreeland, who will appear as soloist with the Boston Symphony Orchestra tomorrow in Bach's "St. Matthew Passion."

13

Boston Herald, Mar. 22/37 (Curtis-ed)

Boston Symphony Will Present 'St. Matthew Passion' on Friday

The "St. Matthew Passion" by John Sebastian Bach will be presented by the Boston Symphony Orchestra, starting Good Friday afternoon and continuing through the evening. The Harvard Glee Club, the Radcliffe College Choral Society and six soloists under the direction of Serge Koussevitsky will assist. The proceeds will go to the pension fund of the orchestra.

Patrons of the current concerts at Symphony Hall are admiring a pastel of the east window of Princeton University chapel, designed by Charles J. Connick, Boston craftsman in stained glass, and which pictures "The Last Supper." It is nine feet square and is in the Huntington avenue lobby of the hall.

WATERBURY, CONN.
REPUBLICAN
MAR 21 1937

MUSIC

Bach's "Passion" Greatest Composition Says Koussevitzky

Boston, March 20.—(AP) — Dr. Serge Koussevitzky has turned an about face during the past few days, and now believes that the St. Matthew Passion of Johann Sebastian Bach is the "greatest composition in all musical literature."

The famous Boston symphony conductor, who has been poring over all kinds of musical manuscripts for nearly half a century, heretofore had accorded that honor to Beethoven's ninth symphony, with its massive choral passages.

Studied For Concert.

But, he says, renewed close study of the Bach score, which he will present next Friday—Good Friday—with the Harvard and Radcliffe Glee clubs in symphony hall has caused him to change his mind.

"You observe I am repeating the Matthew Passion after two performances last season. Now, why, please ask.

"Because the Matthew Passion is the most formidable, the deepest, the great composition in all musical literature."

Dr. Koussevitzky was asked if this composition, written in 1729, came as as harp contrast after the modern violin concerto of the late Alban Berg, written only two years ago and given its first American performances a week ago here and in New York by the Boston Symphony.

Bach Most Modern.

"On the contrary," the conductor replied vehemently, "I find Bach the most modern of composers. His technique is unsurpassed. His harmonic development is such that after a thousand years, I suppose it still will be modern. The source of all modern music is Bach."

Based on classical religious themes, the oratorio will be presented in two sections lasting nearly six hours. It will start at 4 p. m. with an intermission for dinner about 6 p. m.

Trav. Mar. 25

Soprano

Jeannette Vreeland, who will appear as soloist with the Boston Symphony Orchestra tomorrow in Bach's "St. Matthew Passion."

DAYTON, O.
NEWS
MAR 24 1937

It will be learned with interest that Miss Mabel Evans, daughter of Dr. and Mrs. Hugh I. Evans of Sawmill rd., will sing with the chorus from Harvard and Radcliffe on Good Friday at Symphony hall in Boston, Mass. She will sing in St. Mathaus Passion (Bach) with the Boston Symphony orchestra.

Miss Evans, who is a student at Radcliffe, will also sing in New York Radcliffe concert Saturday, April 3, and plans to spend her Easter vacation in that city and in New Haven, Conn.

Hugh I. Evans, jr., who is a student at Princeton, is a member of the Princeton Glee club. He has been selected as one of the members to sing on Good Friday at Kees Gardens, on Long Island, in Brahm's "Requiem."

Roxbury Citizen

To Give "Passion" On Good Friday

Two of New England's most famous choruses, the Harvard Glee Club and the Radcliffe Choral Society, will join with the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky in giving Bach's "St. Matthew Passion" on Good Friday, March 26. The concert will be given for the benefit of the Orchestra's pension fund.

"The Passion," which is rarely performed, was given for the first time in many years last Spring by the two choruses and the Orchestra. Both the Harvard Glee Club and Radcliffe Choral Society are directed by G. Wallace Woodworth who has been drilling the two groups in the difficult piece of music all Winter.

Artists Coming to Boston

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Dr. V. Ernst Wolff **Keith Falkner**

Harpsichord Soloist and Baritone, Who Will Appear in St. Matthew Passion, Scheduled at Symphony Hall, Boston, on Friday

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Lead in St. Matthew Passion Sung by British Baritone

Monitor March 24/37

Although probably as well known in his own country as Lawrence Tibbett is here, Keith Falkner, English bass baritone never has appeared in opera, has just made his first movie and until two or three years ago gave only occasional solo recitals.

Why, then, his renown?

The answer lies in oratorio. For Mr. Falkner is one of England's outstanding oratorio soloists. On the island where every town has a choir which gives two large concerts a year—always one oratorio—success either as a concert or operatic singer comes only after a reputation has been established in the oratorio field. A singer's first engagements are as soloist with such groups.

Reputation Established

Mr. Falkner has established that reputation—so well and widely in fact, that for the past six years he has been coming to the United States to appear as soloist with choral societies and to give concerts. On Friday, he will sing the role of Jesus in Johann Sebastian Bach's "The St. Matthew Passion," with the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society under direction of Dr. Serge Koussevitzky. Other soloists are Jeanette Vreeland, well known concert soprano; Kathryn Meisle, Metropolitan Opera contralto; John Priebe, tenor, and Fritz Lechner, bass. Special solo instruments for the performance are a harpsichord and a viola da gamba.

Mr. Falkner made his first Boston appearance three years ago after Myra Hess, English pianist, urged Dr. Koussevitzky to hear the baritone. Mr. Falkner was in another part of the United States when he received a wire to come immediately to Boston. He did so, and was engaged to sing in the St. John Passion.

Boy Soprano

Mr. Falkner began his musical career at the age of nine by attending New College choir school at Oxford. It is a foundation started in Queen Elizabeth's time, which provides a choir for the Oxford church services. At that time young Falkner was a boy soprano.

"We sang a service a day and received a scholarship in return," he says. "One of the most important parts of the training was to learn to read perfectly at sight."

The choir had only a short rehearsal before services, and the unfortunate child who couldn't read his music was punished severely—in the old-fashioned way.

War Interrupts Career

At 14, Mr. Falkner's voice plummeted down to bass depths. He had stopped musical training, was attending the Perse School in Cambridge, Eng., and was singing in the local choir. Then war came along and although only 17, he joined the naval air force. After demobilization, Sir Hugh Allen, director of the Royal College of Music in London, urged the young man to enter the college. After six years' study, he was engaged in 1925 to sing Parry's "Job" at the Three Choirs Festival in Gloucester, Eng. There followed an increasing number of engagements in Manchester and Liverpool, Eng., Glasgow, Scotland; Dublin, Ireland; London, Paris, Vienna, Berlin and many other towns and cities. In 1929, he made his American début at Town Hall, New York.

"I only stayed five days that time because I was in a hurry to get back to London to be married," he said.

Italians Have Name

Mr. Falkner hesitated when asked whether he preferred being called a bass baritone or a baritone bass.

"There really isn't any word in English which is quite accurate," he said finally. "I am what the Italians call a basso cantante, which is lighter than a basso profundo."

The singer has just finished making "Mayfair Melody," a Warner Brothers English film, in which he plays the rôle of a mechanic who is "discovered" by the boss's daughter. He is under contract to make three more pictures, finds it "terribly hard work, but an enjoyable relief from singing 12 or 14 performances of the 'Messiah' as I do at Christmas time." Besides film ventures, he is paying more attention to solo concert work, with an emphasis on Lieder singing.

In Two Sections

Mr. Falkner declares the St. Matthew Passion moves him more than any others of the 50 or 60 large sacred works in which he participates. Dr. Koussevitzky recently was quoted as saying that in this Passion "Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions or to win favors . . . and that is why this music lives and strikes direct to our hearts and souls today."

Because of its length, the work will be given on Friday in two sections—the first in the afternoon and the second in the evening.

"What makes it so remarkable to me is that I can never do it quite perfectly," says Mr. Falkner. "There is always something unachieved. I have sung it at least 50 times in 10 different versions."

The soloist has the build of a Minnesota fullback, weighs "12 stone"—which would be just 196 pounds in America—is a cricket player, rows, plays squash and field hockey. He is married and has a daughter of 19 months.

Conductor

Globe Mar 25/37

Symphony's beloved director, Dr Koussevitzky, will again conduct the orchestra and the Radcliffe Choral Society and the Harvard Glee Club in "The Passion of Our Lord, according to St Mathew," by Bach, at Symphony Hall this afternoon and evening for the benefit of the pension fund.

Lowell Courier Citizen March 24/37

Boston Programs.

As the Boston Symphony Orchestra, with soloists and the Harvard and Radcliffe choruses is to present the St. Matthew Passion music of Bach on Friday afternoon and evening, as set forth elsewhere in this column, it should be noticed that the matinee program will be given tomorrow (Thursday) afternoon. It will include Bach's Brandenburg Concerto, No. 2 in F major; Mozart's Symphony in E flat major and Beethoven's Second Symphony in D.

That was a striking juxtaposition on the regular symphony programs last week when Dr. Koussevitzky followed up the naive and polite Surprise Symphony of Haydn with the first Boston performance of the new Third Symphony of the modernist, Nicolai Berezowsky. The one was all grace and clarity. The other turbulent, turgid and angular, yet with some striking effects in the way of building up a climax. On the whole it was more easy to appreciate than a previous symphony by the same composer. The second half of the program, devoted to compositions by Sibelius was notable for a perfectly thrilling interpretation of the familiar tone poem "Finlandia." This has been heard so often in performances by amateurs and by professional groups which are not of the first rank that it was a revelation to hear it played by an orchestra of virtuosi. It was the finest interpretation of this work that we remember to have heard.

This evening in Jordan hall there will be a notable sonata program by Arthur Schnabel, the eminent Austrian pianist and Bronislaw Huberman, the widely known Polish violinist. The program will include sonatas for the two instruments by Beethoven, Brahms, Mozart and Schubert.

On Wednesday evening of next week the Stradivarius quartet will be heard in Jordan hall. In the program also will be Leo Ornstein, whose quintet for piano and strings is to be one of the features of the program.

Bach's Passion Music.

Lenten traditions dating back fifteen hundred years are embodied in John Sebastian Bach's "Passion According to St. Matthew," which will be presented in Boston on Good Friday at Symphony hall. The performance, to be conducted by Serge Koussevitzky, will combine the Boston Symphony Orchestra, the three hundred voices of the joined Harvard Glee Club and Radcliffe Choral Society, and six notable soloists. On such a scale is the work, that it will require the afternoon and evening to complete one performance.

Koussevitzky says of the "Matthew Passion:" "In this marvellous work, Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions, or to win favor. He simply wrote from the depths of his heart and soul, and that is why this music lives and strikes direct to our hearts and souls today."

The words of Christ will be sung by Keith Falkner, eminent young English bass-baritone. He was a Royal Naval Air Service pilot in the World war, and also has made his mark in cricket and hockey. Other soloists will be Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Fritz Lechner, bass.

The afternoon performance will begin at 4.30 and after an intermission for dinner or supper the presentation will be resumed at 8.15.

—Boston News—

What's (

George Demetrios's Sculptures

In the foyer of Symphony Hall there have been placed on display several sculptures by George Demetrios, known in Boston as sculptor and draughtsman. The pieces are well placed, far enough from the walls so that the spectator may walk around them and study their qualities from every point of vantage.

Mr. Demetrios has succeeded in having most of his sculptures rendered in bronze, thus giving us the advantage of modeling in terms of the material for which it was intended. There are two or three figure pieces and several portraits. The latter prove particularly interesting for the types who have posed as models; some are Finnish, some native New Englanders. Mr. Demetrios when he chooses can be unrelentingly detailed in his modeling, translating feature for feature, trait for trait, so that the model is there in complete resemblance.

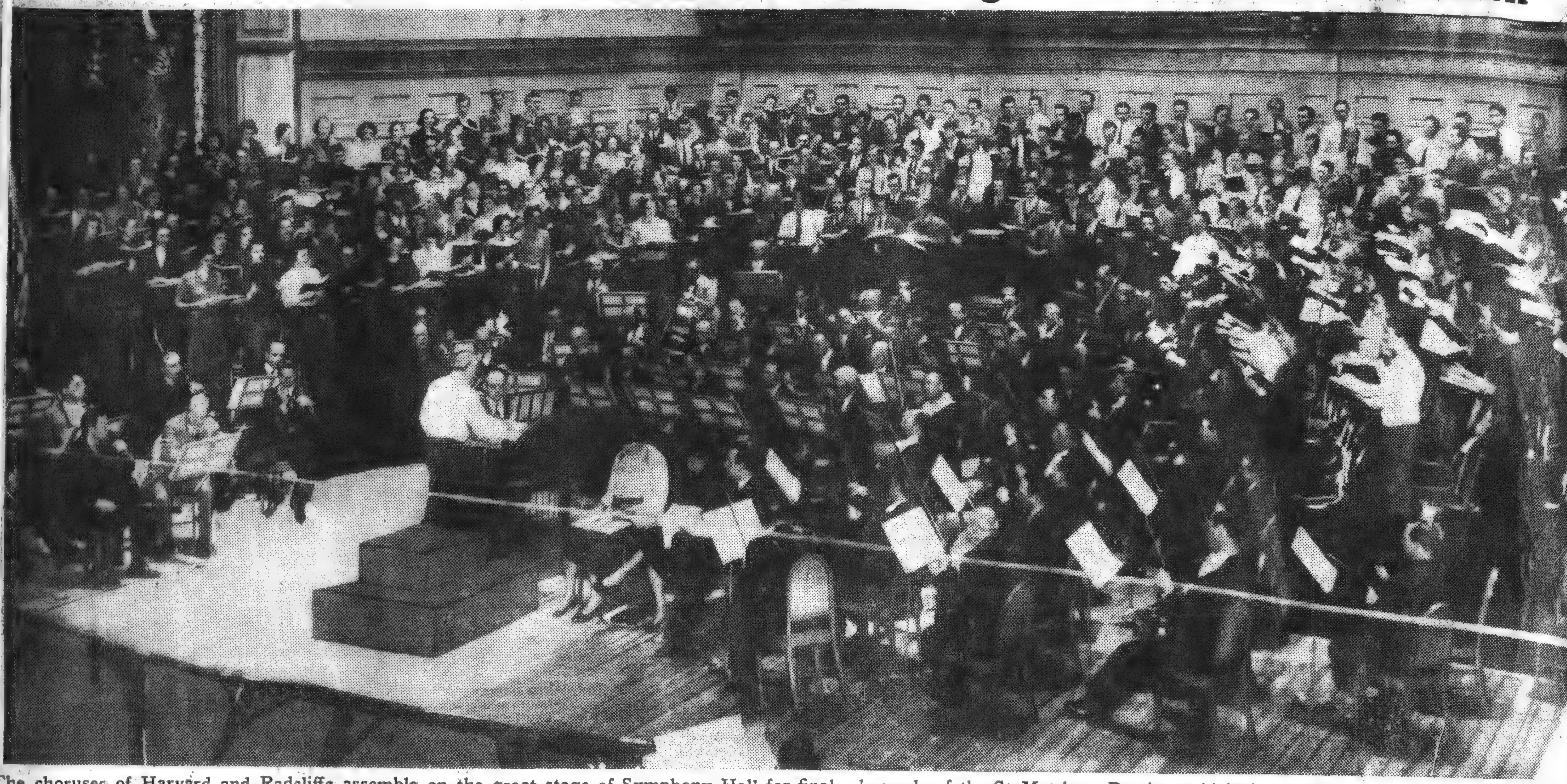
But the feeling for the decorative is ever with him, and even when he is being painstakingly naturalistic, he holds to a strict symmetry in posture, or dispenses the features in orderly array, so that a pattern is imposed without depriving the image of its naturalistic aspect. The tendency to dispose the strands of hair in terms of regulated rows of incised lines is a question of taste which some may dispute. For this spectator that practice seemed to interfere somewhat with the full plastic feeling of the head. In a delightful portrayal of a small girl, entitled "Finnish Child," he seemed at his best, because the hair was modeled in a general mass, which harmonized with the shape of the skull and maintained the plastic continuity.

In figures Mr. Demetrios is released from the restraints of personal portraiture and he holds forth energetically, modeling forms so that they are the expressive instrument of powerful feeling or tensed in vigorous action. For sculptors it is a treat to work in fuller, freer range, giving full play to muscle, setting up a pattern of thrusts and counter thrusts, and investing the figure with a gigantic strength. In one Mr. Demetrios relates physical strength, in another he expresses a heightened feeling experienced by a person after listening to a symphonic composition.

Mr. Demetrios's drawings of the figure, done with a few salient strokes, are shown besides. In these he seems desirous of attaining a concise portrayal which records movement and vitality in a few calligraphic strokes.

D. A.

Harvard and Radcliffe Choruses Rehearsing For St Matthew Passion



The choruses of Harvard and Radcliffe assemble on the great stage of Symphony Hall for final rehearsals of the St Matthew Passion, which they will present tomorrow, beginning at 4:30 o'clock. In a moment Dr Koussevitzky (center, foreground) will lift his hand and the beautiful opening chorus of Bach's immortal Passion will rise from 500 throats.

MANY MUSIC LOVERS PLANNING TO ATTEND ST MATTHEW PASSION

Masquers' Guild Presents Two Plays—Many From Greater Boston Visiting New York

One of the most anticipated musical occasions of the Easter season has been the presentation of the St Matthew Passion by the combined choruses of Harvard and Radcliffe, accompanied by the Symphony Orchestra under the direction of Dr Koussevitzky, and tomorrow will find a notable audience at Symphony Hall for this event.

Weeks of Cambridge rehearsals have preceded the final rehearsals at Symphony Hall, where the hundreds in the two choruses assembled last evening to sing with the Symphony Orchestra. Promptly at 7 they began to fill the great stage, coming in from early suppers together, their books under sweatered arms or in swinging green bags.

Mrs F. Murray Forbes Jr (Elizabeth Livermore) was among the many coming in to rehearse with Dr Koussevitzky, and Miss Norma and Miss Carola Nasmith, Miss Kate-Alden Gandy, a soft cardigan buttoned over her dark skirt, and Miss Helen Young, also in the classic sweater and skirt; Miss Esther Schell and Miss Eleanor Blackall, Miss Helen Cunningham, Miss Susan Watkins, Miss Edith C. H. Brown, Miss Harriett Taylor, Miss Jane Bennett, Miss Marion Evans, Miss Jeannette Eyre, Miss Henrietta Safford, Miss Anne Hewitt, Miss Katharine Johnson, Miss Priscilla Nye, Miss Katherine Hall, Miss Janet Hayes, Miss Margery Graham Poole, Miss Joan Phillips, Miss Elinor Baker, Miss Margaret Brooks, and Miss Margaret Seymour Richardson.

Arriving with Marshall Swan were William Austin and Robert Praerio and Roderick Peattie and William Parker, James A. E. Wood and F. Gorham Brigham Jr, Peter C. Brooks, Howard Lane Blackwell, William B. Miller, Henry O. Marcy, Richard Pheasant, John W. Brainerd, Robert C. Cochrane Jr, Benjamin Finck, Frederick Tolles, John Seegar, James L. Morrison, Francis G. Barnum Jr, J. K. Moulton, and Joel C. Goldthwait.

A few of the hundreds of reservations for tomorrow, when the concert will begin at 4:30 o'clock, with an intermission of two hours at 6, continuing at 8, are those of Mrs Hamilton Osgood, Mrs Julian L. Coolidge, Mrs George A. Pierce, Howard Palmer of Eliot House, Mrs Warren M. Wright, Mrs William K. Jackson, Mr Carleton Ellison, Mrs Ward Shepard, Miss Katharine Richardson, Mrs William B. Scoville, who will have two guests with her, Bernard Jones, Mrs Frederick Taylor, Miss Elizabeth Robinson, H. H. Richardson, Mrs James Woods, Mrs Charles Stevenson, Mrs George Nasmith, Miss Helen Whittemore, Northrup Brown, Mrs F. W. Denio and Miss Priscilla Hall.

Also Mrs Henry Cabot, who will have two guests, Mrs Henry K. Cummings, Frederick Winkler Jr of Lowell House, Laurence Fenninger Jr, Ernest Sachs Jr of Winthrop House, Mrs William C. Greene, Mrs C. Mason-Wilson of Providence, Miss Ruth Allen, Mrs Reginald Smith, T. L. Perry Jr of Lowell House, Ben Bart Jr of Eliot House, David Pinckney, Mrs Phillips Green of New Haven, Mrs Talcott Parsons, Miss Helen Cunningham, for three, Mrs C. G. St. John Jr, Miss Lydia Banning of New York, Miss Virginia Scott, Prof F. W. Taussig, for three, James Laughlin 2d, Mrs Marshal [illegible], Mrs David Reisman Jr, and John Brewer.

PITTSFIELD, MASS
EAGLE

MAR 25 1937

TRANSFER OF TANGLEWOOD RECORDED

Miss Tappan Transfers Half Interest in Festival Site

A definite step was taken today in the transfer of Tanglewood, estate between Lenox and Stockbridge, given to the trustees of Boston Symphony Orchestra for permanent use of the Berkshire Symphonic Festival.

Judge Charles L. Hibbard, acting for Miss Mary Aspinwall Tappan, recorded the transfer of Miss Tappan's undivided one-half interest in the 210-acre estate. The other half interest is owned by Mrs. Gorham Brooks, niece of Miss Tappan.

Both women reside in Brookline.

Boston to Hear Sacred Opera in Bach's Setting of Passion

St. Matthew's Version of Christ's Suffering Will Be Sung at Symphony Hall Friday

Trans. March 24/37

By Redfern Mason

The story of Christ's Passion was sung in the mass in Holy Week as long ago as the eleventh or twelfth century, perhaps earlier. It was a simple tonal recitation, in which the celebrant and his assistants participated. With the passing of time musicians took up the theme and, during the Reformation, Luther's friend and musical adviser, Johannes Walther, compiled a setting.

The subject appealed intensely to the German people and Heinrich Schutz, profiting by the example of Italian composers like Carissimi, composed a dramatic setting, the beauty and sincerity of which are felt today.

But the greatest of all the settings of this grandest of all themes are those of Johann Sebastian Bach, from whom we have two versions, the St. John and the St. Matthew. The latter is "Summum opus summi viri," the greatest work of the greatest man, and this work it is which will be sung on Good Friday in Symphony Hall.

The performance will not be a concert; it will be a religious rite, a rite appealing to all Christians, whether Catholic or Protestant, for in this colossal composition Bach's genius transcends sectarianism.

Audience Should Take Part

In point of fact, the audience is expected to join in the chorales and, when the work is given in Bethlehem, Pa., they always do so.

Bach was steeped in the Scriptures and, in the best sense of the word, he was a poet. For he extracted from the libretti supplied him by his friend, Picander, the pith and essence of Christian thought and feeling.

The story is told in plain but expressive recitative by the Evangelist, who sings tenor, while the part of the Christ is entrusted to a bass soloist and, while the words of the Savior is being sung there is a soft murmur of strings, except in the most poignant moments of the recital, when the one lone voice is heard.

From the plotting together of the priests to put Jesus to death to the time of his enombment voice and instrument, soloists and chorus, tell the solemn story.

In the great exordium we see in imagination the people gathered together in the streets of Jerusalem and, in dolorous antiphonies the story is told by two choruses. "Behold the Bridegroom" chants the one body of singers. "How" cry the daughters of Zion. "So like a lamb," comes the reply. "See it," comes the cry. "What?" interrogate the listeners. "His love untold" is the answer. "Look" insists the first chorus; "Look on Him betrayed and sold upon the cruel cross for our offense."

This bare recital can give no idea of the unfolding of this sublime choral prelude. The listener feels that he is taking part in a world tragedy; he senses the tumult in the streets, the soul-searching and the anguish.

The Death of Jesus

The Evangelist tells how the Christ is to be delivered up to be crucified and the faithful express their grief in the chorale "O blessed Jesu, how hast Thou offended?"

With the conspiracy of the Jewish elders the sinister element of the drama enters. The death of Jesus is resolved upon. The incident is brief. It is followed by the beautiful episode of the anointing of Christ by Mary of Magdala, the shocked protest of the apostles against the waste, and the words of Jesus that Mary has anointed him for His burial.

Music of meditation comments on the incident. Bach follows this procedure throughout the Passion. Everything that happens is made subjective to the dividual. The compact of Judas with the chief priests to betray his Master, illustrates this practice eloquently in the poignant aria for soprano, "Only bleed, thou dearest heart." The opening phrase is a veritable motif, in the Wagnerian sense of the word.

In the scene of the Last Supper, when Christ foretells how one of them will betray Him, the apostles cry out "Is it I?" "Never will my heart refuse Thee," sings the soprano and all join in the "Passion chorale," a hymn that is sung no fewer than five times in the course of the performance. In all hymnology there is nothing finer than this chant.

The Evangelist tells of the watch by night on the Mount of Olives and the agony of Gethsemane. Especially beautiful is the bass recitative in which Christ is portrayed bending before the will of the Father. With a guileless realism that is characteristic of him, Bach writes accompanying chords in falling arpeggios.

The taking of Jesus is told in accents of protest and grief. Then follows a storm of the elements, told in a double chorus, with sharp, barbed phrases and a thunderous rolling bass. The first part of the Passion ends in a chorus that is a masterpiece, not merely of polyphonic art, but of emotional expression. It is "O man, bewail thy heavy sins," and Bach wrote it originally for his Passion According to St. John. But, probably feeling that the St. Matthew was his definitive utterance on the divine tragery, he transferred it to its present place. It is a chorus of weeping, realistic as anything that Wagner has done. It is tears of repentance for all humanity.

The second part of the Passion music carries the action from the bringing of Christ before Caiaphas and his trial by Pilate to the crucifixion and burial. It opens with a beautiful aria for alto, "Ah! now is my Savior gone," in which the chorus interrupts with words of commiseration. As Bach wrote it the song is accompanied by flute and oboe d'amore, the latter pitched a third lower than the modern instrument, but today, as in the case of the oboe da caccia and the viola da gamba, adaptations have to be made. The accompaniment is uniformly contrapuntal and, of old, Bach sat at the organ and improvised on the figured bass.

The false witnesses testify before Caiphas and tell how Christ said He would destroy the temple and raise it up again in three days. "He is guilty of blasphemy," cries the high priest and the multitude exclaim, "He is guilty of death." They spit upon and smite Him and bid Him tell who are his smiters.

But the pitiful believers intone the chorale, "O Lord, who dares to smite Thee?"

The denial of Peter is related and when the Evangelist tells of the cock crow, he does so in a bit of melodic realism that today will raise a smile. We react differently from the folk of 1729, when the Passion was first sung in the Thomaskirche, probably with a chorus of twenty and an orchestra of a score and a half.

Repentance of Peter

The repentance of Peter is a point which Bach would not miss. The apostle had trusted to his poor unaided humanity and had sinned. With the violin discoursing an obbligato that is a treasure of the musical art, is sung the aria, "O pardon me my God." When I first heard that solo Joseph Joachim was the violinist and the memory of his devoutly beautiful playing is an abiding memory.

Continued on next page

Cont. from Trans.

15

The chorale, "Though my feet from Thee have wandered, yet my heart is Thine again," brings the lesson home to all. The thought of man's sinfulness and need for contrition is indeed always in the composer's mind. Into the mouth of Judas he puts the affecting air, "Give me back my dearest Master," and here again there is an inspired violin accompaniment, a very luxury of woe in tone.

The silence of Christ before the Roman governor, the message of Pilate's wife, lead up to the question to the mob whom they will choose to be released, Christ or Barabbas. "Barabbas," comes the ferocious cry from the mob, with startling vehemence. "Let Him be Crucified," they rage and the notes, barbed like arrows, form a musical cross, are another touch of Bach's childlike literalism.

From hatred the emotion swings to compassion. The disciples and the faithful sing the Passion chorale, this time to the words, "O Thou with hate surrounded."

And the story follows the way of the cross to the bass aria, "Come blessed cross," the motif of which is again cruciform.

The savage multitude taunt the sacred victim: "Thou that destroyest the temple of God and buildest in three days, save Thyself." "He saved others," cry the priests; "Himself he cannot save."

And the pathos of it all is voiced in the mournful recitative, "Unhappy Golgotha," to the strains of 'cello and organ. Darkness covers the land and Christ exclaims, "My God, my God, why hast Thou forsaken me?" Here the strings that accompany the Christ recitative are silent. Only the organ is heard.

Again the Passion chorale. After the passing of the Savior there is the protest of Nature, the rending of the veil of the temple, only the organ for accompaniment. One wonders what Bach did with that figured bass, how he amplified it.

After the uproar in earth and sky the music strikes a note of peace. It was at evening that the dove brought the olive branch to the ark.

The burial of the body by Joseph of Arimathea is told and the concluding chorus is like the processional filing off of all human kind.

Bach wrote the St. Matthew Passion as a disciple, a devout and humble Christian. What he has written is sacred opera.

In the World of Music

Trans. Mar. 26/37

Koussevitzky and Symphony a Glorious Concert

By Redfern Mason

The Boston Symphony audience was deeply stirred. For yesterday afternoon's concert was one to be marked "with a white stone." Bach began it with the spirited Second Brandenburg Concerto; the Mozart E-flat Symphony carried us to the top-gallant of our joy, and Beethoven's Second Symphony, the one in which he begins to unfold his pinions as a master in his own right, brought the program to an inspiring conclusion.

Serge Koussevitzky was in his element. He has a gift of reserve which commends him to orthodox Bostonians; but he combines it with a perennial youthfulness that enables him to grapple with a classic as if, for the first time in his life, he was sensing its beauty and rejoicing in the opportunity to share his enthusiasm with the public.

When one thinks of the frozen academicism of the attitude of a past generation towards Johann Sebastian, Koussevitzky's joyous approach to the master comes almost like a revelation. The old cantor would have been beside himself with joy could he have heard those impeccable strings and reeds discourse his music. He might have arched his brows a little at that soprano trumpet; he might even have told us that the Cothen trumpets were better fitted for the work than ours are. But that is a matter on which we lack enlightenment.

The music remains in all its sprightliness, and our Boston instrumentalists can lend their fancy to polyphonic orchestration with a good heart. In Bach's time the orchestra sang chorally; the composer loved to balance the instrumental choirs antiphonally. Yet he knew the genius of flute and oboe and the imperfect brazen instruments of his day as well as he did the quality of the different registers of the organ.

The music dances along with something of the spirit of a kermesse in some old German town, a small town at that, for the strains have a rustic tang, at moments there is a touch of the Arcadian about them. So we blessed Georges Laurent, the flutist, and Fernand Gillet, the oboeist, and prayed that their tribe might increase. Nor were we less grateful to Richard Burgin and the fiddle clan, for they made the time pass happily. That Andante was sheer heartsease, a sort of lyrical baptism in the music of an age gone by.

And if the Bach did us good mentally and physically, the Mozart fells upon ears that drank it in with sheer beatitude. This is where the Boston Symphony cannot be surpassed by any orchestra on earth. They say that Mozart was in arrears with his rent when he wrote this music. If so, the high gods must have granted him the boon of blessed forgetfulness, for strains more radiantly happy have never been composed. And Koussevitzky understands them in the only way in which such music can be understood, by living the score in his own person and conveying his own rapture to those who are co-operating with him to make a masterpiece live in contemporary ears.

That stately exordium, aristocratic to the core; the Allegro moving "with light feet," as Nietzsche says beauty always must move; the Andante, limpid as a stream and profound as an ocean; the lordly Minuet, and the exuberant Finale; all these manifestations of the glory that is Mozart unfolded before our consciousness like the vision of a world happier than the world of living men.

Beethoven's Second Symphony rounded out the concert to a close. The "unco guid" of music sometimes affect to look down on this work. What a pity to be so wise that you cannot enjoy the prentice work of a genius! For, though Beethoven was still lapping the Mozartean milk when he wrote it, there are signs without number that here a hand was at work that by and by would create palaces of tone beyond the imagination of the great Amadeus. The Scherzo and the final Allegro are premonitions of the Beethoven that is to be.

It was worth while coming three thousand miles to hear this concert.

TUCSON, ARIZ.
STAR
MAR 28 1937

The Boston Symphony orchestra, under Serge Koussevitzky, played Bach's "St. Matthew's Passion" as its Good Friday treat for Boston.

Globe MUSIC Mar. 26/37

SYMPHONY HALL

Boston Symphony Orchestra

The regular afternoon concert this week by the Boston Symphony Orchestra was set back to Thursday. There will be a special Good Friday presentation this afternoon and evening of "The Passion According to Saint Matthew" by Johann Sebastian Bach. The program for yesterday and tomorrow evening accordingly contained no new music, since orchestra and conductor have been busy preparing Bachs' great choral work.

Yet one item was almost a revival, for the Second Symphony of Beethoven has been played by this orchestra only twice in the last 18 years, most recently at a Tuesday concert in 1933. The afternoon began with the Second Brandenburg Concerto of Bach with the following as concertino: Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet. The continuo was played upon a harpsichord by Dr V. Ernst Wolff, who will provide the harpsichord accompaniments to the recitative in today's performance of the "St Matthew Passion." The remaining number was Mozart's adorable Symphony in E-flat (K-543).

Dr Koussevitzky conducted three eloquent and polished performances, particularly in the case of Beethoven, whose Second Symphony, though strikingly original, suffers a bit from repetition. The texture of Mozart was beautifully clear, notably in the beginning of the menuet, where the inner voices sometimes obscure the upper strings.

The Second Symphony of Beethoven is not known, probably, to the general public so well as it ought to be. Chronologically it merits the qualification "early Beethoven", but that term is ambiguous where its substance and manner are concerned. Granting the occasional Haydnisms, the fact is plain that Beethoven, in his second symphonic essay, had begun to test his characteristic boldness of structure and phrase. The orchestra texture is considerably heavier than that of the First Symphony, the mood almost rhapsodic in portions of the first and last movements. There are passages which Mendelssohn might have written years later; indeed a thematic foreshadowing of the worthy Felix is perceptible in the opening allegro. Only the slow movement is a definite reversion to the rococo decoration of 18th Century andantes.

For Mozart and Bach Dr Kossevitzky reduced his numbers, according to wise custom. It was particularly enjoyable to hear the continuo of the Brandenburg Concerto taken by a harpsichord.

"The Passion according to Saint Matthew" will be given in two sections today, because of its length. The first section will begin at 4:30, the second at 8:15. The performance will benefit the pension fund of the orchestra. The choruses are to be the Harvard Glee Club and Radcliffe Choral Society, which have been prepared by G. Wallace Woodworth. The vocal soloists will be Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Falkner, baritone, and Fritz Lechner, bass.

Next week the orchestra goes on tour for the last time this season. Two weeks hence there will be an all-Brahms program with Myra Hess as soloist in the B-flat Piano Concerto. This program, incidentally, will be in point of time an ob-

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Boston Symphony Orchestra

Monitor Mar. 26/37

For the twentieth program of the Boston Symphony season Dr. Koussevitzky chose a list of works that might have graced one of this Tuesday afternoon historical concerts. It was made up of Bach's Brandenburg Concerto No. 2 in F major, Mozart's Symphony in E flat (K. 543) and Beethoven's in D major. The first concert of this pair was set forward from today to yesterday, in order to make way for the performance this afternoon and evening of Bach's St. Matthew Passion, for the benefit of the orchestra's pension fund.

The solo parts in the Brandenburg Concerto were played by Richard Burgin, concertmaster; Georges Laurent, flutist; Fernand Gillet, oboist, and Georges Mager, trumpeter. In addition, there was a harpsichord continuo, provided by Dr. V. Ernst Wolff. This was the first time within recollection that the harpsichord had been employed in this work in Boston. Its use is justified by the score. On the other hand, it cannot be said to add much to a performance by a modern orchestra in a large hall. Apparently it was included in this instance because harpsichord and harpsichordist were on hand for today's concert—so why not use them?

The solo artists all performed with the virtuosity and the musicianship that is associated with their names. But even as played by Mr. Mager, the trumpet part in this work remains a problem child. Its range is much too high for the comfort of the listener as well as of the player, and the sharp tone inevitably overwhelms the gentler voices of the other solo instruments. Only in the slow movement, in which the trumpet is not used, can the full beauty of this lovely work be realized.

The Mozart and the Beethoven were brilliantly performed. There are good historical arguments for the makeup of this program. Bach, Mozart, Beethoven—with due emphasis upon their relationship as revealed in these compositions. But presumably the audiences of this series of concerts hardly need to be reminded of that relationship now. And viewed in the light of these times, this program, in spite of its theoretical variety and unity, lacks sufficient contrast and climax. A later symphony of Beethoven woul[illegible] have served better.

The fact is, we are getting a lit[illegible] concerned over Dr. Koussevitzk[illegible] programs. Formerly he could alm[illegible] always be depended upon for a st[illegible]ulating concert. He introduced [illegible] less novelties and revived w[illegible] rarely heard. It is true that m[illegible] of them were not very reward[illegible] but at least we heard them. L[illegible] year and this we have depen[illegible] mostly upon familiar works wh[illegible] indeed we want to hear over a[illegible] over, but not exclusively. The o[illegible] important novelty so far this yea[illegible] has been Berg's Violin Concerto.

You have seen what has been set before us this week. Next week the orchestra is away. The week after that an all-Brahms program is announced. No doubt preparation for the St. Matthew Passion has taken a great deal of the rehearsal time. No doubt, too, a great many people are enjoying the comfortable sense of leaning back to listen to familiar works. But that is not the way of progress. We can hear too much even of Bach, Beethoven and Brahms, if we hear nothing much else.

L. A. S.

NEW YORK, N. Y.
NEW YORK JOURNAL
MAR 27 1937

Symphony Closes Series.

The final broadcast from New York by the famous Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will be heard Thursday from 8:45 to 9:30 p. m., over WJZ.

SYMPHONY IN EARLY BEETHOVEN

Post Mar. 27/37

Second, Not Heard Since 1919, Played With Full Power

BY WARREN STOREY SMITH

To the Symphony Orchestra's performance of Bach's "St. Matthew" Passion, in aid of its pension fund, this week's Friday matinee yielded both place and prestige, and ran its relatively brief and uneventful course yesterday afternoon. The programme, which seemed clearly to indicate that there were weightier matters a-brewing, was drawn from Bach, Mozart and Beethoven and will be repeated, as usual, Saturday evening.

NOT SINCE 1919

In a sense, for all its orthodox appearance, this programme was eventful, since Beethoven's Second Symphony, with which it concluded, had not been played at a regular Symphony concert since October, 1919—though it was naturally included in the programmes of the Beethoven Festival of 1927, and in 1933 it was heard at a Tuesday matinee. Just why Dr. Koussevitzky should have treated this charming work so shabbily is not easy to see, especially since he has shown a particular partiality for the First Symphony, which is even more pronouncedly "early and uncharacteristic" Beethoven.

Indeed, making the inevitable reservations, it is possible to prefer the "first period" Beethoven, who like Mozart and Haydn chiefly aimed to please, and the "third period" Beethoven, who was seer and prophet, to the dynamic Titanic, fist-shaking, thunderbolt-hurling Beethoven of the middle creative years. But, no doubt if the music of this best-known Beethoven were given the sort of rest which the Second Symphony has lately received, it too would fall as freshly upon our ears as did this symphony in D major yesterday.

Given Full Power

Quite approximately when the Second came to performance in the festival aforesaid, Dr. Koussevitzky, to contrast it with the "Eroica" and to emphasize its 18th century character saw fit to play it with a reduced body of strings. Yesterday, however, since it followed the E-flat major symphony of Mozart which, in its turn had followed the second "Brandenburg" Concerto of Bach, the conductor, according to his wont, gave us a steady cresendo of sonority, and the Symphony of Beethoven enjoyed the doubtful advantage of three more double basses and a proportionate increase in the other strings. Finished and sympathetic as the performance was, that of 1927 still lingers in the memory as the ideal presentation of the work Yesterday some of its native lightness and grace were sacrificed in favor of a weight and brilliance of tone better reserved for the symphonies which were yet to come. But this, of course, is quibbling.

Harpsichord Used

In the performance of the Brandenburg Concerto the soloists were, as in other recent performances, Mr. Burgin, violin, Mr. Laurent, flute, Mr. Gillet, oboe, and Mr. Mager, trumpet. Once more the last-named artist struggled with a part that in these days seems not to be humanly possible, if there is to be euphony as well as agility in its execution. Would it not be better to transpose the entire score downward, since the pitch in Bach's day was considerably lower than it is in our own? Yesterday the harpsichord, which will appear in today's performance of the Passion, was employed, and rightfully, as part of the orchestra and with Dr. Ernst Wolff as its player.

To come at last to Mozart, the Symphony in E-flat, which with two other masterpieces, the Symphonies in G-minor and C-major, were literally dashed-off with a deal of lesser music in a single summer, received a performance yesterday which must have both soothed and gladdened the ears of all who heard. It is one of Dr. Koussevitzky's great gifts, that he can make the familiar sound new, not by playing it differently but by playing it even better than before.

NEW YORK, N. Y.
SUN
MAR 27 1937

BROOKLYN ANNOUNCEMENTS.

Serge Koussevitzky will conduct the Boston Symphony Orchestra in its final Brooklyn concert of the season on Friday evening at 8:15 o'clock at the Brooklyn Academy of Music. Assisting on the program will be the Harvard Glee Club, G. Wallace Woodworth, conductor, with Rulon Y. Robison, tenor soloist. The program:

Symphony No. 94 in G major ("Surprise"), Haydn
A Faust Symphony in Three Character Pictures .... Liszt

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MUSIC

Herald Mar. 26/37

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 20th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Bach
Brandenburg Concerto No. 2 in F major
Mozart
Symphony in E flat major (K. 543)
Beethoven
Symphony No. 2 in D major Op. 36

Let us hope that most persons realized the rare accomplishment in yesterday's performance of the Second Brandenburg Concerto. It was probably as authentic a performance as it is possible to hear. We heard the difficult trumpet part on the trumpet; the accompaniment, or continuo, was properly played on the harpsichord by Dr. V. Ernst Wolff, who is here for tomorrow's performance of the St. Matthew Passion), and Dr. Koussevitzky kept the orchestra very discreetly in balance with the solo instruments.

The trumpet solo has long been considered too hard for practical purposes in the concert hall. Some conductors, including Toscanini, allow the E flat clarinet in its place; but this instrument can hardly be said to carry out Bach's intentions. The concerto has been arranged by dividing the part for two trumpets. The notes lie too high for the ordinary trumpet, which is the seat of the trouble. In Bach's day a musician learned a special embouchure (position of the lips) for the soprano trumpet. Schweitzer states that a small F trumpet is manufactured in Mainz on which the part can be played "with a little practice." Presumably that is what Mr. Mager has done, and he deserves a great deal of credit for the authenticity of yesterday's performance.

There is reason in making a fuss about authenticity, for it is only under those circumstances and through an intelligent understanding of the music that we fully realize Bach's greatness. Arrangements, more often than not, do his ideas a disservice. They obscure points that he wished clear; they introduce climaxes where they were not intended. Perhaps there are times when a case can be made for transcriptions of Bach; but the scope of his own ideas is best understood in such a presentation as yesterday's. The soloists, Messrs. Burgin, Laurent, Gillet and Mager, merited and received a large measure of applause. For Dr. Koussevitzky it was a triumph of good judgment.

Mozart's joyous symphony was beautifully played, without the least excess and yet not lifelessly. We have heard this particular work many times in recent years, so that its beauties, often very subtle, ought now to be fully appreciated. The G minor has also been frequently played, but Dr. Koussevitzky has somehow neglected the C major, the so-called "Jupiter." Could he not be induced to revive it more often?

Beethoven's Second Symphony is a remarkable work, quite worthy to rank with those that are more regularly played. The originality of its expression and the fertility of its beauty were brought home to the audience in a splendid performance. Dr. Koussevitzky gave us a classical program yesterday in the best and most vital sense of the term.

This concert will be repeated Saturday night. Tonight Bach's St. Matthew Passion will be offered as the pension fund concert. The orchestra will be out of town next week.

NEW YORK, N. Y.
EVENING POST
MAR 27 1937

BOSTON SYMPHONY HERE THURSDAY AND SATURDAY

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will give its last pair of concerts of the season at Carnegie Hall Thursday evening and Saturday afternoon, April 1 and 3.

Thursday's program consists of the Bach Third Brandenburg Concerto, the Sibelius Seventh Symphony in C major and the First Symphony of Brahms in C minor.

Liszt's "Faust Symphony in Three Character Pictures" will be the feature of the Saturday matinee concert. The work calls for a male chorus and tenor and is in three parts entitled "Faust," "Gretchen" and "Mephistopheles." The conclusion introduces the voices singing the "Chorus Mysticus," which also concludes the second part of Goethe's "Faust." The Harvard Glee Club will join forces with the orchestra; Rulon Y. Robinson will be tenor soloist. As an introductory number on this program, Dr. Koussevitzky will conduct the "Surprise" Symphony of Haydn in G major.

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Bach's Passion According to Saint Matthew Is Impressive

Trans.—Mar. 27/37

By Redfern Mason

The Harvard Glee Club, the Radcliffe Choral Society and the Boston Symphony combined their forces in a notable performance of the St. Matthew Passion, given yesterday afternoon and evening in Symphony Hall.

Serge Koussevitzky conducted: the choruses had been drilled by G. Wallace Woodworth; the principals were adequate and, in two instances, of outstanding excellence. As for the men of the Symphony, they gave themselves to their task with a seriousness of purpose that must have gratified their leader as much as it did the great audience.

But deepest of all is the impression made by the chorus. They were a little timorous in the great opening number; but they quickly acquired control of themselves, and in the great choral conclusion of the first part, "O man, bewail thy heavy sins," they rose nobly to the dignity of the great argument. And how great it is becomes plain when we reflect that, for Bach, the chorus in this mighty work, typifies, not a group, not a congregation or a people, but the whole of human kind. It is the sins of all humanity that they are bewailing, and in music so profoundly moving, that it seems for all places and all time.

They can be dramatic, too, these young people; one felt it keenly in those dialogues which Bach so ingeniously intersperses throughout the work to make the action more vivid and appealing. That thunder and lightning chorus, with its barbed themes and rumbling bass, was as spectacular in its way as anything in Wagner. The words "Crucify Him" cut like swords; the cry "Barabbas" was savage in its frenzy.

Apart from the polyphonic glories of the more elaborate numbers, what, I believe, moved the audience most deeply was those glorious chorales, especially the one best known by the words, "O Sacred Head now wounded," which is sung some five times during the unfolding of the story. Mr. Woodward has taught his neophytes more than choral technic; he has made them realize that, in singing this music, they are voicing the feelings of the faithful of all denominations.

And Mr. Koussevitzky gave to each chorale a relationship of its own to the episode of which it forms a part. It may voice confidence; it may breathe sorrow; it may be vibrant with hope. The singers manifestly knew the director's drift and they responded to it admirably.

You will go far, in this country or in Europe, and not find choralists more devout in the practice of the art of sacred song than are these young people of Harvard and Radcliffe.

Of the principals the one whose work went most intimately to the hearts of the listeners was Keith Falkner, who sang the part of the Christ. Bostonians who have had the good fortune to hear Charles Santley in the "Elijah" will appreciate the depth of my admiration when I say that Mr. Falkner has the utter sincerity, the complete selflessness of his predecessor. It was like hearing the words of the Scriptures uttered by an apostle.

Kathryn Meisle sang the alto solos. Her reading of the great aria "O pardon me, my God" was beautiful for its contrition and the lament, "Unhappy Golgotha," must have touched the heart of every hearer.

That good musician, Miss Jeanette Vreeland, was rather pallid in her interpretation of the soprano role; she did not seem to enter into the spirit of the words, or, at least, to go beneath the surface. Singers, like painters, have their good days and their days which are not so good.

The role of the Evangelist is an arduous one and John Priebe did it well. His narration of the story of the crucifixion went to the heart; but he did not always realize the same high level of performance. Fritz Lechner sang a number of small parts, including those of Judas and Pilate. In the former he succeeded in the difficult task of vicious characterization.

Richard Burgin played the obbligato to "Pardon me, my God" with a genuine eloquence, and the flute accompaniment to the aria, "From Love Unbounded," was of a soul-searching beauty. Then there were the innumerable interpolations of the harpsichord, played by Dr. V. Ernest Wolff. The piano is almost an "in-law" of the orchestra; but in the hands of Dr. Wolff, it is a member of the family.

One thing would have improved the performance: the participation of the audience in the chorales. It is done in Pennsylvania; it is done in Germany. Why don't the clergy let their congregations sing the grand old hymns? Then they would come to the "Passion" music prepared.

MUSIC

BACH'S ST. MATTHEW PASSION

By ALEXANDER WILLIAMS

Herald Mar. 27/37

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave as its pension fund concert the St. Matthew Passion by J. S. Bach. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, assisted and the following soloists: Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Falkner, bass; Fritz Lechner, bass; V. Ernst Wolff, harpsichord; Carl Weinrich, organ. There was a large audience present.

Bach's choral music is by now thoroughly familiar to Boston audiences. Furthermore it has become familiar in reasonably authentic terms, so that the dramatic qualities in the musical treatment of the text and the extraordinary beauty with which the music conveys the emotions of the Passion story can be properly appreciated. The early 19th century ignored Bach and later on adapted his music with a smug tolerance that gave him no credit for knowledge of the means of expression as well as the matter of his ideas. Last night's performance, fine as it was, did not wholly free itself from that sin.

Yet it was a noble performance and surpassed that of last year. The chief reason for this was that the important role of the Evangelist was taken by a new and exceedingly able singer, Mr. John Priebe. He sang the difficult recitatives with unfailing assurance, a clear diction and a sympathetic understanding. Thus the narrative was much more vital than was the case last year. Secondly Mr. Keith Falkner sang the music of Jesus with great beauty of tone and phrase and a simplicity that was far more eloquent than any straining after effect. Miss Vreeland and Miss Meisle also sang very well last night and contributed largely to the excellence of the performance.

On the other hand the large chorus is still an obstruction in the path of an authentic presentation of Bach's choral music. It was not that the Harvard and Radcliffe choruses did not sing well, for their admirable training and good sonority of tone were undeniable. But the massiveness of the tone almost always obscured the effect that Bach sought. For example in the double chorus before Peter's denial we are supposed to hear the high, mocking voices of the flutes. Neither here nor anywhere else, however, could we hear the orchestral effects that Bach intended. Large choruses are the custom in America, so that Dr. Koussevitzky can only be blamed for not being more scholastically venturesome.

There remains only to tie up the threads of this performance, which for its fine qualities will live long in the memory. Mr. Wolff was much more successful in his accompaniments to the recitative than last year, though there could still be more support for the singer as was Bach's own custom. The orchestral soloists, Messrs. Laurent, Zighera, Burgin, Speyer and others played with beautiful effect. It was especially good to hear the viola da gamba and the oboi d'amore. Mr. Lechner, the second bass soloist, was not up to the standard of the other singers, either vocally or for his English diction. This performance was throughout recorded for the phonograph. towards the success of which unusual enterprise the audience was most considerate by its behavior.

MUSIC

SYMPHONY HALL

"St Matthew Passion"

Globe Mar. 27/37

In some respects the performance of Johann Sebastian Bach's "The Passion According to Saint Matthew" yesterday afternoon and evening was the climax of the season for the Boston Symphony Orchestra. Great achievements there have been during the six months past, but none more exalted or rewarding, none exceeding this noble re-creation of a religious masterpiece.

The performance benefited the pension fund of the orchestra, and the assisting forces were as follows: The choruses of the Harvard Glee Club and Radcliffe Choral Society, both prepared by G. Wallace Woodworth; Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, who sang the part of the Evangelist; Keith Falkner, bass, who took the part of Christ, and Fritz Lechner, bass. The harpsichord accompaniments to recitatives were beautifully played by Dr V. Ernst Wolff. The organist was Carl Weinrich. Solo instrumental portions were taken by the following members of the orchestra: Richard Burgin and Julius Theodorowicz, violins; Alfred Zighera, viola da gamba; Georges Laurent, flute; Louis Speyer and Henry Stanislaus, English horns, and Mr Speyer and Jean Devergie, oboi d'amore. Dr Serge Koussevitzky conducted.

It will be seen that most of the soloists were those who participated last year when the Boston Symphony revived the "St Matthew Passion" after the lapse of a number of seasons. Of the singers new to Boston, Mr Priebe excelled. Though a young artist, his voice is strong and resonant; he sang not only with style but with depth of feeling, and his enunciation of the English text was perfectly clear. Moreover the recitative of the Evangelist was treated with uncommon regard for accuracy of notes and their time values.

Mr Lechner possesses a robust voice, but one not always firmly placed. Yet he sang his arias with taste and style. One had remembered the superb work last year of Miss Meisle, Miss Vreeland, and Mr Falkner, and had accordingly looked forward to yesterday's performance with great anticipation. Each of them again revealed characteristic beauty of tone, in fact all the virtues of fine vocalism. Yet one flaw was common to all five soloists in slight degree—that of breathing before the end of long phrases.

The choral tone seemed more sonorous than last year. The Harvard and Radcliffe men and women also have gained in precision. The involved contrapuntal voices were brought out more clearly and with greater ease. As motivating force and guiding spirit to all, the conducting of Dr Koussevitzky once more wrought greatly.

It is not too much to hope, indeed to assume, that the Boston orchestra and these choruses have begun to make the "St Matthew Passion" as familiar to local music lovers as, a few years ago, they repeated Bach's B-minor Mass. If one may venture a disputable opinion, the cause of the "St Matthew Passion" is no less than that of the Mass, perhaps more, since the Passion may reasonably be considered a more personal and touching expression of religious devotion than the grand and monumental Mass. Each is, without saying, a great masterpiece, but the one touches the heart where the other may excite intellectual admiration for the stupendous genius of Bach.

Symphony Hall was virtually filled for the two sessions in which the Passion was presented. At the end there was unrestrained applause for all who took part. A leaflet in the program announced that the complete performance was being recorded for the gramophone, the first time this has ever been attempted.

C. W. D.

PERFORM MATTHEW PASSION

Post—Mar. 27/37

Symphony, Chorus and Soloists in Best Form

BY WARREN STOREY SMITH

The performance of Bach's Passion According to St. Matthew at Symphony Hall yesterday afternoon and evening served a threefold purpose; it honored the day with the music most appropriate to it, it served to swell the Symphony Orchestra's pension fund and it made opportunity for the first complete phonograph recording of the work. In this last connection it may be remarked that those who purchase the album of records will hear the Passion in its finest estate.

FAR FROM DULL

It sometimes seems that the most impressive music is never that which goes of itself and which no performance can injure, but that which if not done in exactly the right way can be distressfully dull. To this convenient generalizaton the St. Matthew Passion is no exception. Surely we have heard it when it dragged and irritated. The form in which it is cast became archaic years ago. Bach's contrapuntal accompanied to the airs and choruses, with its endless repetition of a rhythmic and melodic figure, varied though it be in harmony and pitch, can sometimes make us wait with what patience we can muster for the releasing final bar.

But enough of this: the performance of yesterday was distinctly not of this order. Instead it rose above outmoded conventions, outmoded style. It gave us the music as it came from the mind and heart of the composer, a testament of his faith, a revelation of the depths to which he was stirred, the heights to which he was lifted by the events that Good Friday would commemorate. It also brought home to us just what it meant for him to write a work of such complexity and magnitude, a work so crowded with significant detail, as part of his daily routine in Leipzic, as something to be given once and set aside. That such music should come into existence thus and then so narrowly escape oblivion is something the modern mind can but faintly grasp.

Needs a Dr. Koussevitzky

But performances such as this are not to be had for the asking. Many factors are necessary to their realization, and these were present yesterday and last evening—for the performance ran in two parts. First of all, there was need of a conductor who could bring to his task the fervor and devotion, the patience and the skill that were brought by Dr. Koussevitsky and which plainly infected everyone under him and associated with him.

There must be long and arduous training of the chorus, and this was effected by Wallace Woodworth as conductor of the choirs of Harvard and Radcliffe upon whom Dr. Koussevitsky safely relies for these major choral undertakings. There must be competent soloists, who can feel and express their music as well as sing it beautifully, correctly, and these were also present in the respective persons of Jeannette Vreeland, Katherine Meisle, John Priebe, Keith Falkner and Fritz Lechner.

A Perfect Orchestra

That the orchestra was the Boston Symphony was sufficient guarantee that not only the instrumental ensemble, but the numerous solo and obbligato parts were in the best possible hands.

And there should be, and there was, an audience both large and devout—for such performances cannot be created for the the unresponsive and unheeding.

BROOKLYN, N. Y.
TIMES UNION

MAR 28 1937

Harvard Glee Club Attraction At Symphony Concert on Friday

Mrs. Henry J. Davenport

The closing concert of the 51st season of the Boston Symphony Orchestra in Brooklyn will have as its feature one of the outstanding musical treats of the series, according to the announcement received from Dr. Serge Koussevitzky, conductor. This concert, the last of five presented in the borough this Winter, will be given at the Brooklyn Academy of Music on Friday.

Miss Frances Coutts will be the hostess in the committee box at the concert. Other boxholders will be Mr. and Mrs. Adrian Van Sinderen, Mr. and Mrs. Robert E. Blum, Mr. and Mrs. Thomas E. Murray, Jr., the Associate Alumnae of Adelphi Academy, of which Mrs. Roy M. Hart is president; Mrs. Robert Franklin Ives, and ,at the invitation of the Brooklyn committee, members of the staff at Fort Hamilton army post will occupy a box.

The Harvard Glee Club will join forces with the Boston Symphony Orchestra in the presentation of the final concert. The feature of the evening will be the performance of Liszt's "A Faust Symphony in Three Character Pictures" for orchestra, with male chorus nad tenor solo. This often has been named the master work of the composer.

Rulon Y. Robison will sing the tenor solo and the Harvard Glee Club the chorus.

As an introductory number on this program, Dr. Koussevitszky has selected the "Surprise" symphony of Haydn in G major.

The series of the Boston Symphony Orchestra in Brooklyn is given under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Mr. Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Assisting in the interest of the 51st season were Mrs. Blum as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman and Miss Virginia Marvin, chairman of the Junior League Committee.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 27 1937

Boston Symphony Picks Bach, Brahms, Sibelius

At the first of the last pair of concerts to be given in Carnegie Hall this season, the Boston Symphony Orchestra, Serge Koussevitzky conducting, will present, on Thursday evening, Bach's third "Brandenburg" concerto for three string orchestras, the Seventh Symphony of Sibelius, and the First Symphony of Brahms.

For the Saturday matinee Mr. Koussevitzky has arranged a two-part program consisting of Liszt's "A Faust Symphony" and the "Surprise" symphony of Haydn, in G major. For the Liszt work the orchestra will have the assistance of the Harvard Glee Club and Rulon Y. Robison, tenor.

The same program is announced for the last concert by the orchestra in its Friday night series at the Brooklyn Academy of Music.

BILLBOARD
CINCINNATI, O.

MAR 27 1937

ELLIS—Charles A., 81, first manager of the Boston Symphony Orchestra, March 14 at the Ritz-Carlton Hotel, Boston. In 1881 he formed the first Boston Symphony Orchestra with 75 musicians but resigned in 1918 to form an opera company with Walter Damrosch.

NEW YORK, N. Y.
SUN

MAR 27 1937

The Boston Symphony Orchestra Serge Koussevitzky, conductor, will give its last pair of concerts of the season in Carnegie Hall next Thursday evening and Saturday afternoon. The program of Thursday will begin with Bach's Brandenburg Concerto No. 3, for three string orchestras, and will also include the Seventh Symphony, in one movement, by Sibelius. The closing number will be the First Symphony of Brahms in C minor.

At the Saturday matinee, Koussevitzky will present Liszt's "A Faust Symphony in Three Character Pictures," for orchestra with male chorus and tenor solo. The symphony is in three parts, entitled "Faust," "Gretchen" and "Mephistopheles." The conclusion introduces the voices singing the "Chorus Mysticus," which also concludes the second part of Goethe's "Faust." The Harvard Glee Club will join forces with the orchestra. The tenor soloist will be Rulon Y. Robison. As an introductory number on this program Mr. Koussevitzky will perform the "Surprise" Symphony of Haydn in G major.

ZIT'S
NEW YORK, N. Y.

MAR 27 1937

Boston Symphony On NBC April 1st

Boston Symphonk Orchestra, under the direction of Serge Koussevitzky, will broadcast a concert from Carnegie Hall, for the program on Apr. 1, from 8:45 to 9:30 P. M., EST, over the NBC-Blue Network. Koussevitzky has programmed the seldom-played Symphony No. 3 in F Major, Opus 90, by Brahms. This concert will be the last in the current season of broadcasts by the Boston Symphony to be heard from Carnegie Hal.

17

BROOKLYN, N. Y.
TIMES UNION
MAR 28 1937

In the World of Music

The Boston Symphony Orchestra consludes its Brooklyn season at the Academy of Music on Friday night when the Harvard Glee Club, G. Wallace Woodworth, conductor, and Rulon Y. Robison, tenor, will assist. Dr. Serge Koussevitzky will present the "Faust" symphony of Liszt with the club. The "Surprise" symphony of Haydn will be the program prelude.

On Wednesday night Edwin Strawbridge and Lisa Parnova will present a program of modern and classic ballet numbers. Their Ballet Intime of 10 dangers will assist. The program is under the sponsorship of the Brooklyn Institute.

Mmes. Rothberg and Doe and Messrs. Maison, Schorr, Habich, Baromeo, Laufkoetter, Clemens, Bada, Altglass and others. Mr. Bodanzky will conduct.

Metropolitan Finale

With tonight's concert the Metropolitan opera season will be brought to an official conclusion, although several individual performances are to be given before the Spring season starts. On Tuesday night, "Meistersinger" will be sung for the German-American Charities, with

In tonight's program the participants include Mme. Kaskas, Mr. Cordon, Mr. Bentonelli, Mme. Browning, Mme. Bodanya, Mr. Bonelli, Mme. Castagna, Mr. Carron, Mme. Engelman, Mme. Sayao, Mme. Bampton, Mr. Morelli, Mme. Rethberg, Mme. Vettori and Mr. Paltrinieri. Mr. Palletier will conduct.

The summary of the season, as compiled by Frank Wenker, demonstrates the strength of the German wing. "Thistan" proved the most active work in the season's repertoire, having been given eight performances. In all there were 37 performances of Wagnerian opera with "Walkuere" heard six times.

Verdi works were given 18 hearings, "Aida" proving the most active with eight hearings. Only two Puccini operas were presented, "Boheme" twice and "Butterfly" three times. "Pagliacci" was heard five times, "Cavalleria" three and "Lucia" but once. "Gioconda," one of the season's revivals, was given twice, while "Fliegende Hollaender," the German revival, had four performances.

The French school was also active, seven works having been given. "Coq d'Or," a revival, was heard five times, while "Samson" was given four times and "Tales of Hoffmann" three times. Both of these were also revivals.

In the English section, Richard Hageman's "Caponsacchi," a novelty, was given two performances, while Cimarosa's "Clandestine Marriage," a novelty sung in English, had two hearings. "The Bartered Bride," also Anglicized, and a hit of the last Spring season, was heard only three times.

In all 33 operas were presented and three ballets, including the two novelties and seven revivals. Philadelphia has six pergormances to Brooklyn five, with performanees given also in Hartford, Newark and Baltimore. Boston, Cleveland and Rochester will also be visited.

BROOKLYN, N. Y.
CITIZEN
MAR 27 1937

SEASON'S LAST CONCERT

Dr. Serge Kossevitzky, conductor of the Boston Symphony Concert will give his final concert of the current Brooklyn series at the Academy of Music, next Friday night. Assisting in the concert will be the Harvard University Glee Club, with G. Wallace Woodworth, conductor.

The first half of the program will be Haydn's "Surprise Symphony," No. 94 in G major. The second half will be Liszt's "Faust Symphony" in three character pictures after Goethe. The Harvard Glee Club, with Rulon Y. Robison its tenor soloist, will sing the three tone pictures with the accompaniment of the orchestra.

RUTGERS HONORS DR. KOUSSEVITSKY

Times 3/31/37

Doctorate of Music Bestowed on the Conductor After His Concert There

Special to THE NEW YORK TIMES.

NEW BRUNSWICK, N. J., March 30.—After a concert by the Boston Symphony Orchestra here this evening, Dr. Serge Koussevitzky, conductor of the orchestra, received an honorary degree of Doctor of Music from Rutgers University.

The degree was conferred by Dr. Robert C. Clothier, president of the university, before an audience of 3,200 faculty members, their wives, students of Rutgers and New Jersey College for Women and other friends of the university. In conferring the award, Dr. Clothier said:

"Dr. Koussevitzky, we are doubly happy to have you with us, not merely that we might enjoy the artistry of your orchestra, but that we may welcome into the fellowship of the university one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music. You have contributed in great measure to our cultural and esthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our commencement exercises in June, we seize this opportunity, appropriate as it is in the presence of these music devotees of the university and of your associates in the orchestra, to pay our tribute to you."

This is the third successive year that the Boston Symphony Orchestra has played for the Rutgers concert series, tonight's performance closing the present series of five programs. The series is under the direction of Professor Howard D. McKinney, head of the Rutgers Music Department.

The program consisted of the symphony in A major, "Italian," Op. 90 by Mendelssohn; a Siegfried idyl by Wagner and the symphony No. 4 in F minor, Op. 36 by Tchaikovsky.

RUTGERS HONORS KOUSSEVITZKY

Mar 31/37

NEW BRUNSWICK, N. J., March 30 (AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

At the ceremony which followed a concert by the orchestra in the Rutgers gymnasium, Dr. Robert C. Clothier, university president, said to the conductor:

"We are doubly happy to have you with us this evening, not merely that we might enjoy the artistry of your orchestra under the inspiration of your genius—but that we have welcomed into the fellowship of the university one who has been a life-long resident in the realm of music and who has contributed in great measure to our cultural and aesthetic inheritance."

The concert was the third in as many years that the Boston Symphony has presented on the program of the Rutgers University winter concert series.

SAN FRANCISCO, CAL.
EXAMINER
MAR 21 1937

* * *

An estate in the Massachusetts countryside has been offered as a gift to the Boston Symphony for the furtherance of summer music.

10

SYRACUSE, N. Y.
AMERICAN
MAR 21 1937

Boston Concert To Start at 4:30, Conclude at 10

BOSTON, March 20. (Universal).—Paralelling the stage's famed long-distance drama,

ETC. like above Right

What's Going On in

Monitor Mar. 31/37

The St. Matthew Passion

For the benefit of its pension fund and in observance of Good Friday, the Boston Symphony Orchestra repeated yesterday afternoon and last evening the performance of the St. Matthew Passion of Johann Sebastian Bach which it had submitted a year ago.

Repeated is not quite the word, for this performance was really an improvement over last year's. The Harvard Glee Club and the Radcliffe Choral Society (G. Wallace Woodworth, conductor) sang with quite extraordinary beauty of tone, precision, balance and expressiveness. The tenor, John Priebe, lent a new authority and poignancy to the words of the Evangelist. Fritz Lechner, bass, commanded a practiced routine if not a clear English diction.

The other vocal soloists were those of last year—Keith Falkner for the words of Jesus, Jeanette Vreeland, soprano, and Kathryn Meisle, contralto. If anything, the work of them all seemed better than that of a year ago. And of course the orchestra and its solo voices were of the unsurpassed quality that we so readily take for granted. To Dr. Koussevitzky and to Mr. Woodworth must go cordial appreciation for the devotion and the artistic integrity which produced this result.

There are still reservations about details. The volume of choral tone is sometimes too big. The violent fortissimos on relatively unimportant choral utterances, such as "Not upon the Feast," are disturbing. And the absurdity of the translations of some parts of the text clashes with the beauty and dignity of the Biblical passages.

Yet in spite of these shortcomings, the performance as a whole and in most of its parts remained reverential and profoundly impressive. The large audience listened raptly and rewarded the artists with warm applause. A larger audience will be able to enjoy the St. Matthew Passion when the records made at yesterday's performance become available.

L. A. S.

THE CHRISTIAN SCIENCE MONITOR

Finnish Child

Bronze by George Demetrios, in a Display of His Works at Symphony Hall. The Exhibition Was Reviewed in These Columns on Tuesday

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PHILIP HALE'S LIBRARY

Her. Mar 31/37

The exhibit by the Widener library of books from the collection of the late Philip Hale, music and dramatic critic of The Herald, includes various editions of Whitman [illegible] as it should be, for the "good gray poet" was dear to him. He quoted from Whitman continually, with no slighting of the stouter shocking passages, recommended him to friends, and gave them copies of "Leaves of Grass" as a mark of affection.

The devotion of Mr. Hale to Whitman is easily explained. Both loved men as men, whether they were pugilists, garbage collectors, professors or presidents of theological seminaries. Both had a preference for men who were not over-nice, and who paid scant attention to the little conventions of life.

One of the minor regrets of Mr. Hale was that he had never seen Walt Whitman, only Mrs. Whitman, his mother, being at the Brooklyn home the day Mr. Hale called. She said to him that she did not know whether her son was a great poet, but that nobody could have a boy who was more "clever"—meaning generous. Since that remark "clever" connoted Walt Whitman to Mr. Hale.

ROCHESTER, N. Y.
SUNDAY AMERICAN
MAR 21 1937

Boston Symphony To Present Noted Work by Bach

BOSTON, Mar. 20.—(US)—Paralleling the stage's famed long-distance drama, "Mourning Becomes Electra," the Boston Symphony Orchestra will present Bach's monumental "St. Matthew Passion" in a special symphony hall pension fund concert on Good Friday.

Assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a group of noted artists, the Boston Symphony Orchestra will begin the Bach program at 4:30 in the afternoon.

It will not conclude until after 10 p. m. Time out will be taken for dinner, just as in O'Neil's unique stage creation, and the second part of the concert will be resumed at 8:15 p. m. Just as in rehearsals the performers have to be served meals between notes.

A sell-out audience from all New England is indicated.

PHILADELPHIA, PA.
BULLETIN
MAR 20 1937

Music in Review

Berg's Violin Concerto Introduced By Bostonians—Notes On Other Activities Here and Abroad

BY HENRY PLEASANTS

EVER since the sudden and premature death of Alban Berg last year in Vienna, followers of contemporary music in this country have awaited with interest the first performances of the Viennese modernist's last completed work, the Violin Concerto. The piece was composed for Louis Krasner in memory of Manon Gropius, daughter of the widow of Gustav Mahler, who died in 1935 at the age of 18. Berg conceived the work as a threnody for his young friend.

The honor of introducing it in the United States fell to Serge Koussevitzky and the Boston Symphony. With Mr. Krasner as ~~the soloist~~ they played it in Boston at the concerts of March 5 and 6, and a week later brought it to New York. In both cities the concerto was accorded the attention due the last work of a composer acknowledged to be one of the masters of his generation. The public and critical response was varied. In New York, W. J. Henderson reported in The Sun that "the audience bestowed upon it the resolute applause of perplexed minds and went forth into the corridors to submerge itself in speculation."

Mr. Henderson's own feeling as reflected in his review was hardly speculative. "If," he wrote, "it demonstrates a progress in the art, it is a progress from healthy, frank and candid expression of spontaneous ideas to artificial embalming of thought, laboriously conceived and developed, and already clouded with the shadow of decay." The New York reviewers generally agreed about the sincerity and the masterly workmanship disclosed in the concerto. And most of them concluded that the work is not up to the standard of some of Berg's earlier compositions

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ALBANY, N. Y.
TIMES-UNION
MAR 21 1937

To Present 5-Hr. Bach Program

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RODZINSKI TO LEAD 10 RADIO CONCERTS

Engaged for New N B C Symphony Orchestra in Series to Supplement Toscanini

Times 3/31/37

YEAR-ROUND BASIS SEEN

Ensemble of at Least 80 Men to Be Placed Under Contract for 52-Week Season

Artur Rodzinski has been engaged to conduct the NBC Symphony Orchestra in a series of ten radio concerts supplementary to the ten which will be directed by Arturo Toscanini late this year, it was announced yesterday by Lenox R. Lohr, president of the National Broadcasting Company. Both series will be included in a season expanded to fifty-two weeks. The appointment was made at the suggestion of Mr. Toscanini.

Mr. Rodzinski's concerts will be arranged to precede and follow those directed by Mr. Toscanini. The Polish conductor will supervise the selection of the personnel of the orchestra, which will be composed of a minimum of eighty members.

To be assured of the engagement of musicians of high calibre, NBC has expanded the season to fifty-two weeks, and will offer contracts for that period. Mr. Lohr stated that members of the Philharmonic-Symphony Orchestra would not be approached for engagement in the NBC orchestra.

Mr. Rodzinski's concerts, like those to be conducted by Mr. Toscanini, will be sustaining programs. The remaining thirty-two concerts, to be directed by guest conductors not yet announced, may be commercially sponsored, but the matter is still under consideration.

Dates for the concerts have not yet been selected, Mr. Lohr said, but Monday, Tuesday and Wednesday evenings are possibilities. NBC wil ltry to fix all the concerts at the same day and hour of each week.

Mr. Rodzinski's duties with the NBC orchestra will not interfere with his conducting of the Cleveland Symphony Orchestra. His salary was not revealed, but Mr. Lohr said it would be comparable to his remunerations from other symphonic organizations.

At Salzburg, where he will open the annual music festival in July, Mr. Rodzinski will confer with Mr. Toscanini.

MUSIC NOTES

The Boston Symphony Orchestra will play the second Bach Brandenburg Concerto in F at its concert in Carnegie Hall tomorrow evening instead of the third Brandenburg Concerto, as originally announced.

NEW HAVEN, CONN.
Mar **REGISTER** 31/37

BOSTON SYMPHONY TO GIVE BACH'S GREATEST WORK

BOSTON, March 20. — (AP) — Dr. Serge Koussevitzky has turned an about face during the past few days, and now believes the St. Matthews Passion of Johann Sebastian Bach is the "greatest composition in all musical literature."

The famous Boston Symphony conductor, who has been poring over all kinds of musical manuscripts for nearly half a century, heretofore had accorded that honor to Beethoven's Ninth Symphony, with its massive choral passages.

But, he says, renewed close study of the Bach score, which he will present next Friday—Good Friday—with the Harvard and Radcliffe Glee Clubs in Symphony Hall has caused him to change his mind.

"You observe I am repeating the Matthew Passion after two performances last season. Now, why, please ask.

"Because the Matthew Passion is the most formidable, the deepest, the greatest composition in all musical literature."

MOST MODERN COMPOSER

Doctor Koussevitzky was asked if this composition, written in 1729, came as a sharp contrast after the modern violin concerto of the late Alban Berg, written only two years ago and given its first American performances a week ago here and in New York by the Boston Symphony.

"On the contrary," the conductor replied vehemently, "I find Bach the most modern of composers. His technique is unsurpassed. His harmonic development is such that after a thousand years, I suppose it still will be modern. The source of all modern music is Bach."

Based on classical religious themes, the oratoric will be presented in two sections lasting nearly six hours. It will start at 4 P. M. with an intermission for dinner about 6 P. M.

18

SYRACUSE, N. Y.
HERALD
MAR 21 1937

Radcliffe, Harvard Clubs Will Sing Bach

Boston Will Have Lengthy Performance Good Friday, Koussevitzky Directing

Symphony Director Selects St. Matthew Passion as Greatest in Music Literature

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Mr. Downes writes: "He was utterly true to his place and his period. Traditions of simplicity, honor, courtliness, hospitality, were typical of his breeding and generation. He abhorred publicity about himself. His conception of power was that of responsibility. Withal, Charles Ellis was exceptionally interested in the passing show, and especially in the personal activities and interests of his friends. He chose to resign from the Boston Symphony at the same time that Colonel Henry L. Higginson, its founder, took leave of its affairs, in the spring of 1918, and following the catastrophic events of the World War, which included the arrest and incarceration of the conductor to whom both men were greatly devoted and whom they profoundly admired, Dr. Karl Muck, their leader of many years.

"Very characteristically, Charles Ellis stood publicly and prominently by the side of Dr. Muck thru all of his last tragic days in this country. Others may have differed with this attitude as strongly as Ellis entertained it. That made no difference whatever to him, the truest of friends. Ellis was more than unpopular, he was under a cloud, and lost many friends and much influence by the stand he took at the time. He never flinched, and would not have flinched under torture in his fidelity to one in whose character, motives and art he had complete faith. There never was a truer man or friend, and now that the passions of that war period are past the only memory of the affair, where Charles Ellis is concerned, is honor to him who never hesitated, at any conjuncture in life, to stand up and be counted."

EVANSTON, ILL.
NEWS INDEX

DIMITRI MITROPOULOS.

His name is Dimitri Mitropoulos.

That name doesn't mean much now to the average American. But to millions of lovers of the finest music, this may be the open sesame to great enjoyment in the future.

For this is the cognomen of that latest sensation in directors, a native of Athens. We have all known and admired the magnificent art of the matchless Toscanini. Now he is to come back, at least temporarily, when many of us believed his retirement was to be permanent.

Mitropoulos is the magnetic orchestra conductor who so charmed the cultured audiences of Boston in a few concerts that he was urged to become the permanent conductor of the orchestra when the renowned Serge Koussevitzky retires within two years.

That announcement may affect radio music fans all over the United States when this great master of music arrives to begin his contract. But there is a better phase to this news since an energetic woman manager of the Minneapolis symphony, Mrs. Carlyle Scott, has prevailed on Mitropoulos to conduct this famous orchestra for the two years preceding his engagement with the Boston symphony. Thus the genius of this fiery leader will enrich especially the Middle West for a time with his particular brand of art.

While we pay tribute to Dizzy Dean or the latest fight champion, or the great American basketball star, we might also pause for a moment to do honor to the Greek wielder of the baton. However, the baton is not required by this master. He is said to bring forth the greatest music by the witchery of his hypnotic eyes and the magic of his expressive fingers. This is news of the first order to music lovers of all America.

LOWELL, MASS.
COURIER-CITIZEN

Boston Programs.

As the Boston Symphony Orchestra, with soloists and the Harvard and Radcliffe choruses is to present the St. Matthew Passion music of Bach on Friday afternoon and evening, as set forth elsewhere in this column, it should be noticed that the matinee program will be given tomorrow (Thursday) afternoon. It will include Bach's Brandenburg Concerto, No. 2 in F major; Mozart's Symphony in E flat major and Beethoven's Second Symphony in D.

That was a striking juxtaposition on the regular symphony programs last week when Dr. Koussevitzky followed up the naive and polite Surprise Symphony of Haydn with the first Boston performance of the new Third Symphony of the modernist, Nicolai Berezowsky. The one was all grace and clarity. The other turbulent, turgid and angular, yet with some striking effects in the way of building up a climax. On the whole it was more easy to appreciate than a previous symphony by the same composer. The second half of the program, devoted to compositions by Sibelius was notable for a perfectly thrilling interpretation of the familiar tone poem "Finlandia." This has been heard so often in performances by amateurs and by professional groups which are not of the first rank that it was a revelation to hear it played by an orchestra of virtuosi. It was the finest interpretation of this work that we remember to have heard.

Bach's Passion Music.

Lenten traditions dating back fifteen hundred years are embodied in John Sebastian Bach's "Passion According to St. Matthew," which will be presented in Boston on Good Friday at Symphony hall. The performance, to be conducted by Serge Koussevitzky, will combine the Boston Symphony Orchestra, the three hundred voices of the joined Harvard Glee Club and Radcliffe Choral Society, and six notable soloists. On such a scale is the work, that it will require the afternoon and evening to complete one performance.

Koussevitzky says of the "Matthew Passion:" "In this marvellous work, Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions, or to win favor. He simply wrote from the depths of his heart and soul, and that is why this music lives and strikes direct to our hearts and souls today."

The words of Christ will be sung by Keith Falkner, eminent young English bass-baritone. He was a Royal Naval Air Service pilot in the World war, and also has made his mark in cricket and hockey. Other soloists will be Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Fritz Lechner, bass.

The afternoon performance will begin at 4.30 and after an intermission for dinner or supper th

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NEW BRUNSWICK, N. J.
HOME NEWS

Boston Symphony Program For Tuesday is Announced

Mendelssohn, Wagner and Tschaikowsky Works Will Be Played; Final Concert in Rutgers Series for This Season

The Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, will appear under the auspices of the department of music of Rutgers University in the final concert of the season next Tuesday evening at 8:15 o'clock in the Rutgers gymnasium.

The program for the last of the concert series was announced today as follows:

Mendelssohn, Symphony in A major, Italian, Ap. 90.

I Allegro Vivace; II, Andante con moto; III Con moto Moderato; IV Sattarello presto.

Wagner, A Siegrfried Idyl.

Tschaikowsky, Symphony No. 4 in F minor Op 3.

I Andante sostenuto Moderato conanima in Movemento di Valse; II Andantino in modo di canzona; III Scherzo pizzicato Ostinato: allegro; IV Finale: Allegro con fuoco.

Group's 56th Year

The Boston Symphony is concluding its 56th year as one of the most famous orchestras in America or Europe. For the past 13 years Dr. Koussevitzky has been its leader, the longest tenure for any conductor. There has been no notable change in the personnel of 110 musicians of the orchestra since its appearance here last year.

The orchestra was founded in 1881 by Henry Lee Higginson with 70 selected musicians. Today the orchestra is an institution in Boston.

Olin Downes in The New York Times last year voiced public opinion and drew attention to "Dr. Koussevitzky's originality and enterprise in program making, to his rare gifts as an interpreter, and to the qualities of the wonderful orchestra which he has not only developed technically to the fine edge of virtuosity, but endowed with a sensibility and a tone quality that would set the band apart from any other, whenever or wherever it played."

BROOKLYN, N. Y.
EAGLE

The Harvard Glee Club

With the Boston Symphony in Liszt's 'Faust' Symphony at the Academy Friday night.

NEW YORK, N. Y.
HERALD-TRIBUNE

RECENT RECORDS

By JEROME D. BOHM

VICTOR has issued the eighth symphony of Beethoven performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This shortest of Beethoven's symphonies, despite the high esteem in which it is held by discerning critics, is still the least frequently performed of the master's greater orchestral creations. All the efforts of the commentators have not sufficed to enkindle the affections of the majority of concertgoers for the four movements of this symphony in which Beethoven has accomplished the tonal sublimation of the elements of humor in incomparable fashion. As in Beethoven's own day, his admirers still prefer the seventh symphony, which along with its three dionysiac movements, reminds them in the pensive allegretto that Beethoven has not forgotten the sterner aspects of life.

Mr. Koussevitzky's interpretation reflects the work's immanent qualities veraciously, the tonal texture is vibrant and translucent and the recording, mechanically considered, is first rate.

NEW YORK, N. Y.
DAILY NEWS
MAR 28 1937

BOSTON BAND ENDS SEASON HERE APRIL 2

The closing concert of the fifty-first season of the Boston Symphony Orchestra in Brooklyn will be held April 2 at the Academy of Music.

Joining the orchestra in the final of five concerts will be the Harvard Glee Club.

The series was presented under auspices of the Brooklyn Institute of Arts and Sciences. The orchestra is conducted by Serge Koussevitzky.

18

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For this is the cognomen of that latest sensation in directors, a native of Athens. We have all known and admired the magnificent art of the matchless Toscanini. Now he is to come back, at least temporarily, when many of us believed his retirement was to be permanent.

Mitropoulos is the magnetic orchestra conductor who so charmed the cultured audiences of Boston in a few concerts that he was urged to become the permanent conductor of the orchestra when the renowned Serge Koussevitzky retires within two years.

That announcement may affect radio music fans all over the United States when this great master of music arrives to begin his contract. But there is a better phase to this news since an energetic woman manager of the Minneapolis symphony, Mrs. Carlyle Scott, has prevailed on Mitropoulos to conduct this famous orchestra for the two years preceding his engagement with the Boston symphony. Thus the genius of this fiery leader will enrich especially the Middle West for a time with his particular brand of art.

While we pay tribute to Dizzy Dean or the latest fight champion, or the great American basketball star, we might also pause for a moment to do honor to the Greek wielder of the baton. However, the baton is not required by this master. He is said to bring forth the greatest music by the witchery of his hypnotic eyes and the magic of his expressive fingers. This is news of the first order to music lovers of all America.

LOWELL, MASS.
COURIER-CITIZEN
MAR 24 1937

Boston Programs.

As the Boston Symphony Orchestra, with soloists and the Harvard and Radcliffe choruses is to present the St. Matthew Passion music of Bach on Friday afternoon and evening, as set forth elsewhere in this column, it should be noticed that the matinee program will be given tomorrow (Thursday) afternoon. It will include Bach's Brandenburg Concerto, No. 2 in F major; Mozart's Symphony in E flat major and Beethoven's Second Symphony in D.

That was a striking juxtaposition on the regular symphony programs last week when Dr. Koussevitzky followed up the naive and polite Surprise Symphony of Haydn with the first Boston performance of the new Third Symphony of the modernist, Nicolai Berezowsky. The one was all grace and clarity. The other turbulent, turgid and angular, yet with some striking effects in the way of building up a climax. On the whole it was more easy to appreciate than a previous symphony by the same composer. The second half of the program, devoted to compositions by Sibelius was notable for a perfectly thrilling interpretation of the familiar tone poem "Finlandia." This has been heard so often in performances by amateurs and by professional groups which are not of the first rank that it was a revelation to hear it played by an orchestra of virtuosi. It was the finest interpretation of this work that we remember to have heard.

Bach's Passion Music.

Lenten traditions dating back fifteen hundred years are embodied in John Sebastian Bach's "Passion According to St. Matthew," which will be presented in Boston on Good Friday at Symphony hall. The performance, to be conducted by Serge Koussevitzky, will combine the Boston Symphony Orchestra, the three hundred voices of the joined Harvard Glee Club and Radcliffe Choral Society, and six notable soloists. On such a scale is the work, that it will require the afternoon and evening to complete one performance.

Koussevitzky says of the "Matthew Passion:" "In this marvellous work, Bach wrote music in 1729 that defies time. He did not write to conform to passing fashions, or to win favor. He simply wrote from the depths of his heart and soul, and that is why this music lives and strikes direct to our hearts and souls today."

The words of Christ will be sung by Keith Falkner, eminent young English bass-baritone. He was a Royal Naval Air Service pilot in the World war, and also has made his mark in cricket and hockey. Other soloists will be Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Fritz Lechner, bass.

The afternoon performance will begin at 4.30 and after an intermission for dinner or supper th

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NEW BRUNSWICK, N. J.
HOME NEWS
MAR 25 1937

Boston Symphony Program For Tuesday is Announced

Mendelssohn, Wagner and Tschaikowsky Works Will Be Played; Final Concert in Rutgers Series for This Season

The Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, will appear under the auspices of the department of music of Rutgers University in the final concert of the season next Tuesday evening at 8:15 o'clock in the Rutgers gymnasium.

The program for the last of the concert series was announced today as follows:

Mendelssohn, Symphony in A major, Italian, Ap. 90.

I Allegro Vivace; II, Andante con moto; III Con moto Moderato; IV Sattarello presto.

Wagner, A Siegrfried Idyl.

Tschaikowsky, Symphony No. 4 in F minor Op 3.

I Andante sostenuto Moderato conanima in Movemento di Valse; II Andantino in modo di canzona; III Scherzo pizzicato Ostinato: allegro; IV Finale: Allegro con fuoco.

Group's 56th Year

The Boston Symphony is concluding its 56th year as one of the most famous orchestras in America or Europe. For the past 13 years Dr. Koussevitzky has been its leader, the longest tenure for any conductor. There has been no notable change in the personnel of 110 musicians of the orchestra since its appearance here last year.

The orchestra was founded in 1881 by Henry Lee Higginson with 70 selected musicians. Today the orchestra is an institution in Boston.

Olin Downes in The New York Times last year voiced public opinion and drew attention to "Dr. Koussevitzky's originality and enterprise in program making, to his rare gifts as an interpreter, and to the qualities of the wonderful orchestra which he has not only developed technically to the fine edge of virtuosity, but endowed with a sensibility and a tone quality that would set the band apart from any other, whenever or wherever it played."

BROOKLYN, N. Y.
EAGLE
MAR 28 1937

The Harvard Glee Club

With the Boston Symphony in Liszt's 'Faust' Symphony at the Academy Friday night.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 28 1937

RECENT RECORDS

By JEROME D. BOHM

VICTOR has issued the eighth symphony of Beethoven performed by the Boston Symphony Orchestra under the direction of Serge Kousse~~vitzky.~~ This shortest of Beethoven's symphonies, despite the high esteem in which it is held by discerning critics, is still the least frequently performed of the master's greater orchestral creations. All the efforts of the commentators have not sufficed to enkindle the affections of the majority of concertgoers for the four movements of this symphony in which Beethoven has accomplished the tonal sublimation of the elements of humor in incomparable fashion. As in Beethoven's own day, his admirers still prefer the seventh symphony, which along with its three dionysiac movements, reminds them in the pensive allegretto that Beethoven has not forgotten the sterner aspects of life.

Mr. Koussevitzky's interpretation reflects the work's immanent qualities veraciously, the tonal texture is vibrant and translucent and the recording, mechanically considered, is first rate.

NEW YORK, N. Y.
DAILY NEWS
MAR 28 1937

BOSTON BAND ENDS SEASON HERE APRIL 2

The closing concert of the fifty-first season of the Boston Symphony Orchestra in Brooklyn will be held April 2 at the Academy of Music.

Joining the orchestra in the final of five concerts will be the Harvard Glee Club.

The series was presented under auspices of the Brooklyn Institute of Arts and Sciences. The orchestra is conducted by Serge Koussevitzky.

NEW YORK, N. Y.
TIMES

MAR 28 1937

HARVARD GLEE CLUB TO SING IN CONCERT

To Assist Boston Symphony in Its Closing Appearance at Academy Friday Night

LIBRARY AIDED BY GIFTS

Collections Added to Shelves of School Settlement—Museum Concert Today

The Harvard Glee Club will assist the Boston Symphony Orchestra in the presentation of Franz Liszt's "A Faust Symphony in Three Character Pictures," the closing concert of the orchestra's fifty-first Brooklyn season, at the Brooklyn Academy of Music Friday night. Dr. Serge Koussevitzky will conduct.

The symphony is in three parts, "Faust," "Gretchen" and "Mephistopheles." The movement marked "Andante mistico" will be sung by the Harvard Glee Club, with Rulon Y. Robison as tenor soloist. The program will open with Haydn's Surprise Symphony in G major.

The series of five concerts has been under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, headed by R. Huntington Woodman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Miss Frances Coutts will be hostess in the committee box at the concert. The boxholders will include Mr. and Mrs. Van Sinderen, Mr. and Mrs. Robert E. Blum, Mr. and Mrs. Thomas E. Murray Jr., Mrs. Robert Franklin Ives, the Associate Alumnae of Adelphi Academy and members of the staff at Fort Hamilton.

Mrs. Edward C. Blum has served as chairman of the boxes; Mrs. M. Preston Goodfellow, membership, and Miss Virginia Marvin, junior league committee.

ROCHESTER, N. Y.
Democrat Chronicle

MAR 28 1937

Bach's 'Passion' Held Greatest

BOSTON — (AP) — Dr. Serge Koussevitzky has turned an about face during the last few days and now believes the "St. Matthew Passion" of Johann Sebastian Bach is the "greatest composition in all musical literature."

The famous Boston Symphony conductor, who has been poring over all kinds of musical manuscripts for nearly half a century, heretofore has accorded that honor to Beethoven's "Ninth Symphony," with its massive choral passages.

Renewed close study of the Bach score, which he presented Good Friday with the Harvard and Radcliffe Glee Clubs in Symphony Hall, has caused him to change his mind, he said.

"You observe I repeated the 'Matthew Passion' after two performances last season. Now, why, please ask," he said. "Because the 'Matthew Passion' is the most formidable, the deepest, the great composition in all musical literature."

Koussevitzky was asked if that composition, written in 1729, came as a sharp cantrast after the modern violin concerto of the late Alban Berg, written only two years ago and given its first American performances two weeks ago here and in New York by the Boston Symphony.

"On the contrary," the conductor replied vehemently, "I find Bach the most modern of composers. His technic is unsurpassed. His harmonic development is such that after a thousand years I suppose it still will be modern. The source of all modern music is Bach."

Based on classical religious themes, the oratorio was presented in two sections lasting nearly six hours. It began at 4 p. m., with an intermission for dinner about 6 p. m.

BROOKLYN, N. Y.
EAGLE
MAR 28 1937

Final Concert of Boston Symphony Orchestra Season to Be Friday

Miss Frances Coutts will be hostess in the committee box at the closing concert of the 51st season of the Boston Symphony Orchestra on Friday at the Academy of Music. Other boxholders will be Mr. and Mrs. Adrian Van Sinderen, Mr. and Mrs. Robert E. Blum, Mr. and Mrs. Thomas E. Murray Jr., the Associate Alumnae of Adelphi Academy, of which Mrs. Roy M. Hart is president; Mrs. Robert Franklin Ives, and, at the invitation of the Brooklyn Committee, members of the staff at Fort Hamilton Army Post will occupy a box.

The Harvard Glee Club will join forces with the Boston Symphony Orchestra in the presentation of the final concert. The feature of the evening will be the performance of Liszt's "A Faust Symphony in Three Character Pictures," for orchestra with male chorus and tenor solo. This often has been named the masterwork of the composer.

The symphony is in three parts, entitled "Faust," "Gretchen" and "Mephistopheles." The conclusion introduces the voices singing the "Chorus Mysticus," which also concludes the second part of Goethe's "Faust." Rulon Y. Robison will sing the tenor solo and the Harvard Glee Club the chorus.

The three movements are integrated by the recurrence in the second and third parts of the principal Faust motives; in the second part these motives are blended with the music of Gretchen, and in the third part they are twisted and derided by te mockery of Mephistopheles.

As an introductory number on this program, Dr. Kousevitzky has selected the "Surprise" Symphony of Haydn in G major.

The series of the Boston Symphony Orchestra in Brooklyn is given under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Mr. Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Assisting in the interest of the 51st season were Mrs. Blum as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman and Miss Virginia Marvin, chairman of the Junior League Committee.

BROOKLYN, N. Y.
CITIZEN

MAR 29 1937

Boston Symphony to End Season Here Friday Night; Harvard Glee Club to Be Heard

The Harvard Glee Club will appear with the Boston Symphony Orchestra in the final concert of the orchestra's fifty-first borough season on Friday evening at the Brooklyn Academy of Music. The singers will be heard in Liszt's "Faust Symphony" for orchestra, male chorus and tenor solo. Rulon Y. Robison will be the soloist. Dr. Serge Koussevitzky, conductor will open the program with Haydn's "Suhprise" Symphony in G Major.

Miss Frances Coutts will be the hostess in the committee box. Other box holders will be Mr. and Mrs. Adrian Van Sinderen, Mr. and Mrs Robert E. Blum, Mr. and Mrs. Thomas E. Murray, Jr., the Associate Alumni of Adelphi Academy of which Mrs. Roy M. Hart is president; Mrs. Robert Franklin Ives. At the invitation of the Brooklyn Committee, members of the staff at Fort Hamilton Army Post also will occupy a box.

The concerts have been given here under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, R. Huntington Woodman is chairman and the Brooklyn Committee of which Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman.

Others assisting were: Mrs. Edward C. Blum, as chairman of boxes; Mrs. M. Preston Goodfellow, membership chairman and Miss Virginia Marvin, chairman of the Junior League Committee.

TOLEDO, O.
TIMES

MAR 28 1937

Koussevitzky May Establish American Music Festival

NEW YORK, March 27 (AP)—One of Dr. Serge Koussevitzky's most cherished dreams, an American music festival of genuine artistic quality, is becoming concrete.

But it will not be "the American Salzburg," or the "Brayreuth of the Berkshires," even though the situation has all the charm of the old world.

"I should like to make it clear," says Dr. Koussevitzky, that the comparisons between this festival and other musical festivals in Europe or elsewhere are mistakenly conceived."

Wider Scope

What Dr. Koussevitzky wants is to establish a summer music festival of "a greater and wider scope" than hitherto known in the United States. The project has been brought much nearer by two things.

One is Mrs. Gorham Brooks' gift of "Tanglewood," a lovely old estate between Lenox and Stockbridge, Mass., to the Boston symphony. The other is the astounding success of last summer's festival, for which Dr. Koussevitzky returned from Europe; and at which he led the full personnel of his famous orchestra.

There were only three of these concerts; next August there will be six.

Festivals Grown Up

"Festivals of music have grown up," says Dr. Koussevitzky, "for various purposes and on a scale commensurate with their surroundings. The success of the festival last summer was evidence enough that the need had come for music of the finest sort in the heart of New England in the summer season.

"While symphonic music will be largely the basis of these festivals, we may look forward within a year or two to the presentation of some of the great choral works, and, in concert form, some of the more significant operas."

Plans Considered

The venture will try to keep apace with the growth of interest and desire; plans are being based on figures which have a tendency to run away, however. Last summer the average audience was 5,000. The full personnel of the orchestra will be used again this summer.

An effort to make the festival fit the "interests and desires" of American music lovers will be made, even that is not quite all the story.

The festival will be, says Dr. Koussevitzky, "quite free from all commercial aspects."

This is a direct answer to certain European festivals, where artistic considerations have been submerged, or at any rate seriously threatened, by eagerness for tourist money.

Dr. Koussevitzky means you won't need a Tyrolean costume for the Berkshire festival next summer.

ITHACA, N. Y.
JOURNAL-NEWS

MAR 29 1937

'Music Hath Charms'

Music lovers will be delighted to find the new Victor records at Lent's Music Store, 116 North Aurora Street. We were thrilled especially by Symphony No. 8 in F Major (Beethoven, Op. 93) made less than two months ago by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. You'll find the work brilliant and sprightly, giving a wonderful opportunity to the superb string choirs of this great orchestra. Dr. Koussevitzky has expressed the opinion, with which we heartily agree, that in this recording Higher Fidelity records touch a new peak of excellence. This splendid orchestra, with the advantage of an extraordinarily fine concert hall and recording by expert technicians, has produced a success which we believe well worth its price of $6.50.

NEWARK, N. J.
NEWS

MAR 30 1937

Boston Symphony Closing Rutgers Winter Concerts

Special to Newark News.

NEW BRUNSWICK—The 110-piece Boston Symphony Orchestra will close the Rutgers University Winter concert series in the gymnasium tonight. Professor Howard D. McKinney, director of music at Rutgers, said today the Boston group has been engaged to play the concluding concert in next year's concert series also.

Tonight's performance will mark the third appearance of the Boston orchestra at Rutgers campus. Dr. Serge Koussevitzky will conduct. The program will include works of Mendelssohn, Wagner and Tchaikowsky.

WORCESTER, MASS.
TELEGRAM

MAR 28 1937

LENTEN traditions dating back 1500 years are embodied in John Sebastian Bach's "Passion According to St. Matthew," which was presented in Boston on Good Friday in Symphony Hall. The performance, which was conducted by Serge Koussevitzky, combined the Boston Symphony Orchestra, the 300 voices of the joined Harvard Glee Club and Radcliffe Choral Society and six notable soloists. The work is of such magnitude that it required the afternoon and evening to complete one performance.

The basis of the work, called "the richest and noblest example of devotional music in existence," is the 26th and 27th chapters of the St. Matthew Gospel. Every word of the narrative of the Last Supper, Christ's capture and crucifixion is set to music. Bach provided both solo and choral treatment of devotional poems commenting on the tragic episodes described by St. Matthew. The Lutheran chorales that form an important feature of the work were given superlatively beautiful harmonizations by Bach, "who wrote music in 1729 that defies time. He did not write to conform to passing fashions, but from the depths of his heart and soul and that is why this music lives and strikes direct to our hearts and souls today."

PHILADELPHIA, PA.
INQUIRER

Boston Symphony Plays for Forum Wednesday Night

THE Boston Symphony Orchestra, with Serge Koussevitzky conducting, will give its only Philadelphia concert of the season on Wednesday evening in the Academy of Music, for the members of the Philadelphia Forum.

The program will consist of three numbers, Mendelssohn's "Italian" Symphony (in A, Opus 90) and the symphonic fantasia by Sibelius, "Pohjola's Daurhter" (Opus 49), comprising the first half of the concert. The second half will be devoted to Tchaikovsky's Symphony No. 4 in F minor (Opus 36).

Last season the Boston Symphony made its first appearance here in a number of years, in a concert for the Forum. Dr. Koussevitzky at that time presented a program comprised of Beethoven's "Eroica" Symphony and the Second Symphony of Sibelius.

Bostonians' Last Visit

The Boston Symphony Orchestra will pay its last visit of the season to Carnegie Hall this week. Serge Koussevitzky's program for Thursday night, April 1, includes two symphonies, the seventh of Sibelius and the first of Brahms. On Saturday afternoon Haydn's "Surprise" symphony will preface the "Faust" symphony in Liszt.

In the Liszt work the final chorus will be sung by the Harvard Glee Club with Rulon Y. Robison as the solo tenor.

N.Y. Tribune Mar. 27/37

ALBANY, N. Y.
Knickerbocker Press
MAR 28 1937

Koussevitzky Hails Bach as 'Tops' in Music

Boston—(AP)—Dr. Serge Koussevitzky has turned an about-face during the last few days, and now believes the St. Matthew Passion of Johann Sebastian Bach is the "greatest composition in all musical literature."

The famous Boston Symphony conductor, who has been poring over all kinds of musical manuscripts for nearly half a century, heretofore has accorded that honor to Beethoven's Ninth Symphony, with its massive choral passages.

But, he says, renewed close study of the Bach score, which he will present Friday — Good Friday — with the Harvard and Radcliffe Glee Clubs in Symphony Hall has caused him to change his mind.

"You observe I am repeating the Matthew Passion after two performances last season. Now, why, please ask.

NEW BRUNSWICK, N. J.
HOME NEWS
MAR 30 1937

Dr. Koussevitzky Here Tonight at Rutgers Concert

Last of College Series at 8:15 o'Clock in Gymnasium

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will appear in concert tonight at the Rutgers University gymnasium in the regular concert series of the university's music department. The program will begin at 8:15 o'clock.

The conditions now surrounding the Boston Symphony are far different from what they were in its earlier days when an orchestra of any sort was a rarity in this country, and a permanently established orchestra capable of doing full justice to a symphony of Mozart or Beethoven was otherwise unknown. For a performance of the quality which great music exacts there was no alternative but to turn to Boston, where an orchestra comparable to the best in Europe was nurtured and prized.

It is the general opinion wherever the orchestra plays that the 108 musicians of its personnel individuality or as a drilled ensemble, are scarcely to be matched in any city of the world; that the conductor's brilliant command, his revivifying and searching imagination, which is the very life of the orchestra which he directs, are quite without parallel.

PROGRAMS OF T

Season's Final Visit of Bosto Form—Ensei

Times - Mar. 28/37

THE Boston Symphony will give its last pair of concerts of the season at Carnegie Hall Thursday evening and Saturday afternoon. At the matinee performance the orchestra will be assisted by the Harvard Glee Club and Rulon Y. Robison, tenor.

This afternoon the Philharmonic-Symphony will present the third act of "Parsifal" in concert form, with Paul Althouse, Julius Huehn and Emanuel List. Other features on the orchestra's programs this week will be a concert version of Karol Szymanowski's ballet-pantomime "Harnasie," sung in Polish; Myra Hess as piano soloist in the Brahms Concerto No. 2, and the first New York performance of Ernest Bloch's "Voice in the Wilderness," with Joseph Schuster as solo 'cellist.

20 3 - 31/37 Rutgers University, New Brunswick,

Doctorate Awarded to Dr. Koussevitzky In Recognition of Musical Achievements

President Clothier Presented Doctor of Music Degree To Conductor of Boston Symphony Orchestra At Final Concert, Last Evening

Dr. Sergei Koussevitzky, world-famous conductor of the Boston Symphony orchestra, was awarded a degree of Doctor of Music by the University, following the concert by the orchestra in the gymnasium, last night. The presentation of the award was made by President Robert C. Clothier in recognition of Dr. Koussevitzky's great contributions to the aesthetic and cultural background of civilization by his interpretations of musical masterpieces.

Recipient of Honorary Degree At Symphony Concert Last Night

Dr. Sergei Koussevitzky

In presenting the degree, President Clothier stated, "And so, Dr. Goussevitzky, we are doubly happy to have you with us this evening—not merely that we might enjoy the artistry of your orchestra under inspiration of your genius—but that we may welcome into the fellowship of the University one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music.

"You have contributed in great measure to our cultural and aesthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our Commencement Exercises in June, we seize this opportunity, appropriate as it is in the presence of these music devotees of the University and of your associates in the orchestra to pay our tribute to you.

"In testimony of our regard and appreciation, it is my privilege, at the direction of the Trustees of the University, to confer upon you, *honoris causa*, the degree of Doctor of Music."

Has Led Musical Career

Dr. Koussevitzky, a Russian by birth, was graduated from the Conservatory of Moscow as a Master of Free Arts, in 1894, after having been interested in the subject of music since his childhood. He served as professor at the Conservatory, and as soloist in the Imperial Theatre Orchestra until 1910 when he founded the Koussevitzky Symphony Orchestra.

This organization, composed of 85 musicians, met with immediate popular approval and was the start of Dr. Koussevitzky's rise to fame. In 1920, he founded the Concerts Koussevitzky in Paris, and four years later was made conductor of the Boston Symphony Orchestra, in which capacity he has remained.

He has been honored by leading nations of Europe and by the United States; and in addition to his work as conductor, he has been the author of many pieces for double bass and piano, and transcriptions from classical works.

NEW YORK, N. Y.
TIMES
MAR 31 1937

RUTGERS HONORS DR. KOUSSEVITSKY

Doctorate of Music Bestowed on the Conductor After His Concert There

Special to THE NEW YORK TIMES.

NEW BRUNSWICK, N. J., March 30.—After a concert by the Boston Symphony Orchestra here this evening, Dr. Serge Koussevitzky, conductor of the orchestra, received an honorary degree of Doctor of Music from Rutgers University.

The degree was conferred by Dr. Robert C. Clothier, president of the university, before an audience of 3,200 faculty members, their wives, students of Rutgers and New Jersey College for Women and other friends of the university. In conferring the award, Dr. Clothier said:

"Dr. Koussevitzky, we are doubly happy to have you with us, not merely that we might enjoy the artistry of your orchestra, but that we may welcome into the fellowship of the university one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music. You have contributed in great measure to our cultural and esthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our commencement exercises in June, we seize this opportunity, appropriate as it is in the presence of these music devotees of the university and of your associates in the orchestra, to pay our tribute to you."

This is the third successive year that the Boston Symphony Orchestra has played for the Rutgers concert series, tonight's performance closing the present series of five programs. The series is under the direction of Professor Howard D. McKinney, head of the Rutgers Music Department.

The program consisted of the symphony in A major, "Italian," Op. 90 by Mendelssohn; a Siegfried idyl by Wagner and the symphony No. 4 in F minor, Op. 36 by Tchaikovsky.

AUGUSTA, ME.
KENNEBEC JOURNAL
MAR 31 1937

Honorary Degree For Koussevitzky

New Brunswick, N. J., March 30.—(AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

At the ceremony which followed a concert by the orchestra in the Rutgers gymnasium, Or. Robert C. Clothier, University president, said to the conductor:

"We are doubly happy to have you with us this evening, not merely that we might enjoy the artistry of your orchestra under the inspiration of your genius—but that we have welcomed into the fellowship of the university one who has been a life-long resident in the realm of music and one who has contributed in great measure to our cultural and aesthetic inheritance."

The concert was the third in as many years that the Boston symphony has presented on the program of the Rutgers University winter concert series.

SPRINGFIELD, MASS.
MORNING UNION
[illegible] 31 1937

Dr. Sergei Koussevitzky Is Honored by Rutgers

NEW BRUNSWICK, N. J., March 30 (AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

DETROIT, MICH.
FREE PRESS
MAR 31 1937

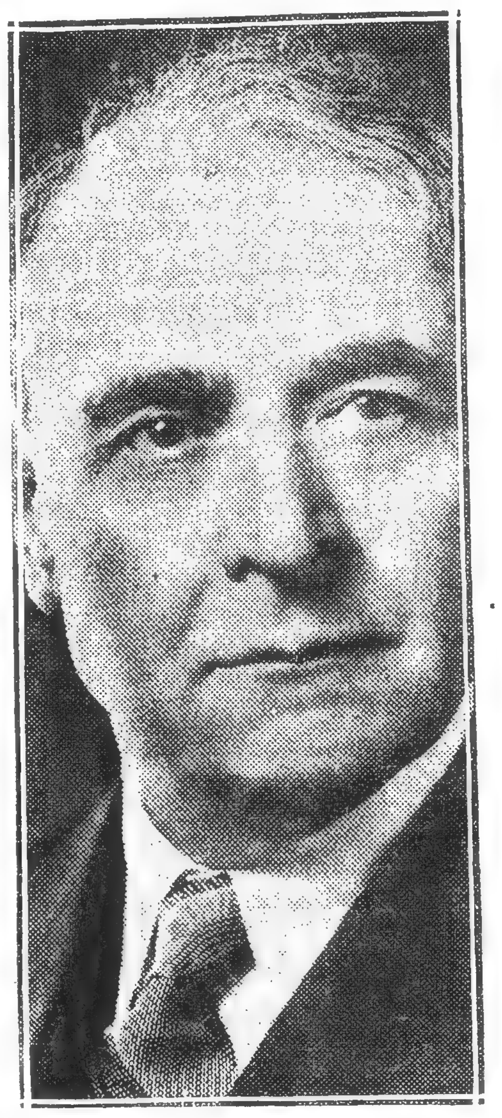
Degree Given Conductor of the Boston Symphony

NEW BRUNSWICK, N. J., March 30—(A. P.)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

WORCESTER, MASS.
GAZETTE
MAR 31 1937

Koussevitsky to Lead Boston Symphony Here

Famous Orchestra Will Present Civic Music Association Concert April 14 at Auditorium



SERGE KOUSSEVITSKY

Serge Koussevitsky will bring his famous Boston Symphony orchestra here for a Worcester Civic Association concert in the Auditorium Wednesday night April 14. The noted conductor will present two compositions, Franck's "Symphony in D Minor" and Rimsky-Korsakov's symphonic suite, "Scheherazade."

Head of the internationally known group of musicians since 1924, Conductor Koussevitsky has developed the orchestra into one distinction. He has conducted it longer than any other person.

The organization is more than a half century old. It was founded in 1881 in Boston by the late Maj. Henry L. Higginson, whose dream it was to establish in America an orchestra such as he had heard as a student in Vienna. From his private fortune, built through a lifetime of work, he engaged the finest musicians he could find in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. He gave the conductor full artistic freedom, and the result is the orchestra of today, one which demands and obtains the attention of the musical world.

The concert in the Auditorium promises to be one of the highlights of Worcester's musical season. The program follows:

Franck .... Symphony in D minor
- I. Lento. Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

Intermission

Rimsky-Korsakov .... Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night,") Op. 35
- 1. The Sea and Sindbad's Ship
- II. The Story of the Kalandar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 31 1937

Rutgers Honors Koussevitzky

Special to the Herald Tribune

NEW BRUNSWICK, N. J., March 30.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received an honorary degree of Doctor of Music tonight from Rutgers University, at the conclusion of a concert by his orchestra in the Rutgers gymnasium. Dr. Robert C. Clothier, president of the university, in conferring the degree, welcomed "into the fellowship of the university one who has been a life-long resident in the realm of music," and told the conductor: "You have contributed in great measure to our cultural and esthetic inheritance."

TRENTON, N. J.
TIMES

Conductor of Symphony Gets Degree at Rutgers

(Special to the Times.)

NEW BRUNSWICK, March 31.—Just after the Boston Symphony had rendered a stirring concert to climax the Rutgers Winter concert series last night, Dr. Serge Koussevitzky, conductor of the orchestra for 13 years, received the honorary degree of Doctor of Music from the university.

Dr. Robert C. Clothier, president of Rutgers, conferred the degree upon Dr. Koussevitzky as a surprise to all the 3,500 music lovers present.

TRENTON, N. J.
TIMES
MAR 3[illegible]

Boston Symphony ~~At~~ Rutgers Tonight

NEW BRUNSWICK, March 30.—Climaxing the Rutgers University Winter concert series, the Boston Symphony Orchestra will appear in the Rutgers gymnasium tonight in a concert beginning at 8:15.

According to announcement today by Professor Howard D. McKinney, Rutgers director of music, the Boston symphonic group has been engaged to play the concluding concert in next year's concert series also.

Tonight's performance will mark the third appearance of the Boston Symphony Orchestra on the Rutgers campus.

WORCESTER, MASS.
TELEGRAM
MAR 31 1937

KOUSSEVITZKY GIVEN DEGREE BY RUTGERS

NEW BRUNSWICK, N. J., March 30 (AP)—Rutgers University conferred the honorary degree of Doctor of Music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

The concert by the orchestra was the third is as many years that the Boston Symphony has presented on the program of the Rutgers University Winter concert series.

NEW YORK, N. Y.
HERALD-TRIBUNE
APR 1 - 1937

Philharmonic Plays Tribute to Szymanowski

Rodzinski Offers 'Harnasie,' Last Work of Composer Who Died on Monday

Chorus Sings It in Polish

Bach Transcription and Brahms on Program

By Francis D. Perkins

The last major work of Karol Szymanowski, "Harnasie," Op. 55, for orchestra, chorus and tenor solo, was performed for the first time here by the Philharmonic-Symphony Orchestra under Artur Rodzinski's direction last night in Carnegie Hall, where black-bordered inserts in the program books gave news of the untimely death of Poland's best known contemporary composer last Monday, and asked the audience to regard the performance as "a tribute to the memory of a gifted and lamented artist."

"Harnasie" was sung in Polish by the choristers of the "Art of Musical Russia" group with Ivan Ivantzoff, who has often been in its operatic productions, as the solo tenor. Leo Weiner's now familiar transcription of Bach's toccata, adagio and fugue in C major opened the program, and its latter half was devoted to Brahms's piano concerto in B flat major, with Myra Hess as the soloist.

Cont. above right

Introduced Last Spring

The Szymanowski work was originally presented as a ballet pantomime last spring at the Paris Opera. In concert form, it was introduced to America under Dr. Rodzinski in the Cleveland Orchestra's concerts of February 4 and 6, when, coincidentally, Miss Hess was the soloist in the same concerto in which she delighted yesterday's listeners. The title according to Mr. Gilman's notes for this performance and those of Arthur Loesser for the Cleveland concerts, designates a group of mountaineers in the Tatra region of southern Poland, where Szymanowski spent many of his last years. While brigandage was among their occasional occupations, they were also given to artistic self-expression, especially in music, and "Harnasie" is described as a portrayal of their songs, dances, costumes and ceremonies, strung on a rather slender thread of plot. For the American concert performances, the musical episodes in the scenario were slightly rearranged in order.

Vigor of Dances Communicated

Of the Harnasiesque costumes and ceremonies, a performance of the work in concert form could hardly give an account, but it did give a communicative idea of some of the songs and dances in vigorous, zestful rhythms which accorded with the description of the mountaineers appended in the notes. There were contrasted episodes, such as the opening "Pastorale" and poetic closing song of the mountaineer chief to his captured bride, but the exultant, emphatic and swift-moving choruses probably made the strongest impression on those hearing the music for the first time.

Relatively few orchestral works of Szymanowski have been played here—the Philadelphia Orchestra introduced the first violin concerto in 1924 and the Boston Symphony gave the second concerto two years ago; the third symphony, "Song of the Night," was played by the Philharmonic in 1926—so that it might be injudicious to venture a definite opinion as to how far "Harnasie" expressed his musical individuality. For much of the work the folk flavor is the most prominent, and Szymanowski's treatment of the tunes is wisely unsophisticated, designed so as to emphasize their elan and local color. The nature of the tunes probably is mainly responsible for some hints of Stravinsky. The opening section has a certain dissonant and imaginative delicacy, and in the last section or two of the work there was much beauty in the composer's use of his polytonal harmonies in his melodies.

Memorial Limits Applause

The progress of the episodes was not always exactly clear, and this may have been one factor in the reserved nature of the applause—while the consideration that this performance was of a memorial nature probably also played a part in the rather short extent of the plaudits. The spirited performance, in which the chorus sang with convincing momentum and gusto, deserved praise; Mr. Ivantzoff sang artistically in his solos.

Mill Hess displayed her well known and consummate technical skill and tasteful musicianship in the concerto, interpreted by both the soloist and the orchestra with due mass and eloquence. In the first pages of the finale, the tempo seemed slightly deliberate, while the poetic reading of the andante by the pianist and by Joseph Schuster, the solo cellist, was a feature to be recalled with reminiscent pleasure. The Bach toccata and fugue received a brilliant and sonorous performance—a little too consistently so, according to some listeners—as a prelude to the later events of the evening. The same program will be repeated tomorrow afternoon, when Count George Potocki, the Polish Ambassador, will make a special trip here to hear his compatriot's music.

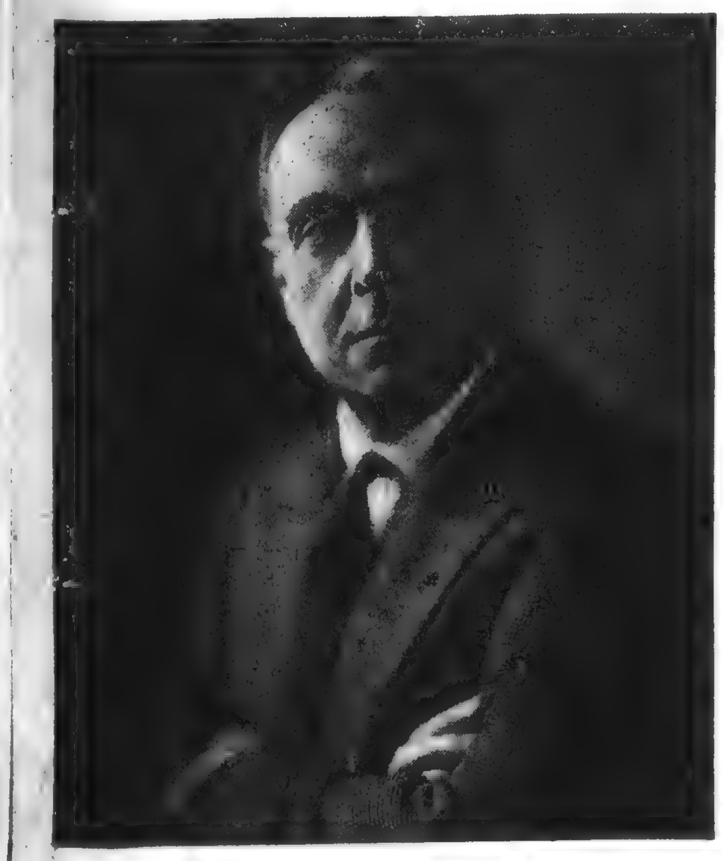
Mar. 31/37 Rutgers University, New Brunswick,

Doctorate Awarded to Dr. Koussevitzky In Recognition of Musical Achievements

President Clothier Presented Doctor of Music Degree To Conductor of Boston Symphony Orchestra At Final Concert, Last Evening

Dr. Sergei Koussevitzky, world-famous conductor of the Boston Symphony orchestra, was awarded a degree of Doctor of Music by the University, following the concert by the orchestra in the gymnasium, last night. The presentation of the award was made by President Robert C. Clothier in recognition of Dr. Koussevitzky's great contributions to the aesthetic and cultural background of civilization by his interpretations of musical masterpieces.

Recipient of Honorary Degree At Symphony Concert Last Night



Dr. Sergei Koussevitzky

In presenting the degree, President Clothier stated, "And so, Dr. Goussevitzky, we are doubly happy to have you with us this evening—not merely that we might enjoy the artistry of your orchestra under inspiration of your genius—but that we may welcome into the fellowship of the University one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music.

"You have contributed in great measure to our cultural and aesthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our Commencement Exercises in June, we seize this opportunity, appropriate as it is in the presence of these music devotees of the University and of your associates in the orchestra to pay our tribute to you.

"In testimony of our regard and appreciation, it is my privilege, at the direction of the Trustees of the University, to confer upon you, *honoris causa*, the degree of Doctor of Music."

Has Led Musical Career

Dr. Koussevitzky, a Russian by birth, was graduated from the Conservatory of Moscow as a Master of Free Arts, in 1894, after having been interested in the subject of music since his childhood. He served as professor at the Conservatory, and as soloist in the Imperial Theatre Orchestra until 1910 when he founded the Koussevitzky Symphony Orchestra.

This organization, composed of 85 musicians, met with immediate popular approval and was the start of Dr. Koussevitzky's rise to fame. In 1920, he founded the Concerts Koussevitzky in Paris, and four years later was made conductor of the Boston Symphony Orchestra, in which capacity he has remained.

He has been honored by leading nations of Europe and by the United States; and in addition to his work as conductor, he has been the author of many pieces for double bass and piano, and transcriptions from classical works.

NEW YORK, N. Y.
TIMES
MAR 31 1937

RUTGERS HONORS DR. KOUSSEVITSKY

Doctorate of Music Bestowed on the Conductor After His Concert There

Special to THE NEW YORK TIMES.

NEW BRUNSWICK, N. J., March 30.—After a concert by the Boston Symphony Orchestra here this evening, Dr. Serge Koussevitzky, conductor of the orchestra, received an honorary degree of Doctor of Music from Rutgers University.

The degree was conferred by Dr. Robert C. Clothier, president of the university, before an audience of 3,200 faculty members, their wives, students of Rutgers and New Jersey College for Women and other friends of the university. In conferring the award, Dr. Clothier said:

"Dr. Koussevitzky, we are doubly happy to have you with us, not merely that we might enjoy the artistry of your orchestra, but that we may welcome into the fellowship of the university one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music. You have contributed in great measure to our cultural and esthetic inheritance. Since we cannot acknowledge these rich achievements of yours at our commencement exercises in June, we seize this opportunity, appropriate as it is in the presence of these music devotees of the university and of your associates in the orchestra, to pay our tribute to you."

This is the third successive year that the Boston Symphony Orchestra has played for the Rutgers concert series, tonight's performance closing the present series of five programs. The series is under the direction of Professor Howard D. McKinney, head of the Rutgers Music Department.

The program consisted of the symphony in A major, "Italian," Op. 90 by Mendelssohn; a Siegfried idyl by Wagner and the symphony No. 4 in F minor, Op. 36 by Tchaikovsky.

AUGUSTA, ME.
KENNEBEC JOURNAL
MAR 31 1937

Honorary Degree For Koussevitzky

New Brunswick, N. J., March 30.—(AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

At the ceremony which followed a concert by the orchestra in the Rutgers gymnasium, Or. Robert C. Clothier, University president, said to the conductor:

"We are doubly happy to have you with us this evening, not merely that we might enjoy the artistry of your orchestra under the inspiration of your genius—but that we have welcomed into the fellowship of the university one who has been a life-long resident in the realm of music and one who has contributed in great measure to our cultural and aesthetic inheritance."

The concert was the third in as many years that the Boston symphony has presented on the program of the Rutgers University winter concert series.

SPRINGFIELD, MASS.
MORNING UNION
MAR 31 1937

Dr. Sergei Koussevitzky Is Honored by Rutgers

NEW BRUNSWICK, N. J., March 30 (AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

DETROIT, MICH.
FREE PRESS
MAR 31 1937

Degree Given Conductor of the Boston Symphony

NEW BRUNSWICK, N. J., March 30—(A. P.)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

WORCESTER, MASS.
GAZETTE
MAR 31 1937

Koussevitsky to Lead Boston Symphony Here

Famous Orchestra Will Present Civic Music Association Concert April 14 at Auditorium

Serge Koussevitsky will bring his famous Boston Symphony orchestra here for a Worcester Civic Association concert in the Auditorium Wednesday night April 14. The noted conductor will present two compositions, Franck's "Symphony in D Minor" and Rimsky-Korsakov's symphonic suite, "Scheherazade."

Head of the internationally known group of musicians since 1924, Conductor Koussevitsky has developed the orchestra into one distinction. He has conducted it longer than any other person.

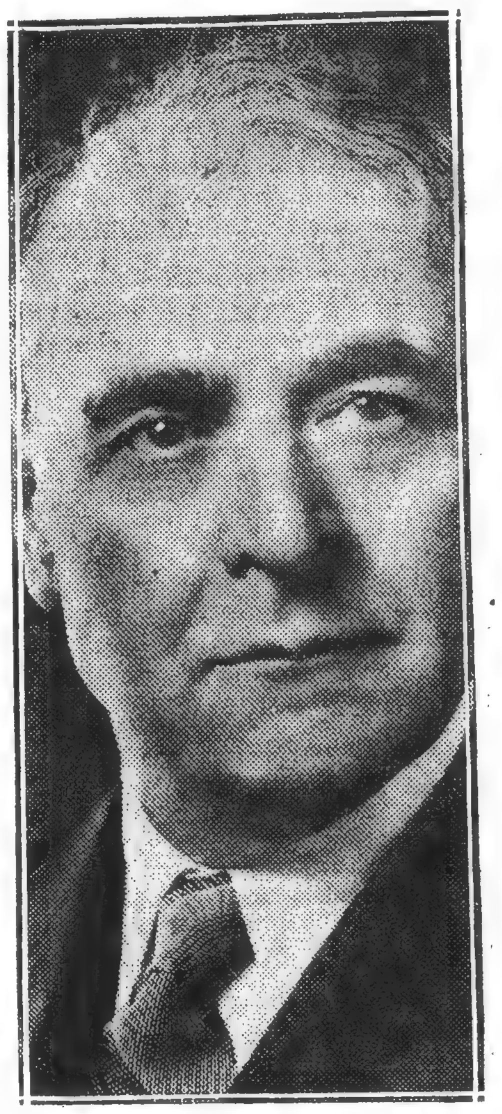
The organization is more than a half century old. It was founded in 1881 in Boston by the late Maj. Henry L. Higginson, whose dream it was to establish in America an orchestra such as he had heard as a student in Vienna. From his private fortune, built through a lifetime of work, he engaged the finest musicians he could find in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. He gave the conductor full artistic freedom, and the result is the orchestra of today, one which demands and obtains the attention of the musical world.

The concert in the Auditorium promises to be one of the highlights of Worcester's musical season. The program follows:

Franck .... Symphony in D minor
I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

Intermission

Rimsky-Korsakov .... Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night,") Op. 35
1. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.



SERGE KOUSSEVITSKY

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 31 1937

Rutgers Honors Koussevitzky

Special to the Herald Tribune

NEW BRUNSWICK, N. J., March 30.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received an honorary degree of Doctor of Music tonight from Rutgers University, at the conclusion of a concert by his orchestra in the Rutgers gymnasium. Dr. Robert C. Clothier, president of the university, in conferring the degree, welcomed "into the fellowship of the university one who has been a life-long resident in the realm of music." and told the conductor: "You have contributed in great measure to our cultural and esthetic inheritance."

TRENTON, N. J.
TIMES
MAR 31 1937

Conductor of Symphony Gets Degree at Rutgers

(Special to the Times.)

NEW BRUNSWICK, March 31.—Just after the Boston Symphony had rendered a stirring concert to climax the Rutgers Winter concert series last night, Dr. Serge Koussevitzky, conductor of the orchestra for 13 years, received the honorary degree of Doctor of Music from the university.

Dr. Robert C. Clothier, president of Rutgers, conferred the degree upon Dr. Koussevitzky as a surprise to all the 3,500 music lovers present.

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TIMES
MAR 30 1937

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NEW YORK, N. Y.
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APR 1 - 1937

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TELEGRAM
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21

MUSIC—Boston Symphony Orchestra

Ledger – Philadelphia – April 1/37

By SAMUEL L. LACIAR

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, gave its annual Philadelphia concert last evening in the Academy of Music under the auspices of the Philadelphia Forum. A capacity audience was present and received conductor and orchestra most enthusiastically.

The organization showed itself to be a group of virtuoso players and is very highly disciplined. The tone is of admirable quality in all the choirs of the orchestra, and Dr. Koussevitzky was able to produce either an almost incredibly soft pianissimo or an exceedingly loud fortissimo by the slightest gesture. Occasionally, especially in parts of the finale of the Tschaikovsky symphony, the tone of the brass instruments sounded rather forced, but generally it was mellow and rich.

The conductor had his orchestra perfectly in hand throughout the program. He is economical of gesture, producing his effects often with a slight wave of the hand and after setting the pace of a movement sometimes allowed many measures to pass without beating the time, using his hands for the indication of the dynamics and other tonal details.

The opening number was Mendelssohn's "Italian" symphony, which has nothing Italian about it except the Saltarello, which is the finale of the work, and even this is considerably Germanized. The first movement, Allegro vivace, was taken at a very rapid pace, calling for a lot of virtuoso work in the orchestra, especially in the strings, all of which was cleanly executed. The slow movement, a German one without any question, was played with excellent tone quality, as was also the scherzo with its beautiful trio for the horns. The finale was again taken very rapidly, although not too fast, and closed the symphony brilliantly.

The second number was "Pohjola's Daughter," a "symphonic fantasia" by Sibelius. It is plainly program music from beginning to end and is one of the later settings of the composer from the Kalevala, the mythical folk epic of Finland, being composed immediately after the second symphony. The orchestration is exceedingly rich for the Sibelius of that period (1906), when his tendency toward economy in instrumentation began. The story is too long to be even outlined, but it concerns the flirtatious daughter of Pohjola (the North), whose actions ultimately displease the hero, Kullervo, who lets loose wolves and bears to devour her.

The work was beautifully played, and Dr. Koussevitzky brought out the gorgeous orchestral coloring admirably, both in the solemn opening with its violoncello solo against dark-colored harmonics, through the "rainbow music," to the exceedingly somber close. It is one of the composer's finest works in the use of varied orchestral color.

The feature of the concert, however, was Tschaikovsky's F minor symphony, of which Dr. Koussevitzky gave a splendid reading. He was especially careful to maintain the balance of the themes against each other in every movement and emphasized the "motto subject," which opens the symphony and recurs in every movement thereafter, both alone and with elaborate accompaniment. The slow movement gave the players of the great solo instruments ample opportunity to exhibit their tonal command, and the pizzicato scherzo, which was performed with great clarity, scored its usual success. Conductor and orchestra were loudly applauded at the close of the concert.

Bulletin – Phila.
6 April 1/37

BOSTON SYMPHONY

Koussevitzky Conducts Concert Under Forum Auspices

The Boston Symphony Orchestra and its celebrated leader, Serge Koussevitzky, gave their only Philadelphia concert of the season in the Academy of Music, last night, under the auspices of The Forum. The visitors were welcomed by a large audience which lingered some time at the close of the program to applaud a brilliant performance of Tchaikovsky's Symphony No. 4, in F minor. Although the program included Mendelssohn's "Italian" Symphony and Sibelius' "Pohjola's Daughter," the Tchaikovsky symphony, with the spirit and tonal splender brought to it by the Bostonians eclipsed everything else.

Mr. Koussevitzky's reading was distinctly individual. Dynamics, tempi and balance of tone accorded to a scheme of his own making. If the performance was often on the noisy and theatrical side, it also carried an impressive sense of authority. The Fourth Symphony is a serviceable example of what Ernest Newman had in mind when he wrote that Tchaikovsky was "simply a man with intervals of neurasthenia, not a man with a philosophy of the cosmos."

Mr. Newman went on to observe that "He cries out as he does, not because he is sitting in judgment on the original plan of the universe, but because he is afraid to go home in the dark. What gives real artistic valor to his expression of the terrors that gibbered at him in the night when his nerves were on edge is that he really saw them very clearly and has limned them in such a way that each of us can recognize experiences of his own in them." Mr. Koussevitzky's frenzies in the first and last movements were convincing if accepted as an expression of terror by someone who was seeing things, and if the result was often bombastic and unconscionably loud, the fault may well be laid to Tchaikovsky, with Mr. Koussevitzky emerging with honors as an understanding interpreter, and the orchestra with due credit for its exceptional resources of tone and spirit.

The Tchaikovsky composition was not the evening's only orchestral rumpus, although it was the strongest in fibre and the largest in scale. From the ample literature of the early Sibelius Mr. Koussevitzky had resurrected "Pohjola's Daughter," one of the series of works based on the Finnish epic, "Kalevala." Before it began, a number of brass players who had been idle during the performance of Mendelssohn's gay "Italian" symphony, trooped on to the stage and prepared for the instrumental artillery. They were not long getting into action, "Pohjola's Daughter" has some of the sweep and the grandeur of Sibelius' "northern landscapes" and a convincing quality of bardic legend, but it all leads to overburdened climaxes and useless din. The Mendelssohn symphony was played with much insight into the amiable character of the composition. The spirit and pace given the salterello of the last movement was especially effective.

NEW YORK, N. Y.
EVENING POST
APR 2 - 1937

WORDS AND MUSIC

Koussevitzky, Et Al., Mix A Healthy Musical Dish

Bach, Sibelius and Brahms Stir Those Who "Happen to Like Superb Music"

By SAMUEL CHOTZINOFF

DR. KOUSSEVITZKY and his Bostonians were in town last night for their final pair of concerts of the season. For the Thursday subscribers there was Bach's second Brandenburg Concerto, the seventh Symphony of Sibelius and Brahms's "First," rather a good program if—in the words of Marc Connelly—"you happen to like superb music."

The Second Brandenburg Concerto is so tough on the trumpet player that conductors sometimes give the part to a clarinet. The result in either case is hardly flattering to the ear. What prompted Bach to write for the trumpet (and for the oboe, too), as if he were writing for the violin it is impossible to say. The Concertos were his first attempts at instrumental music of an extended order and it may be that he took the opportunity to experiment. It is almost certain that he never heard his Brandenburg concertos performed, so he could not have known at first hand the ludicrous effect of the trumpet in the first and third movements of the Second Concerto. Last night the trumpet and the oboe sounded like the cackling of a couple of coloratura hens, though the oboe blew fewer off-color notes. It was even worse when Toscanini allotted the music to an E flat clarinet. Yet what is the perplexed conductor to do? The concerto is fine music which cries to be performed.

Dr. Koussevitzky next addressed himself to the Seventh Symphony of Sibelius, a work which no less an authority than Ernest Newman looks upon as embodying the very pith and marrow of the melancholy Finn's musical thought. It may be that the performance of the symphony last night was the last word in authenticity, for Dr. Koussevitzky was one of the earliest pioneers, and remains the most steadfast interpreter, of the compositions of the master. It seemed again an engrossing saga in the gloomy splendor with which the fabulous Boston orchestra invested it, though only one who is absolutely saga-conscious can aspire to meet the work on its bardic plane. Not being so constituted this reviewer found only reasonable enjoyment in the music and was even disturbed to discover a downright sentimental tune running through it.

The playing of the orchestra was, as it has consistently been this season, an unmitigated delight, and the men and their leader were enthusiastically acclaimed after each of the three compositions on the program. On Saturday Dr. Koussevitzky will play Liszt's "A Faust Symphony," with the assistance of the Harvard Glee Club and Mr. Rulon Robison, tenor.

BROOKLYN, N. Y.
EAGLE
APR 2 - 1937

Music of t

By B. H. HA

Koussevitzky Leads Bosto tra in Works of Bach, Si

Some day that treatise on the ment they construct programs will be writter Mr. Koussevitzky arrived at the decisio this particular time was a performanc (there having been four performances of will then know also why he decided o Sibelius' Seventh Symphony, in preference to the Sixth which has not been played in New York at all. Until the treatise is written we shall have to be content with surmise—that conductors conduct over and over again what they conduct well, or that they conduct what other conductors conduct over and over again, in order to show how much better than the others they conduct it, and so on.

It is true that Mr. Koussevitzky makes a fine thing of Sibelius' Seventh; and he did so again last night, though this time the performance did not give the work quite the effect it has had on some previous occasions. It is also true that Mr. Koussevitzky's way with the first movement of Brahms' First—the directness and absence of overemphasis—is better than the way of many other conductors. Moreover, it is a good thing for the second movement for Mr. Koussevitzky to pass more swiftly than many conductors do over its sentimentality. But the last movement suffered from Mr. Koussevitzky's disobedience of Brahms' direction that it not be taken too fast.

The concert began with Bach's Brandenburg Concerto No. 2 for solo trumpet, flute, oboe and violin, and string orchestra supplemented by harpsichord. The soloists were Georges Mager, trumpet; Georges Laurent, flute; Fernand Gillet, oboe; and Richard Burgin, violin; and the harpsichord was played by Ernst Victor Wolff. The trumpet part, though notoriously difficult, is not impossible; but Mr. Mager had not mastered it. Nor was Mr. Burgin's playing impeccable in intonation. But the contributions of Messrs. Laurent and Gillet were beautiful in tone and excellent in style.

PRESS
Cranbury N. J.
MAR 26 1937

Boston Symphony Orchestra at Rutgers

The Boston Symphony Orchestra, with Serge Koussevitsky conducting, will close the winter concert series sponsored by Rutgers University on Tuesday night at 8:30 o'clock in the Rutgers gymnasium. This will mark the fourth appearance of the world-famous symphonic group in the Rutgers concert series.

The program for the evening as announced by Dr. Koussevitsky is as follows:

Mendelssohn, Symphony in A major, "Italian" Op. I. Allegro vivace; II. Andante con moto; III. Con moto moderate; IV. Saltarello: presto. Wagner, A Siegfried Idyl. Intermission.

Tchaikovsky, Symphony No. 4 in F minor, Op. 36. I. Andante sostenuto. Moderato conanima in movemento di Valse; II. Andantino in modo di canzona; III. Scherzo pizzicate ostinate; Allegro; IV. Finale: Allegro con fuoco.

One of the most recent developments in connection with the Boston Symphony, which has made musical history in the United States for more than half a century, was the summer festival which Dr. Koussevitsky and his colleages presented last year. It is Dr. Koussevitsky's desire to build this affair into an annual music festival greater in scope than anything similar in the United States, and comparable to the finest European concert series.

Mar 27/37 MUSIC Globe

SYMPHONY HALL

"St Matthew Passion"

In some respects the performance of Johann Sebastian Bach's "The Passion According to Saint Matthew" yesterday afternoon and evening was the climax of the season for the Boston Symphony Orchestra. Great achievements there have been during the six months past, but none more exalted or rewarding, none exceeding this noble re-creation of a religious masterpiece.

The performance benefited the pension fund of the orchestra, and the assisting forces were as follows: The choruses of the Harvard Glee Club and Radcliffe Choral Society, both prepared by G. Wallace Woodworth; Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, who sang the part of the Evangelist; Keith Falkner, bass, who took the part of Christ, and Fritz Lechner, bass. The harpsichord accompaniments to recitatives were beautifully played by Dr V. Ernst Wolff. The organist was Carl Weinrich. Solo instrumental portions were taken by the following members of the orchestra: Richard Burgin and Julius Theodorowicz, violins; Alfred Zighera, viola da gamba; Georges Laurent, flute; Louis Speyer and Henry Stanislaus, English horns, and Mr Speyer and Jean Devergie, oboi d'amore. Dr Serge Koussevitzky conducted.

It will be seen that most of the soloists were those who participated last year when the Boston Symphony revived the "St Matthew Passion" after the lapse of a number of seasons. Of the singers new to Boston, Mr Priebe excelled. Though a young artist, his voice is strong and resonant; he sang not only with style but with depth of feeling, and his enunciation of the English text was perfectly clear. Moreover the recitative of the Evangelist was treated with uncommon regard for accuracy of notes and their time values.

Mr Lechner possesses a robust voice, but one not always firmly placed. Yet he sang his arias with taste and style. One had remembered the superb work last year of Miss Meisle, Miss Vreeland, and Mr Falkner, and had accordingly looked forward to yesterday's performance with great anticipation. Each of them again revealed characteristic beauty of tone, in fact all the virtues of fine vocalism. Yet one flaw was common to all five soloists in slight degree—that of breathing before the end of long phrases.

The choral tone seemed more sonorous than last year. The Harvard and Radcliffe men and women also have gained in precision. The involved contrapuntal voices were brought out more clearly and with greater ease. As motivating force and guiding spirit to all, the conducting of Dr Koussevitzky once more wrought greatly.

It is not too much to hope, indeed to assume, that the Boston orchestra and these choruses have begun to make the "St Matthew Passion" as familiar to local music lovers as, a few years ago, they repeated Bach's B-minor Mass. If one may venture a disputable opinion, the cause of the "St Matthew Passion" is no less than that of the Mass, perhaps more, since the Passion may reasonably be considered a more personal and touching expression of religious devotion than the grand and monumental Mass. Each is, without saying, a great masterpiece, but the one touches the heart where the other may excite intellectual admiration for the stupendous genius of Bach.

Symphony Hall was virtually filled for the two sessions in which the Passion was presented. At the end there was unrestrained applause for all who took part. A leaflet in the program announced that the complete performance was being recorded for the gramophone, the first time this has ever been attempted.

C. W. D.

NEW YORK, N. Y.
NEW YORK JOURNAL
APR 2 - 1937

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The precious art of the Bach period, so stylized yet so vital, made way for the modern outpourings of Sibelius in his Seventh Symphony, which is played without pause. Under Mr. Koussevitzky's baton the music unfolded in a steady stream of powerful expresion. The intricate design was cleared up by the Boston conductor's fine understanding, and the weaker spots where Sibelius appears to falter in his conception, were passed over to become less obvious than usual. A beautiful performance of Brahm's First Symphony closed the concert.

Many New Yorkers will make it a point to hear the Boston Orchestra this Summer when the fourth Berkshire Festival in August will take place in the lovely new home provided for the purpose, "Tanglewood," in the hills of Massachusetts. Miss Gertrude Robinson Smith, of New York, continues to be president of the festival. Other prominent men and women of this city are vitally interested in the enterprise which now is taking shape in a much more impressive way than ever before.

WORDS AND MUSIC

Koussevitzky, Et Al., Mix A Healthy Musical Dish

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21

MUSIC—Boston Symphony Orchestra

Ledger – Philadelphia – April 1/37

By SAMUEL L. LACIAR

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, gave its annual Philadelphia concert last evening in the Academy of Music under the auspices of the Philadelphia Forum. A capacity audience was present and received conductor and orchestra most enthusiastically.

The organization showed itself to be a group of virtuoso players and is very highly disciplined. The tone is of admirable quality in all the choirs of the orchestra, and Dr. Koussevitzky was able to produce either an almost incredibly soft pianissimo or an exceedingly loud fortissimo by the slightest gesture. Occasionally, especially in parts of the finale of the Tschaikovsky symphony, the tone of the brass instruments sounded rather forced, but generally it was mellow and rich.

The conductor had his orchestra perfectly in hand throughout the program. He is economical of gesture, producing his effects often with a slight wave of the hand and after setting the pace of a movement sometimes allowed many measures to pass without beating the time, using his hands for the indication of the dynamics and other tonal details.

The opening number was Mendelssohn's "Italian" symphony, which has nothing Italian about it except the Saltarello, which is the finale of the work, and even this is considerably Germanized. The first movement, Allegro vivace, was taken at a very rapid pace, calling for a lot of virtuoso work in the orchestra, especially in the strings, all of which was cleanly executed. The slow movement, a German one without any question, was played with excellent tone quality, as was also the scherzo with its beautiful trio for the horns. The finale was again taken very rapidly, although not too fast, and closed the symphony brilliantly.

The second number was "Pohjola's Daughter," a "symphonic fantasia" by Sibelius. It is plainly program music from beginning to end and is one of the later settings of the composer from the Kalevala, the mythical folk epic of Finland, being composed immediately after the second symphony. The orchestration is exceedingly rich for the Sibelius of that period (1906), when his tendency toward economy in instrumentation began. The story is too long to be even outlined, but it concerns the flirtatious daughter of Pohjola (the North), whose actions ultimately displease the hero, Kullervo, who lets loose wolves and bears to devour her.

The work was beautifully played, and Dr. Koussevitzky brought out the gorgeous orchestral coloring admirably, both in the solemn opening with its violoncello solo against dark-colored harmonics, through the "rainbow music," to the exceedingly somber close. It is one of the composer's finest works in the use of varied orchestral color.

The feature of the concert, however, was Tschaikovsky's F minor symphony, of which Dr. Koussevitzky gave a splendid reading. He was especially careful to maintain the balance of the themes against each other in every movement and emphasized the "motto subject," which opens the symphony and recurs in every movement thereafter, both alone and with elaborate accompaniment. The slow movement gave the players of the great solo instruments ample opportunity to exhibit their tonal command, and the pizzicato scherzo, which was performed with great clarity, scored its usual success. Conductor and orchestra were loudly applauded at the close of the concert.

Bulletin – Phila.
6 April 1/37

BOSTON SYMPHONY

Koussevitzky Conducts Concert Under Forum Auspices

The Boston Symphony Orchestra and its celebrated leader, Serge Koussevitzky, gave their only Philadelphia concert of the season in the Academy of Music, last night, under the auspices of The Forum. The visitors were welcomed by a large audience which lingered some time at the close of the program to applaud a brilliant performance of Tchaikovsky's Symphony No. 4, in F minor. Although the program included Mendelssohn's "Italian" Symphony and Sibelius' "Pohjola's Daughter," the Tchaikovsky symphony, with the spirit and tonal splender brought to it by the Bostonians eclipsed everything else.

Mr. Koussevitzky's reading was distinctly individual. Dynamics, tempi and balance of tone accorded to a scheme of his own making. If the performance was often on the noisy and theatrical side, it also carried an impressive sense of authority. The Fourth Symphony is a serviceable example of what Ernest Newman had in mind when he wrote that Tchaikovsky was "simply a man with intervals of neurasthenia, not a man with a philosophy of the cosmos."

Mr. Newman went on to observe that "He cries out as he does, not because he is sitting in judgment on the original plan of the universe, but because he is afraid to go home in the dark. What gives real artistic valor to his expression of the terrors that gibbered at him in the night when his nerves were on edge is that he really saw them very clearly and has limned them in such a way that each of us can recognize experiences of his own in them." Mr. Koussevitzky's frenzies in the first and last movements were convincing if accepted as an expression of terror by someone who was seeing things, and if the result was often bombastic and unconscionably loud, the fault may well be laid to Tchaikovsky, with Mr. Koussevitzky emerging with honors as an understanding interpreter, and the orchestra with due credit for its exceptional resources of tone and spirit.

The Tchaikovsky composition was not the evening's only orchestral rumpus, although it was the strongest in fibre and the largest in scale. From the ample literature of the early Sibelius Mr. Koussevitzky had resurrected "Pohjola's Daughter," one of the series of works based on the Finnish epic, "Kalevala." Before it began, a number of brass players who had been idle during the performance of Mendelssohn's gay "Italian" symphony, trooped on to the stage and prepared for the instrumental artillery. They were not long getting into action, "Pohjola's Daughter" has some of the sweep and the grandeur of Sibelius' "northern landscapes" and a convincing quality of bardic legend, but it all leads to overburdened climaxes and useless din. The Mendelssohn symphony was played with much insight into the amiable character of the composition. The spirit and pace given the salterello of the last movement was especially effective.

NEW YORK, N. Y.
EVENING POST
APR 2 - 1937

WORDS AND MUSIC

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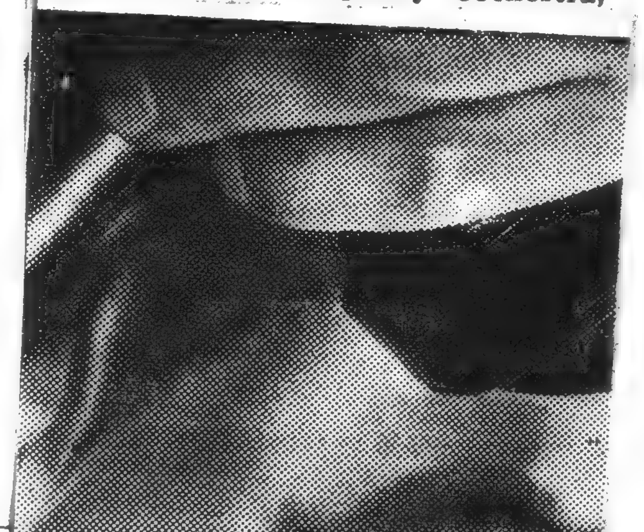
PRESS
Cranbury N. J.
MAR 26 1937

Boston Symphony Orchestra at Rutgers

The Boston Symphony Orchestra,



BROOKLYN, N. Y.
EAGLE
APR 2 - 1937

Music of the Day

By B. H. HAGGIN

Koussevitzky Leads Boston Symphony Orchestra in Works of Bach, Sibelius and Brahms

Some day that treatise on the mental processes of conductors when they construct programs will be written, and then we will know how Mr. Koussevitzky arrived at the decision that what New York needed this particular time was a performance of Brahms' First Symphony (there having been four performances of the work in recent weeks). We will then know also why he decided on still another performance of Sibelius' Seventh Symphony, in preference to the Sixth which has not been played in New York at all. Until the treatise is written we shall have to be content with surmise—that conductors conduct over and over again what they conduct well, or that they conduct what other conductors conduct over and over again, in order to show how much better than the others they conduct it, and so on.

It is true that Mr. Koussevitzky makes a fine thing of Sibelius' Seventh; and he did so again last night, though this time the performance did not give the work quite the effect it has had on some previous occasions. It is also true that Mr. Koussevitzky's way with the first movement of Brahms' First—the directness and absence of overemphasis—is better than the way of many other conductors. Moreover, it is a good thing for the second movement for Mr. Koussevitzky to pass more swiftly than many conductors do over its sentimentality. But the last movement suffered from Mr. Koussevitzky's disobedience of Brahms' direction that it not be taken too fast.

The concert began with Bach's Brandenburg Concerto No. 2 for solo trumpet, flute, oboe and violin, and string orchestra supplemented by harpsichord. The soloists were Georges Mager, trumpet; Georges Laurent, flute; Fernand Gillet, oboe; and Richard Burgin, violin; and the harpsichord was played by Ernst Victor Wolff. The trumpet part, though notoriously difficult, is not impossible; but Mr. Mager had not mastered it. Nor was Mr. Burgin's playing impeccable in intonation. But the contributions of Messrs. Laurent and Gillet were beautiful in tone and excellent in style.

Mar 27/37 **MUSIC** Globe

SYMPHONY HALL

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22 NEW YORK, N. Y.
HERALD-TRIBUNE
APR 2 - 1937

Koussevitzky Closes Evening Concerts Here

Boston Symphony Offers Works of Bach, Sibelius, Brahms at Carnegie Hall

Four Soloists Presented

Georges Mager, Trumpeter, Heard in FMajorConcerto

By Jerome D. Bohm

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, gave its final evening concert of the season in Carnegie Hall last night. The program began wtih Bach's second Brandenburg concerto in F major, which was played in place of the third concerto originally announced, and continued with the seventh symphony of Sibelius, Op. 105, concluding with the first symphony in C minor of Brahms, Op. 68. The soloists in the Bach work were Richard Burgin, violinist; Georges Laurent, flutist; Ferdinand Gillet, oboist, and Georges Mager, trumpeter.

When Arturo Toscanini last directed the F major Brandenburg concerto here with the Philharmonic-Symphony Orchestra he substituted an E flat clarinet for the trumpet because the first trumpet player of his orchestra held that it was impracticable to perform this part on a modern trumpet.

Schweitzer, in his monumental study on the interpretation of Bach's music, has said, however, that with a small trumpet Bach's trumpet parts present on insuperable obstacles to an expert performer. And those who have heard the recorded version of the F major concerto by the Busch Chamber Ensemble under Adolf Busch's direction, know that the trumpet part therein can be delivered with technical precision and tonal purity. Whether Mr. Mager, because of Mr. Koussevitzky's last-minute change of program, did not have sufficient time to master his portion of the score is not known, but he was obviously ill at ease and unable to give an accurate account of his difficult pages. In consequence, the two end movements of the concerto were seriously marred. The andante movement, in which only the strings, flute and oboe are called upon, was more felicitously set forth.

The seventh symphony of Sibelius is perhaps his greatest achievement. In its mastery of form and the pregnancy of its thematic material it is unsurpassed by any living composer. The individuality of the Finnish composer is to be felt in every measure of the score and his originality of utterance is indubitable. The English writer Cecil Grey's dictum that this symphony, which is in one movement, is the peer of the first movement of Beethoven's "Eroica" symphony is a moot question. To compare composers whose ideational worlds are as antithetical as those of Beethoven and Sibelius seems, to say the least, futile. Mr. Koussevitzky's sympathy for Sibelius is well known and his interpretation, while not having all of its customary propulsive force, was telling, and, needless to say, the performance from the purely tonal aspect was superb.

It is difficult to write objectively of Mr. Koussevitzky's version of the C minor symphony of Brahms, which he treated somewhat cavalierly. The closest approximation to the composer's intentions was achieved in the opening allegro movement. The remaining three movements were interpreted in a Tchaikovskian vein, which ill-became this intrinsically German work. The border line between sentiment and sentimentality was crossed with disturbing frequency in the andante sostenuto movement; the third movement, which Brahms marked "un poco allegretto e grazioso," sacrificed its immanent graciousness by being paced so vertiginously and the irregularity of the pacing of the closing movement was hardly conducive to a veracious realization of the music's content. The playing of the orchestra was, technically speaking, beyond cavil. The house was completely sold out and there were numerous standees and enthusiasm ran high.

NEW YORK, N. Y.
TIMES
APR 2 - 1937

BOSTON SYMPHONY PLAYS BACH WORK

Third 'Brandenburg' Concerto Directed by Koussevitzky at Carnegie Hall

MAGER SOLO TRUMPETER

Sibelius's Seventh and First of Brahms Are Included in the Program

By OLIN DOWNES

The concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall was of superlative interest. The program and the performance enlisted the keenest interest and enthusiasm of the audience, and it may be said that the Boston Symphony Orchestra now draws the most distinguished body of music lovers that gather for symphonic performances in this city.

The orchestral works were the Bach Third "Brandenburg" concerto in G major; Sibelius's Seventh Symphony (in one movement), and Brahms's First Symphony.

The performance of Bach's concerto, one of the six written for the careless and inappreciative Margrave of Brandenburg, was given with the solo trumpet part played in the original register by an instrument especially furnished for the occasion. This was a G trumpet discovered by Mr. Mager last Summer in Paris, an instrument of very high range and the mechanism requisite for playing the part as Bach wrote it, instead of an octave lower on the ordinary trumpet of today.

Mr. Mager made no pretense of a perfect performance. By some in the audience it was claimed that a perfect performance of a florid part written so high was never possible. This does not square with the well-established historical facts.

Trumpeters of Bach's Day

There was much brilliant trumpet playing in Bach's day. For special purposes the trumpeters were divided on occasion in two groups. One took the lower, the other the extremely high range, which must always have necessitated special practice of its "embouchure." But the trumpeters appointed to do so did play such passages as the one that Bach scored and played them as written.

That the admirable solo trumpeter who undertook to do this last night could not compass perfection of each tone and interval is not to be wondered at. No one could do that today without months of special practice, which, in turn, would unfit him for other months for performance on the modern instrument.

Mr. Koussevitzky's interpretation of this work was his own in regard to certain details of phrasing. The performance was a very beautiful and spirited one, full of rhythmical life, of living tone and rhythm. The slow movement was especially notable because it was never dragged or sentimentalized.

The rapturous, cool beauty of the music was thus enabled to speak for itself, with the "impersonality," if the expression satisfies, but nevertheless the poetry and eloquence of the slow movement of Bach's day. But when we say "slow movement of Bach's day" there is danger of giving a wrong impression. Fo these "Brandenburg" concerto were anything but conventional.

Each a Special Experiment

Each one of them remains original, out of the ordinary, often audacious both in treatment and instrumentation; each is a special experiment, conducted with initiative and triumphant genius.

There was excellent contrast between this exhilarating music and the great symphony of Sibelius which followed. In material and in performance that score provided a memorable experience. It is unique in form and mood, for it is purest music and sheerest beauty. The impression is inexpressibly lofty and serene.

The first Sibelius symphonies are romantic, nationalistic; they include vigorous drama and nature-painting. They are saga-like outpourings of Sibelius's youth. But no young man ever did or ever could produce such a work as the Seventh. It is the evolution and alembication of all that has gone before. It has mysterious processes of development, an inexplicable logic only to be explained by laws of tone mastered through a lifetime, but also instinctively understood rather than consciously reasoned.

Simplest Elements Employed

If clouds moving, mingling, momentarily dissolving and passing into new forms in the sky could make musical sounds, we would hear them in this symphony. The simplest elements of the scale, the most elementary harmonic bodies, uniting and separating and uniting again in ways previously unconceived, make this score.

Not the least of its wonders is the subtlety of the rhythms, so varied, so propulsive yet inconspicuous in their workings. There seems in the music to be no regularity of pattern, yet there is unbroken sequence of thought. There is no precedent for the form.

Here is a symphony in a single movement, which follows no traditional design—which, one would say, rather than confining a composer's thought in any vise of form sets it absolutely free. But all is coherence and logic; all is poised, noble, immutable. There are no words for this freedom, this cohesion and irresistible mastery. Mighty artist!

It is hardly exaggeration to say that the glamorous and inspired revelation of this beauty was of a rank equal to the conception of the art work. The incomparable orchestra, the long and reverent study on the part of the interpreter of a work which remains, with all its wonder and attraction for us, far from obvious, brought a result to be regarded as one of the highest symphonic manifestations of many seasons.

Monument to Conductor

In part because the score becomes always clearer to us, but also, undoubtedly, because of the constant deepening and growth of Mr. Koussevitzky's art, his performance of the Sibelius Seventh symphony has become a monument to him and to its creator.

Much has been said of Sibelius's composition, which is not familiar to us. Incidentally, it is a work which merits much more than the me[illegible] and superficial treatment th[illegible] ow receives in the Boston Symphony program book. Elucidation of its nature, its history, its contents in some detail would be very helpful to the public, and presumably this is a purpose of program annotations. But, great as the work is, there is a composer named Johannes Brahms. He does not yield one whit to Sibelius as master of immortal music.

Played With Much Effect

The Brahms First symphony was played with overwhelming effect. Mr. Koussevitzky made some slight and perfectly logical alterations of tempo, not extreme changes, and nothing to impair the proportions of the composition. Otherwise he kept closely to the letter and superbly to the spirit of the score.

His principal alteration was in the comparatively fast tempo of the opening theme of the finale—the celebrated passage in which some of Brahms's commentators found a reference to Beethoven's Ninth symphony. This place could have been broader, had the conductor chosen, but the result was a remarkable justification of his procedure. It gave exceptional unity to the pronouncement of the first theme in its entirety, and indeed to the whole movement.

It is rare for this movement to proceed without a second's flagging from beginning to end, and for it unfailingly to gain in impetus and power. Seldom have we heard the rushing scale passages played with such impetuosity and significance.

The horn theme of the introduction was announced with a tone of haunting loveliness and the same thing may be said of dialoguing wind instruments in the andante. The slightly quicker tempi in the two preceding parts relieved the slow movement of the effect of excessive piousness which it can have when played too deliberately, and the same process gave the middle section of the third movement a touch of its inherent humor.

Mr. Koussevitzky showed again, in this performance, the independence of his thought, and the further fact that he is never content with one set of conclusions about music that he studies and conveys to the public. At the close of the performance there was a prolonged demonstration for conductor and orchestra.

Symphony Programs

D. News
April 3/37

An all-Brahms program will be presented by the Boston Symphony Orchestra under Dr. Serge Koussevitzky at the concerts of next Friday afternoon and Saturday evening. Myra Hess will be the distinguished soloist in the Second Piano Concerto in B-flat. The program will open with the "Academic Festival" Overture and close with the Symphony in D major.

The next-to-the-last program in the Tuesday afternoon series of Boston Symphony Concerts will be given next Tuesday at Symphony Hall. Dr. Koussevitzky will present music by Franck and Rimsky-Korsakov. From the former will come the Symphony in D minor, while the latter will contribute "Scheherazade."

N.Y. Herald Tribune
18 April 2/37

Koussevitzky Closes Evening Concerts Here

Boston Symphony Offers Works of Bach, Sibelius, Brahms at Carnegie Hall

Four Soloists Presented

Georges Mager, Trumpeter, Heard in FMajorConcerto

By Jerome D. Bohm

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, gave its final evening concert of the season in Carnegie Hall last night. The program, began wtih Bach's second Brandenburg concerto in F major, which was played in place of the third concerto originally announced, and continued with the seventh symphony of Sibelius, Op. 105, concluding with the first symphony in C minor of Brahms, Op. 68. The soloists in the Bach work were Richard Burgin, violinist; Georges Laurent, flutist; Ferdinand Gillet, oboist, and Georges Mager, trumpeter.

When Arturo Toscanini last directed the F major Brandenburg concerto here with the Philharmonic-Symphony Orchestra he substituted an E flat clarinet for the trumpet because the first trumpet player of his orchestra held that it was impracticable to perform this part on a modern trumpet.

Schweitzer, in his monumental study on the interpretation of Bach's music, has said, however, that with a small trumpet Bach's trumpet parts present on insuperable obstacles to an expert performer. And those who have heard the recorded version of the F major concerto by the Busch Chamber Ensemble under Adolf Busch's direction, know that the trumpet part therein can be delivered with technical precision and tonal purity. Whether Mr. Mager, because of Mr. Koussevitzky's last-minute change of program, did not have sufficient time to master his portion of the score is not known, but he was obviously ill at ease and unable to give an accurate account of his difficult pages. In consequence, the two end movements of the concerto were seriously marred. The andante movement, in which only the strings, flute and oboe are called upon, was more felicitously set forth.

The seventh symphony of Sibelius is perhaps his greatest achievement. In its mastery of form and the pregnancy of its thematic material it is unsurpassed by any living composer. The individuality of the Finnish composer is to be felt in every measure of the score and his originality of utterance is indubitable. The English writer Cecil Grey's dictum that this symphony, which is in one movement, is the peer of the first movement of Beethoven's "Eroica" symphony is a moot question. To compare composers whose ideational worlds are as antithetical as those of Beethoven and Sibelius seems, to say the least, futile. Mr. Koussevitzky's sympathy for Sibelius is well known and his interpretation, while not having all of its customary propulsive force, was telling, and, needless to say, the performance from the purely tonal aspect was superb.

It is difficult to write objectively of Mr. Koussevitzky's version of the C minor symphony of Brahms, which he treated somewhat cavalierly. The closest approximation to the composer's intentions was achieved in the opening allegro movement. The remaining three movements were interpreted in a Tchaikovskian vein, which ill-became this intrinsically German work. The border line between sentiment and sentimentality was crossed with disturbing frequency in the andante sostenuto movement; the third movement, which Brahms marked "un poco allegretto e grazioso," sacrificed its immanent graciousness by being paced so vertiginously and the irregularity of the pacing of the closing movement was hardly conducive to a veracious realization of the music's content. The playing of the orchestra was, technically speaking, beyond cavil. The house was completely sold out and there were numerous standees and enthusiasm ran high.

Boston Symphony in Carnegie Hall.

N.Y. Telegram
April 2/37

The last evening concert of the local season by the Boston Symphony Orchestra, with Serge Koussevitzky conducting, took place yesterday in Carnegie Hall before a numerous audience. The program's first number, Bach's second "Brandenburg" Concerto, was substituted for the originally scheduled "Brandenburg" Concerto. As for the rest of the program, it remained the same as announced, offering the seventh symphony of Sibelius and the first of Brahms.

Perhaps, the change may have had something to do with the decidedly below standard performance of the Bach. In any case, one listener can recall no instance in the record of his attendance at the Boston organization's concerts to compare with it.

Little was made of the work's inherent charms, the reading plodding along in measured tread, lacking vitalizing warmth and contrast. It may be this was directly traceable to the poor account by the trumpet player, George Mager, of the high register roulades assigned to him, though the others in the "concertino group," namely, Richard Burgin, violinist; George Laurent, flutist; Fernand Gillet, oboist, and Ernst Victor Wolff, harpsichordist, acquitted themselves acceptably enough.

There was more lift and life to the Sibelius, however, thanks to Mr. Koussevitzky's untiring efforts. Yet the Finnish composer's imaginative and altogether captivating creation has had a fuller expression on occasion.

This was distinctly an off night for the usually impeccable Bostonians, and the Brahms symphony, too, felt the influence—with trimmings. Its Andante sostenuto came off better than the other movements, it is true, the strings singing out in their accustomed manner brought out its melodiousness to a satisfying degree. But why the rush in the closing pages of the last movement?

Nevertheless, the large gathering applauded clamorously. R. C. B.

N.Y. Eve. Journal – April 2/37

Music in Re ew

By Henriette Web

The Boston Symphony Orchestra is here this week for the last pair of concerts in New York this season. As is customary, the Bostonians will also play a third concert tonight at the Brooklyn Academy of Music. The Saturday afternoon concert in Carnegie Hall will feature Liszt's "A Faust Symphony" with its three "character pictures." This is composed for orchestra, tenor solo and men's chorus. Participating will be the Harvard Glee Club and Rulon Y. Robison as soloist

The program last evening was made up of old and modern masterpieces. It opened with the second of the Bach Brandenburg concertos, this one written for violin, oboe, flute and trumpet incidental solos with the usual foundation of strings. The harpsichord part was played by Ernst Victor Wolff who, since his arrival last year, has been called upon on more than one important occasion to lend his expert command of the pianos predecessor to an orchestral ensemble.

Sibelius Work Heard

The precious art of the Bach period, so stylized yet so vital, made way for the modern outpourings of Sibelius in his Seventh Symphony, which is played without pause. Under Mr. Koussevitzky's baton the music unfolded in a steady stream of powerful expresion. The intricate design was cleared up by the Boston conductor's fine understanding, and the weaker spots where Sibelius appears to falter in his conception, were passed over to become less obvious than usual. A beautiful performance of Brahm's First Symphony closed the concert.

Many New Yorkers will make it a point to hear the Boston Orchestra this Summer when the fourth Berkshire Festival in August will take place in the lovely new home provided for the purpose, "Tanglewood," in the hills of Massachusetts. Miss Gertrude Robinson Smith, of New York, continues to be president of the festival. Other prominent men and women of this city are vitally interested in the enterprise which now is taking shape in a much more impressive way than ever before.

INFORMATION OBSCURED

SUN, FRIDAY, APRIL 2, 1937. N.Y.

BOSTON SYMPHONY PLAYS BACH MUSIC

Georges Mager as Soloist Uses Special Trumpet.

In presenting the fifth and last evening concert of its fifty-first season in Manhattan, the Boston Symphony, conducted by Serge Koussevitzky, discoursed music by Bach, Sibelius and Brahms in Carnegie Hall last night. The audience was one of capacity proportions, with standees at the back of the auditorium. Among these latter were discovered two visiting conductors. With only tomorrow afternoon's program remaining of the ten given annually in this series, the Bostonians were accorded a rousing final tribute by their evening subscribers, who remained to applaud long and heartily after a brilliant performance of Brahms's first symphony had swept the concert to a climactic conclusion.

Mr. Koussevitzky and his ensemble began an evening of notably fine playing with the second of Bach's Brandenburg concerti, that in F major, in which solo violin (Richard Burgin), flute (Georges Laurent), oboe (Fernand Gillet), trumpet (Georges Mager) and harpsichord (Ernst Victor Wolff) were called upon for virtuoso achievement of the inner group of voices, contrasted with the tutti of the Bachian small orchestra. The performance was a stimulating and admirably balanced one, with Mr. Mager performing prodigies of trumpet valor on a specially constructed instrument in G, said to be the only one of its kind, which he brought with him to these shores from Paris. Whether Bach had in mind a trumpet corresponding to this one, or whether—as the late Charles Sanford Terry contended—trumpet players of Bach's day achieved their altissimo effects by the simple device of changing to a different mouthpiece, remains a question for further patient research. Of last night's heroic effort to play the notes as written, it could not be said that the player came off unscathed in all that pertained to tonal quality and intervalic surety. But it was a striking performance none the less and one of special interest to those familiar with sundry transpositions and simplifications of the trumpet part.

The infrequently performed seventh symphony was the evening's measure of Sibelius. Since the projected but mysteriously withheld eighth is still something of conjecture, this work, now some thirteen years old, is the Finnish giant's last published and performed contribution to the world's masterpieces in symphonic form. As magnificently played last night, its entire duration was only nineteen minutes, much less than the time required for a single movement of one of the colossal Bruckner symphonies. Yet Sibelius, in compressing into one-movement form all of the essentials of an extended work, is here much less spare and laconic than he is in the four-movement fourth symphony, with which the tendency is to bracket the seventh, possibly because both have yet to win any such popular recognition as the first and second symphonies; or, in less degree, the fifth. Why the third and the sixth, particularly the latter, are so little known to this public is something that explanations do not quite explain, save on the basis that conductors, not the public, determine which symphonies of Sibelius are capable or worthy of assimilation.

Consistently in the van in performances of the Finnish master's works, Dr. Koussevitzky again proved himself a devout and thoroughly understanding interpreter, and the orchestra brought to the score the translucence of tone, the incisive but, where required, gracious attack, the sweep and the serenity to communicate richly and fully the beauties of a work that is at once a marvel of structural achievement and of high Olympian vision. All the Sibelius hallmarks, as made familiar by the earlier symphonies, are met with in this symphony, from the first characteristic ascending scale passage to the running basses and bardic brasses, but its spirit is much less that of struggle than of calm outlook on the heights.

Mellower than in the past, Dr. Koussevitzky's achievement of the Brahms C minor symphony was likewise something of superlatively good playing on the part of the orchestra. Details of accentuation within the phrase and of emphasis on subsidiary voices, particularly in the first movement, remained to evoke differences of opinion, but these were of scant effect upon the eloquence of the performance in its revelation of the larger and more essential Brahms. O. T.

BROOKLYN, N. Y.
EAGLE

APR 3 - 1937

Music of the Day

By B. H. HAGGIN

Marian Anderson in Season's First Appearance —Boston Symphony Plays Liszt's 'Faust' Symphony at Ac

song the lack of rhythmic defination in Mr. Vehanen's accompaniments was particularly noticeable.

Boston Symphony

The Boston Symphony under Serge Koussevitzky last night concluded its Brooklyn Academy series with Haydn's "Surprise" Symphony and Liszt's "Faust" Symphony.

If the "Faust" were performed as often as the B minor sonata or "Les Preludes," the name of Liszt might undergo a well-deserved change of conotation. For this symphony, which offers concrete evidence of Liszt's influence on Wagner, possesses in miniature the qualities (and the faults) that subsequently grew large in the music of the latter composer.

"Liszt did indeed develop his themes," writes John N. Burk in the program notes, "and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven." In the intrinsic worth of some of the "Faust" themes and the resource of their development Liszt anticipated the wonders of Wagner—as he did also in his harmonies and motifs. But, "Liszt wrote," the notes continue, "that 'in program music the returns, alterations, modifications and modulations of motives are conditioned by their relation to a poetic idea,' that 'one theme does not link up with another in accordance with formal relationships,' and that 'all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the literary subject'." And here Liszt anticipated the fault that grew large in Wagner.

That Liszt did not leave out of account exclusively musical considerations in the constructions of the "Faust" Symphony, is shown by the purely formal validity of most of the thematic development. Whereas Wagner, in "Die Walkuere," placed his genius at the mercy of an adolescent sense of theatre, turning superb leit-motifs on and off endlessly with the progress of an overgrown fairy tale, Liszt, in the "Faust" Symphony placed his smaller genius at the discretion of a theatrical sense sufficiently mature to appreciate the meaning of a great drama (Goethe's), and sufficiently modest—despite Liszt's avowed intention—to bow to musical exigencies. And it is significant that where programmatic considerations cause "Faust" themes to outstay their welcome, they persist in exactly the same way as do the themes of the unspeakable B minor sonata, which is non-programmatic.

The score received the dual benefit of Dr. Koussevitzky's understanding and his orchestra's virtuosity. The Harvard Glee Club, which is spending a busy weekend in New York, provided a credible "Chorus Mysticus," with a tenor solo by Rulon Y. Robison.

RALPH WINETT.

Vehanen. And finally a group
Negro spirituals: "I'm a Poor Pi
grim," "Lord, I Can't Stay Away

BROOKLYN, N. Y.
EAGLE

APR 3 - 1937

Harvard Glee Club Takes Part In Boston Symphony Orchestra Final Concert of the Season

The final concert of the 51st season of the Boston Symphony Orchestra in Brooklyn was given last evening at the Academy of Music. The Harvard Glee Club joined with the orchestra in the performance of Liszt's "A Faust Symphony in Three Character Pictures." The work, which was enthusiastically received, is for orchestra with male chorus and tenor solo and often has been named as the composer's masterpiece.

This concert was the last of five presented in the borough this Winter at the Academy of Music under Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

With this final concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, completed his 11th consecutive season at the head of this philharmonic organization.

Miss Frances Coutts, who represented the Brooklyn Committee as hostess in the committee box, last night entertained at a dinner party at her home, 128 Willow St., before the concert. Her guests included Mr. and Mrs. Richard H. McIntyre, Mr. and Mrs. Phillips Elliott, Mrs. Kenneth M. Reed, William J. Foster and Miss Isabel F. Ide. Mrs. Van Sinderen made her box available to members of the staff of the Visiting Nurse Association of Brooklyn. In the box tendered by the Brooklyn Committee to members of the staff at Fort Hamilton were Col. and Mrs. Royden Beebe, Col. and Mrs. Kenneth Lord and Maj. and Mrs. Milo Buchanan.

Mr. and Mrs. Roy M. Hart occupied the box of the Associate Alumnaes of Adelphi Academy. Mrs. Robert Franklin Ives had Mrs. John Nathaniel Ives as her only box guest.

The Liszt symphony is in three parts, entitled "Faust," "Gretchen" and "Mephistopheles." The conclusion introduces the voices singing the "Chorus Mystious," which also concludes the second part of Goethe's "Faust." Rulon Y. Robinson sang the tenor solo and the Harvard Glee Club the chorus.

As an introductory number on this program, Dr. Koussevitzky has selected the "Surprise" Symphony of Haydn in G major.

Assisting in the interest of the 51st season were Mrs. Blum as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman and Miss Virginia Mervin, chairman of the Junior League Committee.

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NEW YORK, N. Y.
SUN

APR 3 - 1937

The New Records

Two New Versions of the Beethoven Eighth —Lieder by Schlusnus—The Lighter Side.

By IRVING KOLODIN.

With a unanimity almost breath taking, both Victor and Columbia seem to have recognized at the same moment that a new version of Beethoven's Eighth Symphony was desirable. In consequence there is today the choice between performances by Serge Koussevitsky and the Boston Orchestra, or Felix Weingartner and the Vienna Philharmonic. Nor, after repeated playings of both, is it plain that either possesses a clear margin of superiority. Either would have been hailed by joyous cries had it appeared separately, and it would be pointless to deny these merits simply because of coincidental release.

In part this is a consequence of the nature of the symphony itself, particularly since ideational content is not its predominant characteristic. In a word, the strongest values of the score are musical, not philosophic; and it is only in these terms that the differences between the two performances can be discussed. Koussevitzky's pace for the first movement is considerably faster than Weingartner's, so much so that he is able to take the formal repetition of the exposition (omitted by Weingartner) within the two sides used by both. The two Allegrettos are scarcely distinguishable from each other, a remarkable example of interpretative agreement. Koussevitzky's tempo for the Menuetto is again faster, and he observes the second repeat (also omitted by Weingartner). Both finales are vigorous, Koussevitzky's definitely more propulsive and nervous. His emphasis on virtuoso playing here is the single weakness of the performance. There is more essential character in the Weingartner reading.

Columbia's recording is virtually identical with the recent "Eroica," meaning that it is altogether first rate. There are a few spots of excessive hall resonance (particularly in the Allegretto and the Finale), but these are scarcely material. However, the Koussevitzky reproduction is considerably more brilliant, recorded at a higher volume level, with more sharpness of detail. Both performances occupy three twelve-inch disks.

HERALD TRIBUNE, SATURDAY, April 3

23

Koussevitzky Closes Evening Concerts Here

Boston Symphony Offers Works of Bach, Sibelius, Brahms at Carnegie Hall

Four Soloists Presented

Georges Mager, Trumpeter, Heard in F Major Concerto

By Jerome D. Bohm

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, gave its final evening concert of the season in Carnegie Hall Thursday. The program began wtih Bach's second Brandenburg concerto in F major, which was played in place of the third concerto originally announced, and continued with the seventh symphony of Sibelius, Op. 105, concluding with the first symphony in C minor of Brahms, Op. 68. The soloists in the Bach work were Richard Burgin, violinist; Georges Laurent, flutist; Ferdinand Gillet, oboist, and Georges Mager, trumpeter.

When Arturo Toscanini last directed the F major Brandenburg concerto here with the Philharmonic-Symphony Orchestra he substituted an E flat clarinet for the trumpet because the first trumpet player of his orchestra held that it was impracticable to perform this part on a modern trumpet.

Schweitzer, in his monumental study on the interpretation of Bach's music, has said, however, that with a small trumpet Bach's trumpet parts present on insuperable obstacles to an expert performer. And those who have heard the recorded version of the F major concerto by the Busch Chamber Ensemble under Adolf Busch's direction, know that the trumpet part therein can be delivered with technical precision and tonal purity. Whether Mr. Mager, because of Mr. Koussevitzky's last-minute change of program, did not have sufficient time to master his portion of the score is not known, but he was obviously ill at ease and unable to give an accurate account of his difficult pages. In consequence, the two end movements of the con-

work. The border line between sentiment and sentimentality was crossed with disturbing frequency in the andante sostenuto movement; the third movement, which Brahms marked "un poco allegretto e grazioso," sacrificed its immanent graciousness by being paced so vertiginously and the irregularity of the pacing of the closing movement was hardly conducive to a veracious realization of the music's content. The playing of the orchestra was, technically speaking, beyond cavil. The house was completely sold out and there were numerous standees and enthusiasm ran high.

It is difficult to write objectively of Mr. Koussevitzky's version of the C minor symphony of Brahms, which he treated somewhat cavalierly. The closest approximation to the composer's intentions was achieved in the opening allegro movement. The remaining three movements were interpreted in a Tchaikovskian vein, which ill-became this intrinsically German

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Post April 4/37

as guest. Pieces by the South American composers R[illegible] Villa-Lobos, and Fernandez will be played, together with compositions by Beethoven and Weber.

At the symphony concert of next Tuesday afternoon Dr. Koussevitzky will offer the symphony of Franck and Rimsky-Korsakov's "Scheherazade." At the concerts of Friday afternoon and Saturday evening Myra Hess will be the soloist, playing the Second Piano Concerto of Brahms. That composer's Academic Festival Overture and Second Symphony will complete the programme.

HACKENSACK, N. J.
BERGEN RECORD

MAR 31 1937

KOUSSEVITZKY HONORED

(Special to the Bergen Evening Record)

New Brunswick, March 31—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was awarded an honorary degree of Doctor of Music by Rutgers University last night at the close of his popular annual concert here.

BOSTON SYMPHONY PLAYS LISZT WORK

N.Y. Times

'Faust' Pictures After Geothe Mark 50th Anniversary of Composer's Death

April 3/37

RULON ROBISON SOLOIST

Harvard Glee Club Also Takes Part in the Performance—Koussevitzky Conducts

By OLIN DOWNES

A memorable performance of Liszt's "Faust" Symphony after Goethe, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; the Harvard Glee Club and the solo tenor, Rulon Robison, yesterday afternoon in Carnegie Hall constituted the only adequate observation given—belatedly, owing to certain practical circumstances at the Boston end—but given, this musical season of 1936-37, in New York, of the fiftieth anniversary of the death of Frank Liszt, which occurred July 31, 1886, at Bayreuth.

The musical ceremony, as will be seen, took place in the fifty-first year of the anniversary, and not the fiftieth. Had it been practical to visit here with Liszt's great work and the necessary assisting forces in the early part of the Boston Symphony season the performance of his unique score would not have been so delayed.

It is a poor record for other orchestras, visiting and resident, in this city. The position of Liszt in the music of the nineteenth and twentieth centuries is wholly exceptional and prophetic. Aside from critical or historical values, his most representative scores contain remarkable and arresting. He has been unduly neglected.

Atones for Neglect

So far as a single performance might, this one atoned for much of the neglect. It was a performance that illuminated in a special and very impressive manner the qualities of the composition itself, the magnificent qualities of the orchestra and the art of the conductor which becomes constantly more distinguished.

Musical valuations of the material of the score may differ, and after all music's the thing—not the philosophic or dramatic source of the composition, save in so far as it really colors and fertilizes the imagination of the composer to the point where he becomes newly creative.

That Liszt was inspired by Goethe; that it is a series of three symphonic tone pictures, which have much thematic material in common, labeled respectively, "Faust," "Gretchen," and "Mephistopheles"; and that in special ways the themes undergo transformation according to the composer's conception of these characters, need not move us if in the last analysis Liszt the musician fails his hearers.

Not to pretend that the "Faust" is a perfect score or one commensurate in musical material with a symphony of Mozart or Brahms, it remains fascinating music, unequal in places, but in sum extremely impressive and moving; and it predicates and relates itself remarkably to later scores by other composers.

Music Expresses Dignity

Leave aside the harmonic indebtedness of Wagner, which is palpable and is hardly longer disputed. The composer finds puissant utterance in music that expresses dignity, pride, introspection, passion, sensuousness. The love motive is oversensational—a tune that Vernon Blackburn would have called "overripe."

The theme which seems to be associated with Faust's search and self-torture is couched in the rather banal language of the "diminished seventh" chord that plagued music of the middle century, although Wagner proves how marvelously and creatively this chord can be used in the second act of "Tristan" and even in his own early "Faust" overture, while Liszt is neither so resourceful technically or so original in its employment.

Nevertheless, this theme has unforgettable physiognomy, and it speaks. There are some places of padding in the first movement. For all that there is a noble, extended and original form, and a noble, if sometimes theatrical, gesture. The essential expression, which is lofty, rings true. There are modulations and instrumental effects of a subtlety which has greatly influenced music and which corresponds in some sort to the modern conception of Goethe's character.

In fact, so many harmonic turns in this score have become familiar that for a student of orchestral composition of the romantic period it is as a book of quotations, and some of them very moving, too.

INFORMATION OBSCURED

SUN, FRIDAY, APRIL 2, 1937. N.Y.

BOSTON SYMPHONY PLAYS BACH MUSIC

Georges Mager as Soloist Uses Special Trumpet.

In presenting the fifth and last evening concert of its fifty-first season in Manhattan, the Boston Symphony, conducted by Serge Koussevitzky, discoursed music by Bach, Sibelius and Brahms in Carnegie Hall last night. The audience was one of capacity proportions, with standees at the back of the auditorium. Among these latter were discovered two visiting conductors. With only tomorrow afternoon's program remaining of the ten given annually in this series, the Bostonians were accorded a rousing final tribute by their evening subscribers, who remained to applaud long and heartily after a brilliant performance of Brahms's first symphony had swept the concert to a climactic conclusion.

Mr. Koussevitzky and his ensemble began an evening of notably fine playing with the second of Bach's Brandenburg concerti, that in F major, in which solo violin (Richard Burgin), flute (Georges Laurent), oboe (Fernand Gillet), trumpet (Georges Mager) and harpsichord (Ernst Victor Wolff) were called upon for virtuoso achievement of the inner group of voices, contrasted with the tutti of the Bachian small orchestra. The performance was a stimulating and admirably balanced one, with Mr. Mager performing prodigies of trumpet valor on a specially constructed instrument in G, said to be the only one of its kind, which he brought with him to these shores from Paris. Whether Bach had in mind a trumpet corresponding to this one, or whether—as the late Charles Sanford Terry contended—trumpet players of Bach's day achieved their altissimo effects by the simple device of changing to a different mouthpiece, remains a question for further patient research. Of last night's heroic effort to play the notes as written, it could not be said that the player came off unscathed in all that pertained to tonal quality and intervalic surety. But it was a striking performance none the less and one of special interest to those familiar with sundry transpositions and simplifications of the trumpet part.

The infrequently performed seventh symphony was the evening's measure of Sibelius. Since the projected but mysteriously withheld eighth is still something of conjecture, this work, now some thirteen years old, is the Finnish giant's last published and performed contribution to the world's masterpieces in symphonic form. As magnificently played last night, its entire duration was only nineteen minutes, much less than the time required for a single movement of one of the colossal Bruckner symphonies. Yet Sibelius, in compressing into one-movement form all of the essentials of an extended work, is here much less spare and laconic than he is in the four-movement fourth symphony, with which the tendency is to bracket the seventh, possibly because both have yet to win any such popular recognition as the first and second symphonies; or, in less degree, the fifth. Why the third and the sixth, particularly the latter, are so little known to this public is something that explanations do not quite explain, save on the basis that conductors, not the public, determine which symphonies of Sibelius are capable or worthy of assimilation.

Consistently in the van in performances of the Finnish master's works, Dr. Koussevitzky again proved himself a devout and thoroughly understanding interpreter, and the orchestra brought to the score the translucence of tone, the incisive but, where required, gracious attack, the sweep and the serenity to communicate richly and fully the beauties of a work that is at once a marvel of structural achievement and of high Olympian vision. All the Sibelius hallmarks, as made familiar by the earlier symphonies, are met with in this symphony, from the first characteristic ascending scale passage to the running basses and bardic brasses, but its spirit is much less that of struggle than of calm outlook on the heights.

Mellower than in the past, Dr. Koussevitzky's achievement of the Brahms C minor symphony was likewise something of superlatively good playing on the part of the orchestra. Details of accentuation within the phrase and of emphasis on subsidiary voices, particularly in the first movement, remained to evoke differences of opinion, but these were of scant effect upon the eloquence of the performance in its revelation of the larger and more essential Brahms. O. T.

BROOKLYN, N. Y.
EAGLE

APR 3 - 1937

Music of the Day

By B. H. HAGGIN

Marian Anderson in Season's First Appearance —Boston Symphony Plays Liszt's 'Faust' Symphony at R

...ong the lack of rhythmic defination n Mr. Vehanen's accompaniments was particularly noticeable.

Boston Symphony

The Boston Symphony under Serge Koussevitzky last night concluded its Brooklyn Academy series with Haydn's "Surprise" Symphony and Liszt's "Faust" Symphony.

If the "Faust" were performed as often as the B minor sonata or "Les Preludes," the name of Liszt might undergo a well-deserved change of conotation. For this symphony, which offers concrete evidence of Liszt's influence on Wagner, possesses in miniature the qualities (and the faults) that subsequently grew large in the music of the latter composer.

"Liszt did indeed develop his themes," writes John N. Burk in the program notes, "and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven." In the intrinsic worth of some of the "Faust" themes and t[illegible] source of their development [illegible] ted the wonders of [illegible] also in his har-

son added, [illegible] But, "Liszt ubiquitous Finnish [illegible] nue, "that ranged by her accompanist, Kos Vehanen. And finally a group of Negro spirituals: "I'm a Poor Pi grim," "Lord, I Can't Stay Away

'in program music the returns; alterations, modifications and modulations of motives are conditioned by their relation to a poetic idea,' that 'one theme does not link up with another in accordance with formal relationships,' and that 'all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the literary subject'." And here Liszt anticipated the fault that grew large in Wagner.

That Liszt did not leave out of account exclusively musical considerations in the constructions of the "Faust" Symphony, is shown by the purely formal validity of most of the thematic development. Whereas Wagner, in "Die Walküere," placed his genius at the mercy of an adolescent sense of theatre, turning superb leit-motifs on and off endlessly with the progress of an overgrown fairy tale, Liszt, in the "Faust" Symphony placed his smaller genius at the discretion of a theatrical sense sufficiently mature to appreciate the meaning of a great drama (Goethe's), and sufficiently modest—despite Liszt's avowed intention—to bow to musical exigencies. And it is significant that w here programmatic considerations cause "Faust" themes to outstay their welcome, they persist in exactly the same way as do the themes of the unspeakable B minor sonata, which is non-programmatic.

The score received the dual benefit of Dr. Koussevitzky's understanding and his orchestra's virtuosity. The Harvard Glee Club, which is spending a busy weekend in New York, provided a credible "Chorus Mysticus," with a tenor solo by Rulon Y. Robison.

RALPH WINETT.

BROOKLYN, N. Y.
EAGLE

APR 3 - 1937

Harvard Glee Club Takes Part In Boston Symphony Orchestra Final Concert of the Season

The final concert of the 51st season of the Boston Symphony Orchestra in Brooklyn was given last evening at the Academy of Music. The Harvard Glee Club joined with the orchestra in the performance of Liszt's "A Faust Symphony in Three Character Pictures." The work, which was enthusiastically received, is for orchestra with male chorus and tenor solo and often has been named as the composer's masterpiece.

This concert was the last of five presented in the borough this Winter at the Academy of Music under Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

With this final concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, completed his 11th consecutive season at the head of this philharmonic organization.

Miss Frances Coutts, who represented the Brooklyn Committee as hostess in the committee box, last night entertained at a dinner party at her home, 128 Willow St., before the concert. Her guests included Mr. and Mrs. Richard H. McIntyre, Mr. and Mrs. Phillips Elliott, Mrs. Kenneth M. Reed, William J. Foster and Miss Isabel F. Ide. Mrs. Van Sinderen made her box available to members of the staff of the Visiting Nurse Association of Brooklyn. In the box tendered by the Brooklyn Committee to members of the staff at Fort Hamilton were Col. and Mrs. Royden Beebe, Col. and Mrs. Kenneth Lord and Maj. and Mrs. Milo Buchanan.

Mr. and Mrs. Roy M. Hart occupied the box of the Associate Alumnaes of Adelphi Academy. Mrs. Robert Franklin Ives had Mrs. John Nathaniel Ives as her only box guest.

The Liszt symphony is in three parts, entitled "Faust," "Gretchen" and "Mephistopheles." The conclusion introduces the voices singing the "Chorus Mystious," which also concludes the second part of Goethe's "Faust." Rulon Y. Robinson sang the tenor solo and the Harvard Glee Club the chorus.

As an introductory number on this program, Dr. Koussevitzky has selected the "Surprise" Symphony of Haydn in G major.

Assisting in the interest of the 51st season were Mrs. Blum as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman and Miss Virginia Mervin, chairman of the Junior League Committee.

• • •

NEW YORK, N. Y.
SUN

APR 3 - 1937

Fernando" (from Donizetti's "Favorita"), not merely for her admirable solution of its imposing technical problems, but rather for the manner in which the pattern was related to a basic emotion, given musical sense and immediacy.

Miss Anderson's interpretation of the more lyric Schubert songs, such as "Dass sie hier Gewesen" and "Fruehlings-Fraum" were similarly distinguished by the carefulness of the vocal planning, the taste and intelligence of her musicianship though genuine lightness and gayety are more difficult for her to convey. "Die Forelle," attempted as an added number, was scarcely the masterpiece of simple feeling that Schubert achieved on paper. Her program also included songs by Franck, Ravel, Strauss and Sibelius, as well as a group of spirituals. There was little but enraptured applause from her audience. Kosti Vehanen was the accompanist.

I. K.

WPA FEDERAL MUSIC PROJECT

the nature of the symphony itself, particularly since ideational content is not its predominant characteristic. In a word, the strongest values of the score are musical, not philosophic; and it is only in these terms that the differences between the two performances can be discussed. Koussevitzky's pace for the first movement is considerably faster than Weingartner's, so much so that he is able to take the formal repetition of the exposition (omitted by Weingartner) within the two sides used by both. The two Allegrettos are scarcely distinguishable from each other, a remarkable example of interpretative agreement. Koussevitzky's tempo for the Menuetto is again faster, and he observes the second repeat (also omitted by Weingartner). Both finales are vigorous, Koussevitzky's definitely more propulsive and nervous. His emphasis on virtuoso playing here is the single weakness of the performance. There is more essential character in the Weingartner reading.

Columbia's recording is virtually identical with the recent "Eroica," meaning that it is altogether first rate. There are a few spots of excessive hall resonance (particularly in the Allegretto and the Finale), but these are scarcely material. However, the Koussevitzky reproduction is considerably more brilliant, recorded at a higher volume level, with more sharpness of detail. Both performances occupy three twelve-inch disks.

N.Y. HERALD TRIBUNE, SATURDAY, April 3

23

Koussevitzky Closes Evening Concerts Here

Boston Symphony Offers Works of Bach, Sibelius, Brahms at Carnegie Hall

Four Soloists Presented

Georges Mager, Trumpeter, Heard in F Major Concerto

By Jerome D. Bohm

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, gave its final evening concert of the season in Carnegie Hall Thursday. The program began wtih Bach's second Brandenburg concerto in F major, which was played in place of the third concerto originally announced, and continued with the seventh symphony of Sibelius, Op. 105, concluding with the first symphony in C minor of Brahms, Op. 68. The soloists in the Bach work were Richard Burgin, violinist; Georges Laurent, flutist; Ferdinand Gillet, oboist, and Georges Mager, trumpeter.

When Arturo Toscanini last directed the F major Brandenburg concerto here with the Philharmonic-Symphony Orchestra he substituted an E flat clarinet for the trumpet because the first trumpet player of his orchestra held that it was impracticable to perform this part on a modern trumpet.

Schweitzer, in his monumental study on the interpretation of Bach's music, has said, however, that with a small trumpet Bach's trumpet parts present on insuperable obstacles to an expert performer. And those who have heard the recorded version of the F major concerto by the Busch Chamber Ensemble under Adolf Busch's direction, know that the trumpet part therein can be delivered with technical precision and tonal purity. Whether Mr. Mager, because of Mr. Koussevitzky's last-minute change of program, did not have sufficient time to master his portion of the score is not known, but he was obviously ill at ease and unable to give an accurate account of his difficult pages. In consequence, the two end movements of the concerto were seriously marred. The andante movement, in which only the strings, flute and oboe are called upon, was more felicitously set forth.

The seventh symphony of Sibelius is perhaps his greatest achievement. In its mastery of form and the pregnancy of its thematic material it is unsurpassed by any living composer. The individuality of the Finnish composer is to be felt in every measure of the score and his originality of utterance is indubitable. The English writer Cecil Grey's dictum that this symphony, which is in one movement, is the peer of the first movement of Beethoven's "Eroica" symphony is a moot question. To compare composers whose ideational worlds are as antithetical as those of Beethoven and Sibelius seems, to say the least, futile. Mr. Koussevitzky's sympathy for Sibelius is well known and his interpretation, while not having all of its customary propulsive force, was telling, and, needless to say, the performance from the purely tonal aspect was superb.

It is difficult to write objectively of Mr. Koussevitzky's version of the C minor symphony of Brahms, which he treated somewhat cavalierly. The closest approximation to the composer's intentions was achieved in the opening allegro movement. The remaining three movements were interpreted in a Tchaikovskian vein, which ill-became this intrinsically German work. The border line between sentiment and sentimentality was crossed with disturbing frequency in the andante sostenuto movement; the third movement, which Brahms marked "un poco allegretto e grazioso," sacrificed its immanent graciousness by being paced so vertiginously and the irregularity of the pacing of the closing movement was hardly conducive to a veracious realization of the music's content. The playing of the orchestra was, technically speaking, beyond cavil. The house was completely sold out and there were numerous standees and enthusiasm ran high.

Post April 4/37

as guest. Pieces [illegible] the South American composers [illegible] Villa-Lobos, and Fernandez will be played, together with compositions by Beethoven and Weber.

At the symphony concert of next Tuesday afternoon Dr. Koussevitzky will offer the symphony of Franck and Rimsky-Korsakov's "Scheherazade." At the concerts of Friday afternoon and Saturday evening Myra Hess will be the soloist, playing the Second Piano Concerto of Brahms. That composer's Academic Festival Overture and Second Symphony will complete the programme.

HACKENSACK, N. J.
BERGEN RECORD

3 1937

KOUSSEVITZKY HONORED

(Special to the Bergen Evening Record)

New Brunswick, March 31—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was awarded an honorary degree of Doctor of Music by Rutgers University last night at the close of his popular annual concert here.

BOSTON SYMPHONY PLAYS LISZT WORK

N.Y. Times

'Faust' Pictures After Geothe Mark 50th Anniversary of Composer's Death

April 3/37

RULON ROBISON SOLOIST

Harvard Glee Club Also Takes Part in the Performance—Koussevitzky Conducts

By OLIN DOWNES

A memorable performance of Liszt's "Faust" Symphony after Goethe, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; the Harvard Glee Club and the solo tenor, Rulon Robison, yesterday afternoon in Carnegie Hall constituted the only adequate observation given—belatedly, owing to certain practical circumstances at the Boston end—but given, this musical season of 1936-37, in New York, of the fiftieth anniversary of the death of Frank Liszt, which occurred July 31, 1886, at Bayreuth.

The musical ceremony, as will be seen, took place in the fifty-first year of the anniversary, and not the fiftieth. Had it been practical to visit here with Liszt's great work and the necessary assisting forces in the early part of the Boston Symphony season the performance of his unique score would not have been so delayed.

It is a poor record for other orchestras, visiting and resident, in this city. The position of Liszt in the music of the nineteenth and twentieth centuries is wholly exceptional and prophetic. Aside from critical or historical values, his most representative scores contain remarkable and arresting. He has been unduly neglected.

Atones for Neglect

So far as a single performance might, this one atoned for much of the neglect. It was a performance that illuminated in a special and very impressive manner the qualities of the composition itself, the magnificent qualities of the orchestra and the art of the conductor which becomes constantly more distinguished.

Musical valuations of the material of the score may differ, and after all music's the thing—not the philosophic or dramatic source of the composition, save in so far as it really colors and fertilizes the imagination of the composer to the point where he becomes newly creative.

That Liszt was inspired by Goethe; that it is a series of three symphonic tone pictures, which have much thematic material in common, labeled respectively, "Faust," "Gretchen," and "Mephistopheles"; and that in special ways the themes undergo transformation according to the composer's conception of these characters, need not move us if in the last analysis Liszt the musician fails his hearers.

Not to pretend that the "Faust" is a perfect score or one commensurate in musical material with a symphony of Mozart or Brahms, it remains fascinating music, unequal in places, but in sum extremely impressive and moving; and it predicates and relates itself remarkably to later scores by other composers.

Music Expresses Dignity

Leave aside the harmonic indebtedness of Wagner, which is palpable and is hardly longer disputed. The composer finds puissant utterance in music that expresses dignity, pride, introspection, passion, sensuousness. The love motive is oversensational—a tune that Vernon Blackburn would have called "overripe."

The theme which seems to be associated with Faust's search and self-torture is couched in the rather banal language of the "diminished seventh" chord that plagued music of the middle century, although Wagner proves how marvelously and creatively this chord can be used in the second act of "Tristan" and even in his own early "Faust" overture, while Liszt is neither so resourceful technically or so original in its employment.

Nevertheless, this theme has unforgettable physiognomy, and it speaks. There are some places of padding in the first movement. For all that there is a noble, extended and original form, and a noble, if sometimes theatrical, gesture. The essential expression, which is lofty, rings true. There are modulations and instrumental effects of a subtlety which has greatly influenced music and which corresponds in some sort to the modern conception of Goethe's character.

In fact, so many harmonic turns in this score have become familiar that for a student of orchestral composition of the romantic period it is as a book of quotations, and some of them very moving, too.

BOSTON SYMPHONY PLAYS LISZT WORK

'Faust' Pictures After Goethe Mark 50th Anniversary of Composer's Death

N. Y. Times

RULON ROBISON SOLOIST

April 3/37

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In fact, so many harmonic turns in this score have become familiar that for a student of orchestral composition of the romantic period it is as a book of quotations, and some of them very moving, too.

Gretchen Movement Is Poetic

But the Gretchen movement is one that will stand in a special place for a long time to come as an extraordinarily sympathetic and poetical evocation of the character. The theme that the oboe plays with the viola accompanying is as virginal as the celebrated passage that is to be associated with Gretchen's plucking of the daisy, "He loves me; he loves me not."

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ly reflected by it, as if they were the sleep-chasings of dream, or the image of Faust, approaching, and caught, before she has seen him in Gretchen's mirror.

The Mephistopheles movement was long condemned as theoretical, pretentious, pseudo-philosophic "music of the future." Therein the themes of Faust are caricatured and cheapened. Today this music remains both subtle and brilliant—not outmoded, as are earlier pages of the first movement. It is modernly felt and modernly scored music, taking in a measure the place of the classic symphony's scherzo.

Refrain is Theatrical

The end with the choral refrain is open to the reproach of theatricalism. But there is sincere and insincere "theatre." We forget how honest the romanticists of the Liszt-Wagner epoch were. Here the interpreter must sense and deeply believe in the composer. Here, if the musical idea does not match unmistakably the dramatic concept, that concept, that emotion, can readily be kindled by interpretation which makes audible the dream, even if it is more than the reality, of the musical score.

And it may be said that in this place, indeed throughout the symphony, Mr. Koussevitzky placed the work on the highest level; realized its uttermost possiblities; not only interpreted, but lived it, in every note; not only conveyed the conception of a scholar and poet, but communicated this conception, and its intense sincerity, to every one of the performers.

As a leave-taking of the Boston Symphony's New York audiences for this season, nothing could have been more fitting, or better planned. The performance drew fresh attention to the beauties of the orchestra's tone and technique, the euphony and balance of all its choirs.

In the Gretchen movement, when the clarinet took the theme from the oboe, matching its inflection so sensitively that it was as one person taking a poetical line from the mouth of another, he furnished only one example of a standard of solo performance that obtained throughout the concert. Remarkable, too, was the orchestral tone in pianissimo passages, and the superb effects attained with the voices.

Glee Club Tone Well Produced

The choral conclusion was unforgettable, preceded by pauses of silence as eloquent as the sound of the music, then by the mysterious pianissimo of the strings. The entrance of the voices was a tone-color that blended mystically with that of the instruments. It was as though the voices, solo and choral, came from some remote and radiant height. The climax had the glamour and atmosphere of a sacred drama. The tone of the singers of the glee club was wonderfully produced and controlled.

Rulon Robison, remembered for his singing of the tenor part under Muck, again took the solo, with evident feeling. It was not only the sounds in the fine thought of Whitman that moved you, but their exquisite meanings.

Conductor and orchestra were acclaimed and the conductor repeatedly recalled by the audience.

The Liszt Symphony was preceded by the impeccable clarity, finish and beauty of tone that this orchestra achieves when it performs the "surprise" symphony of Haydn. Two works more completely contrasted than these could hardly have been provided. In both of them a great conductor and interpreter did his devoir and paid profound and heartfelt respects to his art.

Carnegie Hall Program

N. Y. Her. Tribune

Haydn Work Included

Harvard Glee Club Sings Lines of Goethe Poem

By Francis D. Perkins

The Boston Symphony Orchestra closed the fifty-first season of its visits to New York yesterday afternoon at Carnegie Hall with a memorable performance of Liszt's "Faust" symphony under Serge Koussevitzky's direction. Haydn's "Surprise" symphony (No. 94, in G major) served as the prelude to the Liszt work, in which the eight closing lines from Goethe's "Faust" were sung by the Harvard Glee Club and by Rulon Y. Robison as the tenor soloist.

Liszt's symphony was played here by the Federal Music Project's Brooklyn Symphony Orchestra last June, but its last New York performance by a major privately sponsored organization was in the Boston Symphony's corresponding concert five years ago under Dr. Koussevitzky, with the same chorus (though not the same members) and the same vocal soloist. Although the "Surprise" symphony is usually considered as among Haydn's best known compositions, it is even longer since its last performance in the regular music season, in October, 1930, although it has had later hearings in the Stadium concerts.

Program Offers Contrast

In style and character, the two symphonies made a well contrasted program, if not with the seventy-three-minute extent of the Liszt work, a short one, while both were well chosen to exhibit the notable qualities of the Boston Symphony considered as a whole and of its component choirs. The Haydn symphony received a straightforward reading of excellent taste which gave its hearers opportunity to consider with pleasure the clarity and polish collectively shown by the visiting symphonists, especially by the strings, and the Liszt music gave an unusually convincing revelation of the virtuosity and musicianship of this remarkable organization and its characteristic combination of clarity and opulent sonority.

The "Faust" symphony is seldom played here—the last performance before that of April, 1932, was by the former State Symphony in 1925—and the infrequency of its hearings can be partly ascribed to its length and to the need of a chorus. There is an alternative and shorter instrumental ending, but, after listening to the rich-toned singing of the young men from Harvard, one could readily believe that the omission of the chorus would leave a certain sense of incompletion. Reason for infrequent playing can also be found in the music itself, in factors which have made a war horse frequently ridden by conductors fifteen or twenty years ago such as "Les Preludes" to remain stabled for much of the time in more recent years.

Touch of Sentimentality

Some of the less time-defying traits of the work have become more apparent since its last performance; a listener can find certain melodies bordering on the sentimental or giving an impression of slightly excessive sweetening, or find the grandeur of climactic measures not unmixed at times with grandiosity. Nor does every moment of the work seem indispensable; in some of them Liszt dwells on a favorite figure or idea beyond the extent in which such dwelling contributes to the development or progress of the work.

Still, in spite of a romanticism which has somewhat dated with its time and an eloquence not always unsuspect, the "Faust" symphony is still music of consequence, not only for its historical importance and the ways in which it has influenced later major composers of the last century, but also on account of the genuine communicative expressiveness, the still persuasive poetry and often real grandeur of the work itself. It still shows largeness of vision and, if not without undeniable exceptions, convincing inspiration. If the form sometimes seems unwieldly, the expression of the basic dramatic ideas in the development and transformation of the themes remains exceptional; the orchestral coloring is still usually convincing in its mastery.

To Return Next Season

The work found Dr. Koussevitsky at his best in an interpretation which revealed every detail and did full justice to the external effectiveness and to the more fundamental expressive resources of the symphony. It was imposing, but yet gave no impression of exaggeration of straining for effect, but of realizing as clearly and convincingly as possible what Liszt had to say—and much of this seemed still well worth saying. The Harvard Glee Club had a tone of laudable mellowness and sonority and Mr. Robison did laudable work in a solo role which sometimes lies punitively high. The audience applauded the participants with deserved enthusiasm.

The Boston Symphony will return to Carnegie Hall next season for the usual quota of five evening and five afternoon concerts.

April 4, 1937

THE BOSTON HERALD,

Myra Hess Symphony Soloist

Myra Hess, distinguished English pianist, who will be the soloist with the Boston Symphony Orchestra at Symphony Hall on Friday afternoon and Saturday evening this week. She will play the second piano concerto of Brahms.

Lowell Sun. Tele.
April 4/37

MYRA HESS SYMPHONY SOLOIST

A programme consisting entirely of the music of Brahms has been planned by Serge Koussevitzky for the 21st regular pair of concerts by the Boston Symphony orchestra in Symphony Hall, next Friday afternoon and Saturday evening. Myra Hess will be heard in the Second Pianoforte Concerto of this composer in B-flat, the first occasion in which the famous English pianist will have performed this work in Boston. The concerts will open with the "Academic Festival" Overture, which Brahms based upon German student songs. The latter half of the programme will consist of the Second Symphony in D. major.

Lowell Tele. Apr. 4/37

TUESDAY SYMPHONY

The last concert but one of the Tuesday afternoon series by the Boston Symphony orchestra will be given in Symphony Hall next Tuesday at 3 o'clock. Serge Koussevitzky, dedicating this series to nineteenth century composers, has chosen two of them for this concert—César Franck and Rimsky-Korsakov. Franck's Symphony in D minor will open the programme, and Rimsky-Korsakov's symphonic suite, "Scheherazade," a musical picturization suggested by the Arabian Night's tales and utilizing the full resources of a virtuoso orchestra, will conclude it.

LEWISTON, ME.
SUN

MAR 31 1937

KOUSSEVITZKY HONORED AT RUTGERS UNIVERSITY

BOSTON SYMPHONY CONDUCTOR RECEIVES HONORARY DEGREE, DOCTOR OF MUSIC

New Brunswick, N. J., March 30-AP-Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

At the ceremony which followed a concert by the orchestra in the Rutgers gymnasium, Dr. Robert C. Clothier, university president, said to the conductor:

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So far as a single performance might, this one atoned for much of the neglect. It was a performance that illuminated in a special and very impressive manner the qualities of the composition itself, the magnificent qualities of the orchestra and the art of the conductor which becomes constantly more distinguished.

Musical valuations of the material of the score may differ, and after all music's the thing—not the philosophic or dramatic source of the composition, save in so far as it really colors and fertilizes the imagination of the composer to the point where he becomes newly creative.

That Liszt was inspired by Goethe; that it is a series of three symphonic tone pictures, which have much thematic material in common, labeled respectively, "Faust," "Gretchen," and "Mephistopheles"; and that in special ways the themes undergo transformation according to the composer's conception of these characters, need not move us if in the last analysis Liszt the musician fails his hearers.

Not to pretend that the "Faust" is a perfect score or one commensurate in musical material with a symphony of Mozart or Brahms, it remains a fascinating score.

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Nevertheless, this theme has unforgettable physiognomy, and it speaks. There are some places of padding in the first movement. For all that there is a noble, extended and original form, and a noble, if sometimes theatrical, gesture. The essential expression, which is lofty, rings true. There are modulations and instrumental effects of a subtlety which has greatly influenced music and which corresponds in some sort to the modern conception of Goethe's character.

In fact, so many harmonic turns in this score have become familiar that for a student of orchestral composition of the romantic period it is as a book of quotations, and some of them very moving, too.

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But the Gretchen movement is one that will stand in a special place for a long time to come as an extraordinarily sympathetic and poetical evocation of the character. The theme that the oboe plays with the viola accompanying is as virginal as the celebrated passage that is to be associated with Gretchen's plucking of the daisy, "He loves me; he loves me not."

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The end with the choral refrain is open to the reproach of theatricalism. But there is sincere and insincere "theatre." We forget how honest the romanticists of the Liszt-Wagner epoch were. Here the interpreter must sense and deeply believe in the composer. Here, if the musical idea does not match unmistakably the dramatic concept, that concept, that emotion, can readily be kindled by interpretation which makes audible the dream, even if it is more than the reality, of the musical score.

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Still, in spite of a romanticism which has somewhat dated with its time and an eloquence not always unsuspect, the "Faust" symphony is still music of consequence, not only for its historical importance and the ways in which it has influenced later major composers of the last century, but also on account of the genuine communicative expressiveness, the still persuasive poetry and often real grandeur of the work itself. It still shows largeness of vision and, if not without undeniable exceptions, convincing inspiration. If the form sometimes seems unwieldly, the expression of the basic dramatic ideas in the development and transformation of the themes remains exceptional; the orchestral coloring is still usually convincing in its mastery.

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BOSTON SYMPHONY PLAYS BACH MUSIC

Georges Mager as Soloist Uses Special Trumpet.

In presenting the fifth and last evening concert of its fifty-first season in Manhattan, the Boston Symphony, conducted by Serge Koussevitzky, discoursed music by Bach, Sibelius and Brahms in Carnegie Hall last night. The audience was one of capacity proportions, with standees at the back of the auditorium. Among these latter were discovered two visiting conductors. With only tomorrow afternoon's program remaining of the ten given annually in this series, the Bostonians were accorded a rousing final tribute by their evening subscribers, who remained to applaud long and heartily after a brilliant performance of Brahms's first symphony had swept the concert to a climactic conclusion.

Mr. Koussevitzky and his ensemble began an evening of notably fine playing with the second of Bach's Brandenburg concerti, that in F major, in which solo violin (Richard Burgin), flute (Georges Laurent), oboe (Fernand Gillet), trumpet (Georges Mager) and harpsichord (Ernst Victor Wolff) were called upon for virtuoso achievement of the inner group of voices, contrasted with the tutti of the Bachian small orchestra. The performance was a stimulating and admirably balanced one, with Mr. Mager performing prodigies of trumpet valor on a specially constructed instrument in G, said to be the only one of its kind, which he brought with him to these shores from Paris. Whether Bach had in mind a trumpet corresponding to this one, or whether—as the late Charles Sanford Terry contended—trumpet players of Bach's day achieved their altissimo effects by the simple device of changing to a different mouthpiece, remains a question for further patient research. Of last night's heroic effort to play the notes as written, it could not be said that the player came off unscathed in all that pertained to tonal quality and intervalic surety. But it was a striking performance none the less and one of special interest to those familiar with sundry transpositions and simplifications of the trumpet part.

The infrequently performed seventh symphony was the evening's measure of Sibelius. Since the projected but mysteriously withheld eighth is still something of conjecture, this work, now some thirteen years old, is the Finnish giant's last published and performed contribution to the world's masterpieces in symphonic form. As magnificently played last night, its entire duration was only nineteen minutes, much less than the time required for a single movement of one of the colossal Bruckner symphonies. Yet Sibelius, in compressing into one-movement form all of the essentials of an extended work, is here much less spare and laconic than he is in the four-movement fourth symphony, with which the tendency is to bracket the seventh, possibly because both have yet to win any such popular recognition as the first and second symphonies; or, in less degree, the fifth. Why the third and the sixth, particularly the latter, are so little known to this public is something that explanations do not quite explain, save on the basis that conductors, not the public, determine which symphonies of Sibelius are capable or worthy of assimilation.

Consistently in the van in performances of the Finnish master's works, Dr. Koussevitzky again proved himself a devout and thoroughly understanding interpreter, and the orchestra brought to the score the translucence of tone, the incisive but, where required, gracious attack, the sweep and the serenity to communicate richly and fully the beauties of a work that is at once a marvel of structural achievement and of high Olympian vision. All the Sibelius hallmarks, as made familiar by the earlier symphonies, are met with in this symphony, from the first characteristic ascending scale passage to the running basses and bardic brasses, but its spirit is much less that of struggle than of calm outlook on the heights.

Mellower than in the past, Dr. Koussevitzky's achievement of the Brahms C minor symphony was likewise something of superlatively good playing on the part of the orchestra. Details of accentuation within the phrase and of emphasis on subsidiary voices, particularly in the first movement, remained to evoke differences of opinion, but these were of scant effect upon the eloquence of the performance in its revelation of the larger and more essential Brahms. O. T.

BOSTON SYMPHONY PLAYS BACH MUSIC

N.Y. Sun Apr. 2/37

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NEW BRUNSWICK, N. J.
HOME NEWS
APR 2 - 1937

Dr. Serge Koussevitsky Honored by Rutgers

The pinnacle of the music season at Rutgers for three consecutive years has been the appearance of the Boston Symphony Orchestra. On each occasion, its principal conductor, Dr. Serge Koussevitsky, has waved the baton. Dr. Koussevitsky does not always conduct, directing being left sometimes to others even when the orchestra is thrilling audiences in large cities. There has grown up, therefore, an intimate tie between Dr. Koussevitsky and the university, and it had some part in the awarding of an honorary degree of Doctor of Music by the institution at the conclusion of Tuesday's thoroughly enjoyable and inspiring concert. The principal reason was Dr. Koussevitsky's rich accomplishment in the field of music. The degree that was conferred upon him was fully earned.

PROVIDENCE, R. I.
BULLETIN
APR 3 - 1937

BOSTON SYMPHONY MUSIC ANNOUNCED

The Boston Symphony Orchestra will make its last visit here of the present season for a concert in the Metropolitan Theatre, Tuesday evening, April 20.

Serge Koussevitzky announced the following program: Mendelssohn's "Italian" Symphony, in A-major; Sibelius's tone-poem in miniature, "The Swan of Tuonela," based upon an episode from the Finnish folk epic, the "Kalevala." English horn solo to be played by Louis Speyer; and Tchaikovsky's Fourth Symphony, in F-minor.

BROOKLYN, N. Y.
CITIZEN
APR 3 - 1937

BOSTON SYMPHONY ENDS SEASON HERE

Gives Fifth and Last Concert of Series—Serge Koussevitzky Conducts

By PAUL J. BROWN

The Boston Symphony Orchestra, under the inspired direction of Serge Koussevitzky, closed its fifty-sixth Brooklyn season at the Academy of Music last night, as it gave its fifth and last concert of the 1936-37 series. It was a splendid conclusion to an already exceptional season. Most significant, it seemed, was the fact that the close of the concert seemed to transcend all that went befort. It was the "Mephistopheles" movement of Liszt's "A Faust Symphony in Three Character Pictures," derived from Goethe's "Faust." The movement opens with musci which might be said to have inspired the modern George Antheil in its Satanic, unworldly and irrational musical portrait, and somehow changes into an even more extraordinary state of calm and mysticism.

The concert opened with Haydn's "Surprise" Symphony No. 94 in G Major, which was said to have been composed by Hadyn as a "novelty" and which, at all times melodious, is the product of unusual orchestration. It provided excellent balance for the second half of the program, the Liszt "Pictures," which were of Faust, Gretchen and then Mephistopheles.

The Harvard University Glee Club assisted in the conclusion of the "Mephistopheles' movement, intoning quietly almost to the very end over the muted notes of the orchestra, "The Chorus Mysticus." The last two lines were sung and played at full value. The solo part was sung by Rulon Y. Robison, tenor soloist of the club, who had fine tone quality, but who probably needs only experience to give his voice greater magnitude. The club, directed by G. Wallace Woodworth, did itself proud.

The Boston Symphony and Dr. Koussevizky will return to Brooklyn next season in another series of five concerts.

NEW YORK, N. Y.
AMERICAN
APR 3 - 1937

Boston Orchestra at Best In Sibelius' 7th Symphony

By WINTHROP SARGEANT.

(Reprinted from Yesterday's late Edition.)

One of the most beautiful of all the Sibelius symphonies was brought to Carnegie Hall last night by Serge Koussevitzky and the Boston Symphony Orchestra. The seventh of the great Finnish composer's works in this form is, for some reason, less played than several of the others. Yet it has been hailed by those who are supposed to know their Sibelius as his greatest achievement in the art of symphonic structure.

The work, which was first introduced to this country by Leopold Stokowski in 1926, is almost thirteen years old. Last night, if memory serves, marked its first New York performance this season by any of the major orchestras.

It is a symphony in one movement and represents Sibelius in the full power of his creative maturity. The individual style that one nowadays thinks of as "typically Sibelius" flowers here with marvelous freedom and variety. Much less obscure and severe than the Sixth, this symphony brings into play genial, melodious elements that remind one of the second of the series. Except that here the structure is far more complex. Opportunities to hear it more often would be very welcome.

Mr. Koussevitzky's interpretation was one of immaculate clarity and of great eloquence as well. The orchestra played again with its characteristic virtuosity, which is just another way of saying that the performance was a marvel of lucid and polished artistry.

The Sibelius work was preceded on the program by the Second Brandenburg Concerto of Bach. Its performance called for the solo services of several of the orchestra's principal instrumentalists, among them, Richard Burgin, the concertmaster; Georges Laurent, flutist, Fernand Gillet, oboist, and Georges Mager, trumpet player.

As usual, the most taxing burdens of the work fell to Mr. Mager. The high trumpet parts of the first and last movements are famous. For a long time the authorities wondered whether Bach really had a trumpet in mind when he wrote them. And their execution always has been considered more or less of a feat.

Mr. Mager tackled them creditably, though he did not succeed in dispelling the sense of discomfort and strain that so often attends their performance. The remaining elements in the beautiful old score were admirably handled, a reduced group of strings and a harpsichord supporting the solo parts.

The last half of the program was given over to a performance of Brahms' C Minor Symphony, which seems of late to be yielding its place of popularity to the Second of Sibelius. A capacity audience attended and was lavish in its appreciation.

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NY American Apl ~~7~~ 1937

28

BROOKLYN, N. Y.
CITIZEN
APR 3 - 1937

Boston Symphony Closes Season Here Assisted by Harvard Singers; Miss Coutts Entertains at Dinner

A large audience assembled at the Brooklyn Academy of Music last evening for the final concert of the Boston Symphony Orchestra's fifty-first season here. The Harvard Glee Club appeared with the orchestra, lead by Dr. Serge Koussevitzky, in Liszt's "Faust Symphony."

Miss Frances Coutts, hostess in the committee box, gave a dinner at her home, No. 128 Willow street, preceding the concert. Her guests were: Mr. and Mrs. Phillips Elliott, Mrs. Kenneth M. Reed, William J. Foster and Miss Isabele F. Ide.

The box of Mr. and Mrs. Adrian Van Sinderen was ocupied by members of the staff of the Brooklyn Visiting Nurse Association, of which Mrs. Van Sinderen is president. In another box Colonel and Mrs. Royden Beebe, Colonel and Mrs. Kenneth Lord and Major and Mrs. Milo Buchanan, all of Fort Hamilton, were guests of the Brooklyn Committee, which acts as a co-sponsor of the concerts here.

Mr. and Mrs. Roy M. Hart occupied the box of the Associate Alumnae of Adelphi Academy. Mrs. Robert Franklin Ives had Mrs. John Nathaniel Ives as her box guest.

Rulon Y. Robinson, tenor, was the glee club soloist. The program also included the Haydn's "Surprise" Symphony in G Major.

The concert was the last in a series of five presented under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, chairman of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport is acting chairman. Assisting the sponsoring groups were: Mrs. Edward C. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, membership chairman for the Brooklyn Committee and Miss Virginia Marvin, chairman of the Junior League Committee.

PITTSBURGH, PA.
SUN-TELEGRAPH
APR 4 - 1937

Festivals via Koussevitzky

This being the season when summer tourists begin to think of Salzburg, Munich and other musical centers where they may be amused and instructed, a timely announcement comes from Serge Koussevitzky, of the Boston Symphony Orchestra, that America now is prepared to compete musically with the best Europe has to offer.

Mrs. Gorham Brooks has donated an estate—"Tanglewood"—between Lenox and Stockbridge, Mass., and for two summers the Boston Symphony already has given festival concerts there with a daily attendance averaging 5,000.

This summer there are to be six concerts devoted to the best in orchestral music. Later Director Koussevitzky promises great choral works and operas which are practical under the physical conditions of the locale.

LOWELL, MASS.
SUNDAY TELEGRAM
APR 4 - 1937

TUESDAY SYMPHONY

The last concert but one of the Tuesday afternoon series by the Boston Symphony orchestra will be given in Symphony Hall next Tuesday at 3 o'clock. Serge Koussevitzky, dedicating this series to nineteenth century composers, has chosen two of them for this concert—César Franck and Rimsky - Korsakov. Franck's Symphony in D minor will open the programme, and Rimsky-Korsakov's symphonic suite, "Scheherazade," a musical picturization suggested by the Arabian Night's tales and utilizing the full resources of a virtuoso orchestra, will conclude it.

BROOKLYN, N. Y.
EAGLE
APR 4 - 1937

Music on Record: J. S. Bach

Beethoven, Mozart, Wagner and Others

NINE of the preludes and fugues from the second book of Bach's Well-Tempered Clavichord recorded by Edwin Fischer have been released here by Victor. These preludes and fugues—Nos. 35 and 43—are taken from the third and fourth albums of the Bach Society, for which Mr. Fischer has recorded the entire 48. The writer is an admirer of Mr. Fischer's playing, but he is aware that it does not meet the requirements of many people of excellent taste and judgment, and he is able to understand why this is so. Mr. Fischer's Bach will only appeal to those who feel that Bach's music is essentially romantic in spirit, with the expressive dominating the formal elements This has not for some time been, and probably is not now, the prevailing view of Bach; yet it is doubtful if today the late Harold Samuel could with his facile, brittle, emotionless playing of Bach compel the reverence with which he was received a decade ago; Mr. Fischer's Bach style probably more nearly approximates, though it may not quite satisfy, the prevailing taste. It is the impression of the writer, incidentally, that Mr. Fischer's Bach style has undergone certain modifications since he made the first recordings for the series of which the discs under consideration represent the conclusion; that it has become more subjective, and that it has reached if it has not passed the point at which it may expect the reproach of sentimentalism; I prefer the recordings of the first 24 preludes and fugues for this reason.

* * *

Another Victor release for April is the Koussevitsky-Boston Symphony recording of Beethoven's Symphony No. 8, in F (three discs). This is an exceptionally brilliant performance, in Mr. Koussevitsky's best classical manner—it has, that is, to say, vigor, pace, a certain effect of disciplined bluster. I am not sure that I do not prefer the Adrian Boult-B. B. C. Orchestra recording which Victor brought out a year or so ago; but in any event, Mr. Koussevitsky here avoids the palpable exaggerations and eccentricities that disfugure has recorded performance of the Eroica without lapsing into the dullness that characterizes his performance of the first movement of Schubert's Unfinished in the recorded version. The recording is exceptionally fine—far superior to the Boult-B. B. C. recording I have mentioned.

MONTCLAIR, N. J.
TIMES
APR 6 - 1937

Entertained by Dean.

Winifred Young Cornish of Montclair, pianist, was the guest of honor at a dinner given by Miss Margaret T. Corwin, dean of the New Jersey College for Women, preceding the concert of the Boston Symphony Orchestra at Rutgers University, New Brunswick, Wednesday evening. Following the concert the degree of Doctor of Music was conferred upon Serge Koussevitsky, distinguished conductor.

N. Y. Tribune Apl 4 1937

Koussevitzky Leads Boston Orchestra Here

Liszt's 'Faust' Offered by Symphony Musicians in Carnegie Hall Program

Haydn Work Included

Harvard Glee Club Sings Lines of Goethe Poem

By Francis D. Perkins

The Boston Symphony Orchestra closed the fifty-first season of its visits to New York yesterday afternoon at Carnegie Hall with a memorable performance of Liszt's "Faust" symphony under Serge Koussevitzky's direction. Haydn's "Surprise" symphony (No. 94, in G major) served as the prelude to the Liszt work, in which the eight closing lines from Goethe's "Faust" were sung by the Harvard Glee Club and by Rulon Y. Robison as the tenor soloist.

Liszt's symphony was played here by the Federal Music Project's Brooklyn Symphony Orchestra last June, but its last New York performance by a major privately sponsored organization was in the Boston Symphony's corresponding concert five years ago under Dr. Koussevitzky, with the same chorus (though not the same members) and the same vocal soloist. Although the "Surprise" symphony is usually considered as among Haydn's best known compositions, it is even longer since its last performance in the regular music season, in October, 1930, although it has had later hearings in the Stadium concerts.

Program Offers Contrast

In style and character, the two symphonies made a well contrasted program, if not with the seventy-three-minute extent of the Liszt work, a short one, while both were well chosen to exhibit the notable qualities of the Boston Symphony considered as a whole and of its component choirs. The Haydn symphony received a straightforward reading of excellent taste which gave its hearers opportunity to consider with pleasure the clarity and polish collectively shown by the visiting symphonists, especially by the strings, and the Liszt music gave an unusually convincing revelation of the virtuosity and musicianship of this remarkable organization and its characteristic combination of clarity and opulent sonority.

The "Faust" symphony is seldom played here—the last performance before that of April, 1932, was by the former State Symphony in 1925—and the infrequency of its hearings can be partly ascribed to its length and to the need of a chorus. There is an alternative and shorter instrumental ending, but, after listening to the rich-toned singing of the young men from Harvard, one could readily believe that the omission of the chorus would leave a certain sense of incompletion. Reason for infrequent playing can also be found in the music itself, in factors which have made a war horse frequently ridden by conductors fifteen or twenty years ago such as "Les Preludes" to remain stabled for much of the time in more recent years.

Touch of Sentimentality

Some of the less time-defying traits of the work have become more apparent since its last performance; a listener can find certain melodies bordering on the sentimental or giving an impression of slightly excessive sweetening, or find the grandeur of climactic measures not unmixed at times with grandiosity. Nor does every moment of the work seem indispensable; in some of them Liszt dwells on a favorite figure or idea beyond the extent in which such dwelling contributes to the development or progress of the work.

Still, in spite of a romanticism which has somewhat dated with its time and an eloquence not always unsuspect, the "Faust" symphony is still music of consequence, not only for its historical importance and the ways in which it has influenced later major composers of the last century, but also on account of the genuine communicative expressiveness, the still persuasive poetry and often real grandeur of the work itself. It still shows largeness of vision and, if not without undeniable exceptions, convincing inspiration. If the form sometimes seems unwieldly, the expression of the basic dramatic ideas in the development and transformation of the themes remains exceptional; the orchestral coloring is still usually convincing in its mastery.

To Return Next Season

The work found Dr. Koussevitsky at his best in an interpretation which revealed every detail and did full justice to the external effectiveness and to the more fundamental expressive resources of the symphony. It was imposing, but yet gave no impression of exaggeration of straining for effect, but of realizing as clearly and convincingly as possible what Liszt had to say—and much of this seemed still well worth saying. The Harvard Glee Club had a tone of laudable mellowness and sonority and Mr. Robison did laudable work in a solo role which sometimes lies punitively high. The audience applauded the participants with deserved enthusiasm.

The Boston Symphony will return to Carnegie Hall next season for the usual quota of five evening and five afternoon concerts.

NEW YORK, N. Y.
HERALD-TRIBUNE
APR 7 - 1937

Finland's Male Chorus Plans American Tour

University of Helsinki Group to Sing Here Jan. 6

The chorus of the University of Helsinki in Finland, known at home as the "Ylioppilaskunnan Laulajat" or "Y. L." will make its first American tour next season, beginning with appearances with the Boston Symphony Orchestra in Boston on December 31 and January 1 and in New York on January 6. The programs on the tour will be devoted to Finnish music.

The organization, which now consists of fifty men, conducted by Dr. Martti Turunen, was organized in 1883; Jean Sibelius is an honorary member. The American tour will be made under the auspices of the Intercollegiate Musical Council, of which Marshall Bartholomew is president, and under the management of Richard Copley.

Eero Jarnefelt, the Finnish Minister, heads the sponsoring group for the tour, which also includes K. F. Altio, Finnish Consul General in New York, the Finnish consuls in Philadelphia, Cleveland, Chicago, Detroit, Duluth, Toronto and Montreal; Walter Damrosch, Serge Koussevitzky, Artur Rodzinski, Eugene Ormandy, Frederick A. Stock, Werner Janssen, John H. Finley, Olin Downes, William J. Henderson, Professor Harry Rogers Pratt of the University of Virginia; Professor Eugene Van Cleef, Ohio State University, and others.

Honorary sponsors in Finland include President Kyosti Kallio, Rudolf Holst, Minister of Foreign Affairs; K. A. Brotherus, president of the University of Helsinki; Georg Schneevoigt, conductor of the Helsinki Municipal Orchestra, and Jean Sibelius and Selim Palmgren, composers.

NEW YORK MIRROR
APR 5 - 1937

Music

By JULIAN SEAMAN

BOSTON SYMPHONY Orchestra, Dr. Serge Koussevitzky conducting; Harvard Glee Club and Mr. Rulon Y. Robison, tenor. Carnegie Hall, Saturday afternoon.

THE PROGRAM.

Symphony in G (No. 94, "The Surprise") .... Haydn
"A Faust Symphony in Three Character Pictures" .... Liszt

Dr. Koussevitzky performed another act of devotion to the cause of neglected music on Saturday, by reviving Liszt's somewhat theatrical setting of the Goethe legend. The full title specifies "after Goethe," which has left the composer no end of liberty.

Franz begins his wayward way by regarding the sonata form, which alone gives the slightest excuse for using the word "symphony" at all, from afar. It is a vague designation, at best, for Liszt's score has but a faint resemblance to the classic structure.

This is meandering, attenuated music, strangely empty and tiresome at times. Yet there are many pages fraught with a noble dignity. Mr. Koussevitzky gave it a devoted reading, and the chorus, in the final movement, "Alles Vergaengliche," sang exquisitely; though Mr. Robison's voice stretched perilously at one point.

The same organization presented this work in Carnegie Hall five years ago.

* * *

That being that, so to speak, the Harvard boys got into their tail coats and went down to the Town Hall in the evening for their annual choral concert with the girls of Radcliffe College. And it seemed to me that the boys had by far the better of it. For the species of tone evoked by the Radcliffe Choral Society was not enticing, although Mr. G. Wallace Woodworth, who conducted this joint effort, did his considerable best to preserve the amenities. The program was most interesting—motets, psalms, songs from the 15th to the early 20th Century, including the choruses from Offenbach's sparkling operetta, "La Belle Helene."

The world premiere of an opera by Aaron Copland, "The Second Hurricane," will take place on Wednesday evening, April 21, at The Playhouse, 466 Grand St., under the auspices of the Music School of the Henry Street Settlement. There will be two other performances, on Friday evening, April 23, and Saturday afternoon, April 24. The proceeds will go to a special fund for the production of original stage works by composers in America. Tickets are now on sale at the home of Mrs. William Lescaze, 211 E. 48th St.

Times Mar 31/37

RUTGERS HONORS KOUSSEVITZKY

NEW BRUNSWICK, N. J., March 30 (AP)—Rutgers University conferred the honorary degree of doctor of music tonight on Dr. Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

At the ceremony which followed a concert by the orchestra in the Rutgers gymnasium, Dr. Robert C. Clothier, university president, said to the conductor:

"We are doubly happy to have you with us this evening, not merely that we might enjoy the artistry of your orchestra under the inspiration of your genius—but that we have welcomed into the fellowship of the university one who has been a lifelong resident in the realm of music and who has contributed in great measure to our cultural and aesthetic inheritance."

The concert was the third in as many years that the Boston Symphony has presented on the program of the Rutgers University winter concert series.

29

Hartford Courant

Rapt Crowd Hears Boston Symphony

Nov. 18 /36

Koussevitzky and His Players Wring 'Bravos' From Audience With Brilliant Performance

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was presented in the second concert of the Bushnell series at the Memorial auditorium, Tuesday night. The program:

Symphony in B flat (Ninth London) Haydn
Divertimento, "Baiser de la Fee" Stravinsky
Symphony No. 5 in C Minor Beethoven

About a year ago there was in Hartford a sort of sotto voce cry faintly to be heard throughout the musical quarters of the city, calling for four appearances of the Boston Symphony Orchestra during our customary season of six concerts. Had the members of last night's audience been polled just at the end of the performance, the four-times-Boston movers would doubtless have found a constituency numerous enough to swing the deal. In this reviewer's four years of local concert going, it was the first time that "Bravos" were heard at the close of any musical event. Granted that they were rather timid Bravos, but nevertheless there they were—the bravest applause yet to be heard here.

Since Mr. Toscanini left the New York, writers and commentators upon music around the country have suddenly focused their attention and adulation on the Boston and Dr. Koussevitzky. They have called it the greatest extant musical body, pointed the explanatory finger at the fact that no other orchestra has worked so long with one conductor, and generally pressed wreaths upon the brows of Dr. Koussevitzky and his men, one and all. Strange discovery— when so many of us could have told them that long, long ago. Maeterlinck has a little story for these discoverers, called "The Bluebird."

Virtuosity Stands Out.

Last night's performance was one of the really superb events in the city's musical annals, a brilliant piece of program-making spectacularly set out. Hundreds of reviews have expounded the peculiar and special qualities of the Boston and its Imperator, and I refer you to the compendium they would make, for detailed analyses. But if they were all sifted, their common adulation would be summed up in the term "virtuosity," virtuosity of individual players, of choirs, of the whole orchestra, and most of all, a kind of reading that ever calls out of any score, its most brilliant, most faceted, flashing sides. In fact, so gleamingly exploited is each phrase as it comes along, that it seems a fragment of music existing all alone in the world, isolated in a sort of momentary glory, and then paradoxically absorbed into the crystalline whole.

As an expression of dignity, simplicity, poise and spirit, last night's performance and embodiment of the Ninth London was an apotheosis of the symphonic Haydn. It had all the open frankness, the directness of this often trivialized composer, whose writing if not utterly deep, seizes you with its inescapable sincerity and realism.

As Flowing As Sea.

In performance, the Symphony was flecked with as many changing lights, as many changing tones and flowing rhythms as the surface of a sea. It had a continual swell and cadence, and a fine-figured spray, continually passing through and above it. Out of the adagio, Dr. Koussevitzky made a sad little bourgeois German song, but after all such was its composer, and I daresay tears came readily to Papa Haydn's eyes on occasion in the good old German fashion. In the subsequent movement there was the most marvelous trilling between strings and woodwinds, one of the glories of performance of the whole evening. It was all beautiful, clear, clean, spontaneous Haydn throughout.

"Igor, you are only a villain," Debussy once said to Stravinsky. Before the "Baiser de la Fee" began, someone nearby said, "I suppose this is going to be terribly noisy." Igor, my villain, how you fooled that person. Your fay certainly gave a kiss like that from a child who had just been licking a chocolate peppermint. "Baiser" is one great big birthcake. "Greetings from Igor to the New Romantics" iced pinkly out on top, a miracle of instrumentation, a melodic dessert, a cloying delight, and as magnificently performed last night as—well, as the Boston can perfect all modern scores. Almost too good to be true.

Last night's Fifth Beethoven was huge performance, in which Dr. Koussevitzky made this C Minor Symphony seem the true candidate for the otherwise bestowed title of "Eroica." It was of imperial dimension in tone, in brilliance, in stature, and time and again it rose and shook a mailed fist in the audience's face, much as Beethoven or Napoleon might have. I doubt if it was an intensively introspect presentation, but it had certainly a regal musicality about it, and lightning flashed over its highly chased bronze surface. In fact the modelling of the score, dynamically and rhythmically, was of extraordinary variety and vitality, and, shone with an amazing technical splendor. The second movement was the most memorable of the four, for power and a kind of rugged poignance, though personally I shall long remember the overwhelming beauty with which the first theme of the third section rose up out of faintly humming strings at its final appearance just before the "bridge."

T. H. P.

Franck, Rimsky In Eloquent Vein

Apr 7

It is a never-ending source of wonder to observe the intensity and apparent freshness with which Serge Koussevitzky approaches the most hackneyed item of the symphonic repertory. He is of that rare genus of story-tellers for whom the telling of an oft-repeated tale never seems to lose gusto. This was evident during the course of yesterday's matinee concert, the fifth in the Tuesday series, by the Boston Symphony Orchestra, when the program consisted of two such standard works as Franck's Symphony and Rimsky-Korsakov's "Scheherazade."

"Standard" puts the case mildly, since for anyone within earshot of a radio loudspeaker both works are much overplayed. They are not strangers, either, to the Boston Symphony repertory, where both appeared earlier in the season. The reason for their re-appearance on yesterday's program was that the Tuesday series of programs is being devoted this year to symphonic masterpieces of the nineteenth century. But Dr. Koussevitzky conducted the performances yesterday as if both numbers were new discoveries and he the discoverer.

The quality of the orchestral playing was especially remarkable since it is likely that scant attention had been given yesterday's program in this week's rehearsals. Under such circumstances the talents of both orchestra and conductor may in some respects be best judged. The present listener, who utilized the occasion for the perusal of thrice-familiar scores, was astonished not only by the superbly beautiful quality of tone heard in the performance of the Franck Symphony and the wonderfully precise ensemble and admirable balancing of parts, but even more by the almost literal fidelity to the printed indications of the score. There was no reasonable basis for anyone to complain that Dr. Koussevitzky, and the orchestra with him, did not carry out Franck's intentions to the letter. Whether he realized the Franckian spirit is naturally a matter of opinion. It is the judgment of at least one listener in this regard that the performance was eloquent.

Nor did the presentation of the "Scheherazade" fall far behind. An occasional uncertainty of attack or sluggishness of release—unnoticeable in the case of a lesser orchestra than the Boston Symphony—may have been detected in the first two movements. Otherwise the performance was as brilliant as the instrumentation of Rimsky-Korsakov. The last movement was reproduced by conductor and players with a veritably frenetic vitality.

M. S.

Globe Apr. 10/37

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Serge Koussevitzky turned to the music of Johannes Brahms for the Boston Symphony concerts of yesterday afternoon and this evening. He chose three compositions which may reasonably be specified as of the serene and amiable side of Brahms: the "Academic Festival" Overture, the B-flat Piano Concerto, and the Second Symphony. The soloist in the concerto was that gifted and admired English musician, Myra Hess.

If ever a creative musician could boast of consistent and unmistakable style he was Brahms. So consistent and so unmistakable are all his works, orchestrally speaking for the present purpose, that the element of contrast must rigidly be preserved lest an entire Brahms' program pass beyond satisfaction to surfeit. That of this week falls a little short of desirable variety, though Brahms is always good to hear. The "Tragic" Overture or the C minor Symphony might better have been substituted for either the "Academic Festival" or the radiant D major Symphony.

One who remembered Miss Hess' vital playing of Brahms' D minor Piano Concerto with this orchestra a few seasons ago was slightly disappointed at the persistent heaviness which characterized most of her performance—with the exception of the slow movement—yesterday. As some in the audience observed, the piano music of Brahms may be unsuited to feminine musicians and reserved for the exclusive pleasure of males. But that is distinctly an unreliable rule, witness the perfection which Miss Hess has brought in her Jordan Hall recitals to the smaller piano pieces of Brahms.

The orchestra was also inclined to this same heaviness, most conspicuous in the first movement, but which as well detracted from the rippling Hungarian zest of the finale. The slow movement, on the other hand, was beautifully sensitice, impeccably phrased, a musicianly collaboration of soloist, orchestra and conductor. The cello solo revealed Mr Bedetti at his best. Overture and symphony lacked nothing of finesse or spirit.

Next week Dr Koussevitzky will revive the Eighth Symphony of Bruckner, last heard here in 1932. The program includes a Suite of Corelli; the orchestral prelude, "Deep Forest," by the Boston composer, Mabel Daniels, and the most cherished of all Strauss waltzes, "By the Beautiful Blue Danube."

C. W. D.

Boston Symphony Orchestra

The twenty-first pair of Friday-Saturday concerts by the Boston Symphony Orchestra celebrates the works of Brahms. Between the "Academic Festival" Overture and the Symphony No. 2 in D major was set the Pianoforte Concerto No. 2 in B flat major, with Myra Hess as soloist. Dr. Koussevitzky conducted.

It is probable that almost any American university might consider itself honored upon receiving a gift such as the "Academic Festival" Overture. Surely the master of symphonic form conferred upon the University of Breslau a greater honor than the Doctorate in Philosophy which the university conferred upon the composer and which occasioned the writing of this entertaining orchestral piece founded on student airs. As performed yesterday, the unacademic import of the piece was considerably in evidence and served to emphasize the Brahmsian qualities in informal array.

The concerto was a point of interest in more ways than one. In the first place, Miss Hess had the score before her—a procedure which naturally caused some speculation; yet it was noticeable that she virtually ignored the printed page during the performance. And possibly there were extenuating circumstances surrounding the preparation for this performance. Yet even the score upon the pianoforte could hardly obscure the musicianship of the pianist, whose performance occasioned unusually fervent applause. Had Miss Hess played nothing but the Andante movement of the concerto, the enthusiasm of the audience would have been justified.

Although the concerto was a highlight on the program, the performance of the symphony was a genuine triumph for Dr. Koussevitzky and his men. Climaxes were well prepared and were accomplished without the preliminary over-play which occasionally leads Dr. Koussevitzky into channels of emotionalism out of proportion to the significance of the musical text. It was a superb performance, well meriting the unmistakable evidence of enjoyment given by the audience, which stood and applauded with the liveliest enthusiasm.

G. M. S.

SYMPHONY SOLOIST IS MYRA HESS

Second Concerto Is Played in All Brahm's Offering

Ap 10 P.

BY WARREN STOREY SMITH

A symphonic afternoon of Brahms and a long evening of Wagner's "Goetterdaemmerung" is something to strike terror to the heart of even the most eager and serious music-lover. But whoever occupied the places at Symphony Hall yesterday afternoon, they were nearly all filled.

UNITY OF SELECTIONS

The particular lodestone yesterday at Symphony Hall was Myra Hess, who was heard in her first performance here of Brahms' Second Piano Concerto. If unity is to be preferred to strong contrast, then Dr. Koussevitzky chose the wisest course in prefacing the Concerto with the Academic Festival Overture and following it with the Second Symphony. The pieces thus placed together were written between Brahms' 45th and 49th years, and except for the agitated second movement of the Concerto, which alone departs from the major mode, they represent him in his mellow middle age.

With the exception noted, they are as free of youthful storm and stress as they are of the pessimism which may come in later years, and which in fact occasionally crept into Brahms' final music.

Koussevitzky's Brahms

With the excuse that he had "Goetterdaemmerung" before him, this reviewer might as well be candid and admit that he heard neither oveture nor symphony, but he is almost as certain of the excellence of both performances, of their faithfulness to the composer's intentions, as though he had been present in the flesh. The tendency which Dr. Kouusevitzky displayed in his earliest years here to put into the music of Brahms perhaps a shade too much of energy and excitement, long ago disappeared.

Today his performances of that composer's music are a model of all that they should be.

Yesterday's was not the first performance of this Concerto by a woman pianist which the Symphony Concerts have known. But it was only the third, and the performances themselves have been many. Brahms, at least in his larger works, is essentially a manly composer. Miss Hess, on the other hand, is rapidly ceasing to be a typically feminine pianist. The listening ear could detect little in her playing of the concerto, which was out of keeping with its mood.

Lack of Contrast

But the fault of this over-long work is that all four movements, or rather the first, third and fourth, are insufficiently contrasted; and Miss Hess might have made the opening Allegro a trifle more decisive and the final Allegretto a little livelier than she did. Oddly enough for her, she played the Concerto with her music before her, a thing which so rarely happens at a Symphony Concert as to be worthy of comment.

The audience received her with the enthusiasm which is to be expected in a town wherein Miss Hess has long been a reigning favorite.

Providence Journal

Soloist

Louis Speyer, English horn soloist, will appear with the Boston Symphony Orchestra in Providence next Tuesday night.

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

H. Apr 10

The 21st regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Myra Hess, pianist, was the soloist. The program was as follows:

Brahms
"Academic Festival" Overture Op. 80
Brahms
Piano Concerto No. 2 in B flat major Op. 83
Brahms
Symphony No. 2 in D major Op. 73

Did Dr. Koussevitzky plan an all-Brahms program for this concert in opera week on purpose and perhaps with his tongue in his cheek? Brahms of all composers is the least operatic, the furthest removed from the footlights. If he really did so with all this in mind, he is a remarkably shrewd and penetrating observer. Nothing could be better calculated to sweep the cobwebs from a brain crammed with too many thoughts about opera and too concentrated a dose of that peculiar art. At any rate Symphony Hall was completely filled; and those who have been attending steadily the events a few blocks westward must have come away yesterday marvellously refreshed.

There is another odd thing about an all-Brahms program in this particular week: it revives haphazardly the old rivalry between Wagner and Brahms. It would be agreeable to summon from wherever they are the early embittered camp-followers of those two composers and call to their attention that 54 years after the death of one and 40 after the other the works of both are adored by the public. It would then be pleasant to point out that there still exists a little of the old hostility on one side or the other!

Brahms's Second Piano Concerto is considered by Sir Donald Tovey to be the largest in the true classical form established by Mozart. It has, of course, an extra movement, the second, which is a kind of ferocious scherzo; but the remarkably contrived opening tutti is there—even if concealed. Sir Donald prefers to call this introduction by another name, but the point is that Brahms was the last composer to retain the form.

The Concerto is a magnificent work, composed with a wealth of imagination and an intellectual power typical of Brahms at his best. The lovely adagio was beautifully played by Miss Hess. No false slip, no uneven touch or rough tone disturbed its serenity. Here was playing of the most poetic description. In the last movement, too, Miss Hess gave a performance that was strong rhythmically and nimble in spirit. In the first two movements, less happily, there was a feeling of strain. There were moments when the music sounded impetuous when it should have been impulsive. No doubt the vigor of Dr. Koussevitzky's conception of this work forced Miss Hess in the two first movements to the point where her playing no longer could sound effortless. Fortunately the last half of the concerto was superbly interpreted by both soloist and orchestra. There was prolonged applause.

It might have been well, in view of the death of the well-loved and respected Boston composer, Arthur Foote, to have substituted Brahms's "Tragic" overture in place of the breezy "Academic Festival." On the other hand Dr. Koussevitzky doubtless thought that a performance without rehearsal would not be much of an honor to the memory of a composer. The Second Symphony was played yesterday by the orchestra in fine form and with a brilliant sweep and vitality.

The concerto will be repeated tonight. Next week the program, which has been slightly changed, will offer Bruckner's 8th Symphony; a Suite by Corelli; "Deep Forest" by the local composer Mabel Daniels; and Strauss's (Johann, for once) "Blue Danube" waltzes.

8:00 P. M.

SYMPHONY HALL—A repetition of Friday's symphony concert by the Boston Symphony Orchestra, Dr. Koussevitzky, conducting. The program will be all-Brahms. Myra Hess will be the soloist in the second piano concerto in B flat major. The program will open with the Academic Festival Overture and close with the Second Symphony in D major; 8:15 P. M.

30

Myra Hess and a Program of Brahms Music

Trans. Apr. 10/37

An Anniversary Is Recalled by Koussevitzky and Boston Orchestra

An all-one-composer-program at a concert usually stimulates questions. For the all-Brahms program played by the Boston Symphony Orchestra under Serge Koussevitzky yesterday afternoon and to be repeated tonight there is presumably the simple explanation that Johannes died in Vienna forty years ago, on April 3, 1897, and that, the orchestra having been out of town last week, the present pair of concerts came nearest to the anniversary date.

It was undoubtedly fitting that a jubilant note be given the proceedings since it is the music of jubiliation that Brahms wrote which most universally stimulates contemporary listeners and which most warmly enkindles the imaginative and interpretative talents of Dr. Koussevitzky. Thus it was fortunate that without exception the three works on yesterday's program sounded this note of jubiliation more consistently than any other—the "Academic Festival" Overture, the Second Piano Concerto in B-flat and the D major Symphony.

The exultant flourish of brass at the end of the Symphony, now a familiar phenomenon in Bostonians' ears according to the Koussevitzky version, sent the audience home yesterday in the requisite and expected mood, after a concert in which listening had been made easy because no problems were offered that were not solved long ago. There was nothing more startlingly new in yesterday's performance of the Symphony than an unusually strongly stressed tone from the tuba in the first movement. Bostonians have become conversant but not sated with Dr. Koussevitzky's reading of the Symphony, which is set forth like a prolonged hymn of joy with a brooding interlude in the second movement and restrainedly gay pause in the third.

An apt prelude to the proceedings was the "Academic" Overture in a happily fashioned presentation. The soloist for the ensuing Concerto was Myra Hess, a fact that was sufficient to inspire pleasurable anticipation among patrons of the symphony concerts, where she has appeared as a paragon of the pianistic virtues in the past.

The Brahms B-flat Concerto, though, is ordinarily regarded a weightier task for the pianist than Mozart or Schumann or Beethoven Fourth, or even the earlier Brahms in D minor. But by adding it to her repertory at this time Miss Hess is following a logical development of her talent from a subtle, lovely and even imaginative but essentially miniature pianism to the profound and heroic artistry of the pianistic giants.

By its length and sustained power and by the nature of its pianistic style the B-flat Concerto makes enormous demands on the sheer physical endurance of the performer. In this regard Miss Hess did not fall short yesterday, matching the orchestral outbursts chord for chord and sonority for sonority. Perhaps, however, the expenditure of physical energy made parallel concentration on other primarily musical problems impossible at times, though one hesitates to make an affirmation on the point in the light of the long-established observation that the pianism of Miss Hess has been inseparable from her musicality.

For one reason or another, at any rate, she was occasionally ill at ease. The open score on the music-rack before her, furthermore, did not insure as impeccably neat execution as is her wont, nor did it prevent a moment of slight confusion between her and the conductor in the last movement.

All of which is meant not to detract from the appeal of a rarely gifted artist, but merely to suggest that her performance of the Brahms Second Concerto wants seasoning before it will have the inevitability of, say, her presentation of the Schumann Concerto. As it was we were moved yesterday especially by the poetic beauty of the pianist's phrases in the slow movement, the 'cello solo of which was played with unusual warmth and sensitiveness by Mr. Bedetti.

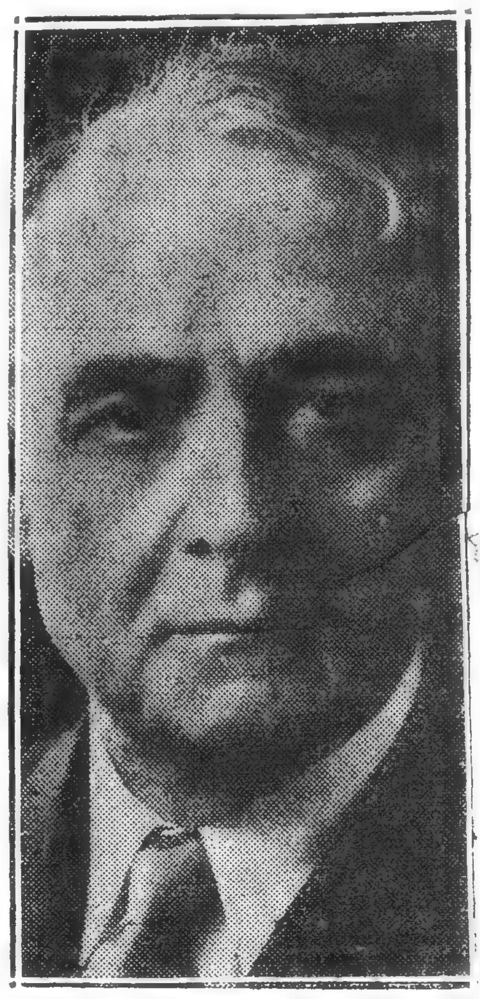
The Concerto appeals as much to Dr. Koussevitzky as it does to pianists. And so we heard yesterday the brilliant, symphonic version of the work that it asks. Miss Hess was quick to make acknowledgment to conductor and musicians as the stormy applause broke out immediately after the end of the performance.

WORCESTER, MASS.
TELEGRAM

APR 4 - 1937

Boston Symphony to Play At Auditorium on 14th

Koussevitzky Will Bring Noted Musicians Here



SERGE KOUSSEVITZKY

The Boston Symphony Orchestra, with Serge Koussevitzky, conductor, will make what has come to be viewed as its annual visit to Worcester for the Worcester Civic Music Association's concert at the Auditorium, Wednesday night, April 14, at 8.15 o'clock. This will be the fifth year that the orchestra has been included in the civic music course.

The concert will be open only to members of the association and no tickets will be sold.

More than a half century old, the orchestra holds a unique place in the musical life and history of America. It was founded in 1881 by the late Maj. Henry L. Higginson, whose dream and aspiration was an orchestra of European standard in this country.

He engaged the finest musicians, brought to this country the greatest conductors and set a precedent by demanding the musicians devote their entire talent to the orchestra.

As a result, during the years intervening the orchestra has built up literally a tradition of perfection—a tradition which was freshened and given new distinction when Dr. Koussevitzky assumed command in 1924.

In Worcester the orchestra will depart from some traditions of program building by devoting the entire evening to two major works.

The first is the great Cesar Franck Symphony in D Minor, one of the greatest musical compositions of the ages, according to musicologists.

Its movements are marked "Lento—allegro non troppo," "allegretto" and "allegro non troppo."

Contrasting with this great symphony will be the ever-loved Symphonic Suite, "Scheherazade," by Romsky-Korsakov. The composer planned this work on the "Thousand Nights and a Night" stories and the suite includes "The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," and finally, "Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior."

GRAND RAPIDS, MICH.
HERALD

APR [illegible] 1937

Boston Symphony Will Play a Waltz

BOSTON, April 10 (US)—Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra surprised the music world Saturday by announcing he will call on his musicians for a waltz.

The waltz will be the "Blue Danube," by Johann Strauss, Jr., and will be played at next week's Friday and Saturday "Serious" concerts. The rendition will mark the first time in the orchestra's 56 years history that a popular aria has been played.

Dr. Koussevitsky said:

"I admit it has common, popular qualities. But Blue Danube also possesses uncommon, exceptional instrumentation and artistry. The public love it. that is a compliment to the public as well as to the music. We shall break with custom and try to compliment this superb, artistic waltz."

BUFFALO, N. Y.
TIMES

APR 4 - 1937

John Priebe, well known Buffalo tenor, who sang in the performance of Bach's "St. Matthew Passion" in Boston last week, with the Boston Symphony Orchestra under Dr. Koussevitzky, received some very eulogistic press notices for his work.

The Boston Herald stated that the performance surpassed that of last year and commented: "The chief reason for this was that the important role of the Evangelist was taken by a new and exceedingly able singer, Mr. John Priebe. He sang the difficult recitatives with unfailing assurance, a clear diction and a sympathetic understanding. Thus the narrative was much more vital than was the case last year."

The Boston Globe wrote: "Of the singers new to Boston, Mr. Priebe excelled. Though a young artist, his voice is strong and resonant; he sang not only with style but with depth of feeling, and his enunciation of the English text was perfectly clear. Moreover, the recitative of the Evangelist was treated with uncommon regard for accuracy of notes and their time values."

LAWRENCE, MASS.
EAGLE

APR 10 1937

SYMPHONY TO PLAY "THE BLUE DANUBE"

Will Appear For First Time in 56 Years on Boston Program

BOSTON, April 9 (AP)—The Boston Symphony orchestra, for the first time in its 56 years of existence, today included Johann Strauss' beautiful waltz, the Blue Danube, on its regular symphony program for next weekend.

The program marks the 70th anniversary of Strauss' composition.

Serge Koussevitzky, the conductor, forestalled any intimation that inclusion of the lilting waltz, seldom played on a symphony program, meant the orchestra would include so-called "popular" music on its programs in the future.

"Unfortunately," he said in a footnote, "the Blue Danube has been made so common by innumerable, perhaps careless, performances that its uncommon qualities are often lost sight of. The artistic achievement of Strauss in the Blue Danube is great enough to deserve the most careful study and exceptional performance with the best of orchestral facilities."

Myra Hess As Soloist

Adv. - April 11/37

By Ruth Marsters

Music Editor

MYRA HESS' periodic appearances as guest soloist with the Boston Symphony Orchestra are always singularly happy occasions.

The very marked sympathy which exists between the distinguished British pianist and Dr. Koussevitzky and the orchestra has resulted in memorable artistic achievement in many past performances.

It was accordingly a devoted public which awarded its utmost enthusiasm to the performance of the Brahms Second Piano Concerto at the concerts of Friday afternoon and Saturday evening.

On Friday afternoon the performance itself, however, was not of unmitigated success, and while this may be ascribed largely to circumstances which because of their very nature are impossible to regulate, it is also true that this particular Concerto is not one in which Myra Hess is most at home.

* * *

IN immensity of proportion exceeding all other classic literature in this form, the B flat major Concerto places correspondingly excessive demands upon the soloist. And while Myra Hess' intellectual grasp of the whole is sure, her performance lacked the abundant vitality required by this music.

The result was that the stormy first movement, as well as the great scherzo which Brahms interposed as the second were slightly forced. The performance of the Allegro Appasionata especially, while solid enough, lacked emotional intensity and boldness of sweep.

The Andante fared somewhat better. Here for the first time the mood of the music was definitely captured.

The last, Allegro con spirito, with its bubbling gayety and grace sounded only a little less well than it would have had Myra Hess been entirely at ease in it.

However, Miss Hess seldom disappoints her audiences, and it is finally this that is important rather than the single occasion which failed to find her at her best.

* * *

THE BRAHMS "Academic Festival" Overture, Op. 80 with which Dr. Koussevitzky opened the program was splendidly performed.

Written in acknowledgement of the degree of Doctor of Philosphy conferred upon him by the University of Breslau, it is a seriously constructed work, despite the fact that it is based on student songs.

It is hearty music but likewise contains a meditative quality, that lifts it out of the sphere of potpourri.

The Brahms Second Symphony in D major, with which Dr. Koussevitzky concluded the program, was superbly performed. The orchestra was, as a matter of fact, in top form throughout the afternoon. Dr. Koussevitzky was completely absorbed in the latter work and it was as though one realized for the first time the poetry of expression, the serenity, and joy, of which it is possessed.

* * *

TOMORROW evening Dr. Koussevitzky will conduct the orchestra in the last concert of the Monday evening series in Symphony Hall. The Beethoven Second Symphony in D major, and Tchaikowsky's Fourth Symphony in F minor will be heard at this time.

The program for the next regular pair of concerts, on Friday afternoon and Saturday evening, has been revised.

It will open with Bruckner's Eighth Symphony in C minor, and will include Ettore Pinelli's arrangement for String Orchestra of a Corelli Suite.

NEW YORK, N. Y.
WORLD-TELEGRAM

APR 10 1937

ARTHUR WILLIAM FOOTE.

By the Associated Press.

BOSTON, April 10.—Arthur William Foote, 84, of Newton, widely-known composer and organist, died in Massachusetts General Hospital yesterday.

Among his best-known works are "The Night Has a Thousand Eyes" and "Four Character Pieces After Omar Khayyam," first performed by the Boston Symphony Orchestra in 1912.

MUSIC

Globe Apr. 13/37

SYMPHONY HALL

Boston Symphony Orchestra

The Monday series of Boston Symphony concerts was ended last night with a program that consisted of two symphonies, the second of Beethoven, and the fourth by Tchaikovsky. The hall was virtually filled, and enthusiasm was the order of the evening. Seasonal leave-taking of Dr Koussevitzky and the orchestra is, at each series of concerts, something of a rite. Therefore, the applause which greeted the end of Tchaikovsky's music was more frenetic than usual, and it included stamping and cheers.

In prospect this program was conventional enough to the point of slight dullness, though it was bound to provide a dramatic conclusion. Yet in actual performance, last night proved one of the most exciting concerts Dr Koussevitzky has ever conducted here. With Tchaikovsky, in particular, he dealt with more than customary warmth. The result was a startlingly brilliant performance, with the finale taken at a furious pace, but not to the sacrifice of clarity and proportion, save a little over-stressing of the inner brass voices.

Beethoven's remarkable Second Symphony — remarkable because, though but his second, it is distinctly prophetic of more individual works to follow—was revived at the Friday and Saturday concerts this season, after a considerable silence at Symphony Hall. The reading last night seemed to be even more balanced and precise than those of a few weeks ago, the tempi impeccable, and the spirit absolutely that which should characterize "early Beethoven."

C. W. D.

In the World of Music

Trans. April 13/37

Koussevitzky Plays Russian, German Symphonies

By Redfern Mason

For the Monday evening concert of the Symphony Serge Koussevitzky invited the audience to make a comparison between Beethoven and Tchaikowsky. The works he chose for the purpose were Beethoven's Second Symphony and Tschaikowsky's Fourth, neither of them the work of the mature master, but each of them, in a its own way, characteristic.

The audience took pleasure in the Beethoven; but they were more enthusiastic over the work of the Russian. Perhaps the audience of the Friday concerts would have judged the opposite way, for most of them have gone through their Tschakowsky enthusiasm, which is intense while it lasts, and emerged from the experience with a deeper reverence for Beethoven.

Beethoven's Second Symphony bears the mark of the prentice; but it is still the mark of Beethoven. The plan and manner of working out show the influence of Haydn and Mozart, especially in the more formal first movement. But there are moments of the real Beethoven in the Finale. You feel the composer champing his bit and getting ready for his burst for freedom in the "Eroica."

Tschakowsky, in his Fourth Symphony—"our symphony" as Madame Von Meck liked to call it, though it is doubtful whether she had any formative influence on her friend—is already the complaining, self-pitying being, eloquently weak, that he is in the "Pathetic." He knows the world is out of joint and bewails his inability to it right.

Beethoven's world is just as much in trouble as was Tschaikowsky's, but he faces it with a quiet strength and never whimpers.

The orchestra played the two works spiritedly. The brass and the reeds probably preferred the Russian score, for Tschaikowsky indulges their love for self display. But in their hearts, I think they are aware that Beethoven will continue to sound new to them when the Muscovite rings old fashioned.

Sudden enthusiasms die away; but love based on solid character is long lived.

Of course, the problem is one which each person must solve for himself, for, in matters of taste, nobody has the right to lay down the law for another. But one may say to music-lovers, as the old friar said to Romeo:

My son, love moderately;
Long love does so.

Yet, with Koussevitzy conducting, it would not seem unreasonable to confess a divided allegiance.

Her. Apr. 14/37 ML

HINDEMITH CONCERT

By ALEXANDER WILLIAMS

Paul Hindemith, the eminent German composer who is making his first visit to America, appeared yesterday evening at a private concert given in his honor at the Women's Republican Club. Mr. Hindermith played the viola in two works. He was assisted by a chamber orchestra of Boston Symphony players under Arthur Fiedler. The program was as follows:

Hindemith....Kleine Kammermusik Op. 24 No. 2
Hindemith....Sonata for viola alone Op. 25 No. 1
Haydn....Divertimento No. 3 for 8 wind instruments
Hindemith...."Der Schwanendreher," Concerto on old folk-songs for viola and chamber orchestra (1935)

Hindemith made his first concert appearance in America last week-end at the Coolidge festival in the Library of Congress in Washington, an event which this writer attended and which will be discussed at greater length in these columns next Sunday. On that occasion both the viola sonata and the "Schwanendreher" (organ-grinder) concerto were played for the first time in America, though the wind instrument "Kammermusik" was not. At any rate we can boast, if necessary, that we have experienced a good deal of Hindemith's music in the past few days, which admits of a personal test as to pleasure or pain in listening to it.

We may say, then, that our admiration for Hindemith has increased and that his work at the best is both interesting and stimulating. The last adjective is important, for in less skillful hands dissonant counterpoint can look well on paper but sound horrid to the ear. It must be admitted that Hindemith, even, is not always successful in this difficult art of making what must sound discordant actually delight an audience. In the viola sonata, for example, he does not put it across; and the work is consequently arid and tedious. As a player Mr. Hindemith is like his music; that is, downright and efficient. He has no tricks whatever of showmanship and simply gives the impression of a musician doing a businesslike job.

If the viola sonata has little to beguile the ear, though much to tax the performer, the concerto is quite a different work. Its form is clear—an opening movement of singular intensity, a slow movement chiefly for solo viola and harp and interrupted by a cheerful fugato, a gay and vigorous finale. This was played with excellent spirit and understanding between the soloist, Mr. Fiedler and the orchestra, in fact a better performance than that under Mr. Chavez in Washington.

The opening wind instrument piece was a most diverting example of chamber music, one that compared favorably with the similar divertimento of Haydn, that was offered presumably as contrast in a program honoring one composer. The concert was an unusual one in many ways and served in an intimate fashion to introduce the German composer and some of his music, that has never been heard here, to Boston. It is to be hoped that he will return next season, again in chamber music and also in larger works under the auspices of the Boston Symphony.

NEW YORK, N. Y.
EVENING POST

APR 1 0 1937

Arthur Foote

Special Dispatch to New York Post

BOSTON, April 10.—Arthur William Foote of Newton, one of America's most gifted composers, died in Massachusetts General Hospital yesterday. He was eighty-four.

His best known works included "The Night Has a Thousand Eyes" and the suite, "Four Character Pieces After Omar Khayyam," which was performed first by the Boston Symphony Orchestra in 1912.

Mr. Foote's first compositions were published in 1882. In all, his compositions numbered more than 100, including trios and quartets for chamber music; cantatas for choruses and orchestras; songs, part-songs anthems, and 'cello concertos.

The Boston Symphony Orchestra played his suite for strings in E minor at Carnegie Hall last January.

He was organist of the First Unitarian Church of Boston from 1878 until 1910, having studied the organ and piano under B. J. Lang. He studied composition with S. A. Emery in Boston, and Professor John Paine at Cambridge, Mass.

LANSING, MICH.
STATE JOURNAL

APR 1 1 1937

SYMPHONY ORCHESTRA BREAKS WITH CUSTOM

BOSTON, April 10 (US)—Dr. Serge Koussevitsky, director of the Boston symphony orchestra, surprised the music world Saturday by announcing he will call on his musicians for a waltz.

The waltz will be the "Blue Danube," by Johann Strauss, jr., and will be played at next week's Friday and Saturday "Serious" concerts. The rendition will mark the first time in the orchestra's 56-years history that a popular aria has been played.

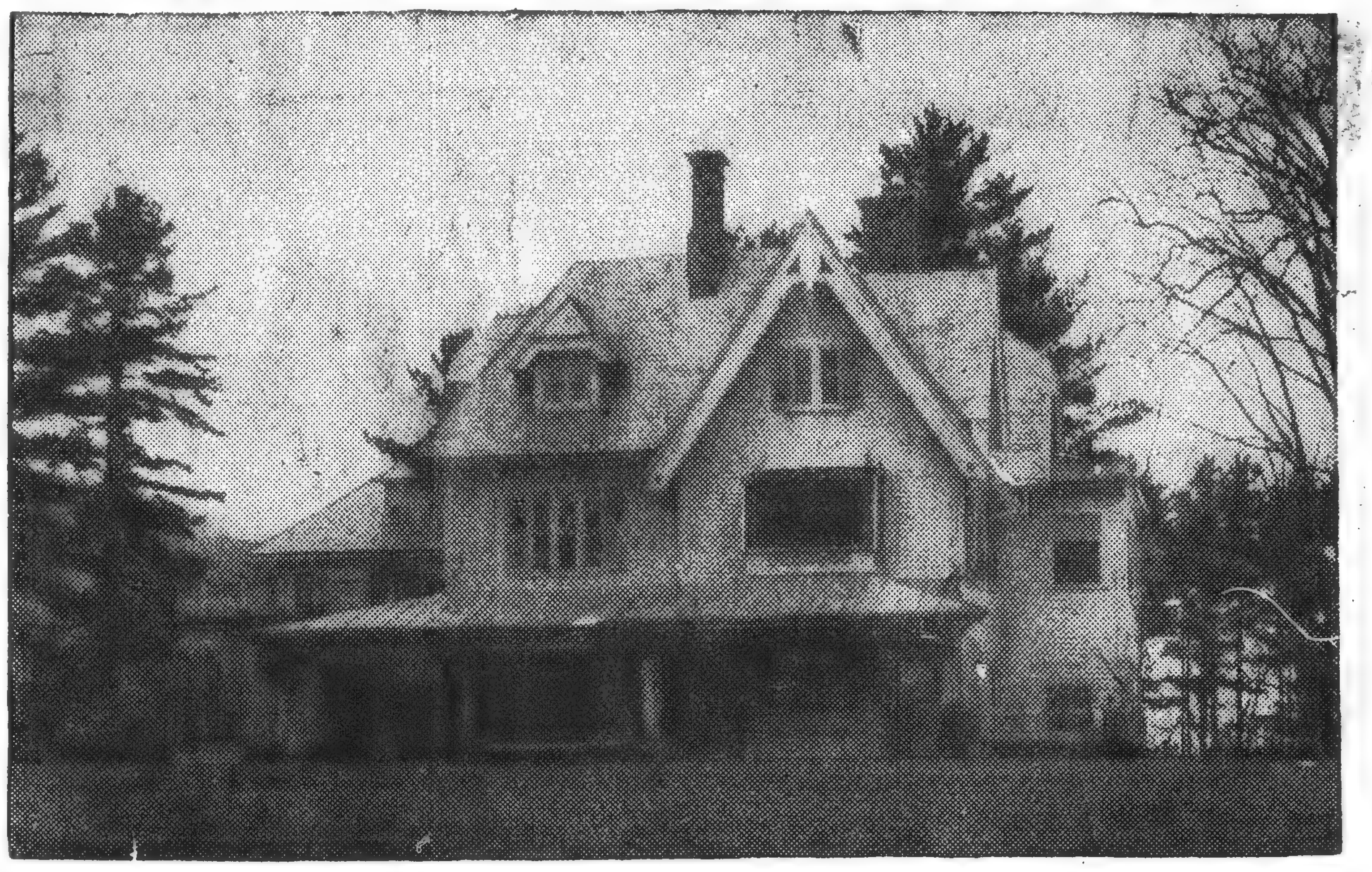
Doctor Koussevitsky said:

"I admit it has common, popular qualities. But Blue Danube also possesses uncommon, exceptional instrumentation and artistry. The public loves it. That is a compliment to the public as well as to the music. We shall break with custom and try to compliment this superb, artistic waltz."

HAVERHILL, MASS.
GAZETTE

APR 3 - 1937

NEW HOME OF SYMPHONY



On this Berkshire estate near Stockbridge, where Nathaniel Hawthorne wrote "Tanglewood Tales," the Boston Symphony orchestra will in the future conduct its summer festival. The 210-acre estate, called Tanglewood, has been accepted by trustees of the orchestra as a gift.

NEW YORK, N. Y.
HERALD-TRIBUNE

APR 1 0 1937

Arthur Foote, Composer and Organist, Dies

Received Degrees From Dartmouth and Trinity Colleges for Compositions

100 of Songs Published

'Night Has Thousand Eyes' One of Best Known Works

By The Associated Press

BOSTON, April 9 (AP).—Arthur Foote, of Newton, composer and organist, died in Massachusetts General Hospital today. He was eighty-four years old.

A native of Salem, he was graduated from Harvard College in 1874 and studied at the New England Conservatory of Music. Dartmouth and Trinity Colleges honored him with degrees for his work as a composer.

Among his best known works are "The Night Has a Thousand Eyes" and the suite, "Four Character Pieces After Omar Khyyam," first performed by the Boston Symphony Orchestra in 1912.

Was Boston Church Organist

Arthur Foote was born March 5, 1853, in Salem, Mass., the son of Caleb and Mary Wilder Foote and from 1878, four years after his graduation from Harvard College, until 1910, he was organist of the First Unitarian Church of Boston.

He studied the organ and piano playing under B. J. Lang and composition with S. A. Emery in Boston and studied under Professor John K. Paine at Cambridge, Mass. He received his Master of Arts degree at Harvard in 1875. The degree of Mus.D. was conferred upon him by Trinity College in 1919 and by Dartmouth in 1925.

Her first compositions to be published were three pieces for the cello and piano in 1882. He composed and published suites and other pieces for orchestra use; trios and quartets for chamber music; cantatas for choruses and orchestras; songs, part-songs, anthems, cello concertos. In all he published more than 100 songs. He was the author of "Modern Harmony." The Boston Symphony Orchestra played his suite for strings in E minor at Carnegie Hall last January.

From 1909 to 1912 Mr. Foote was president of the American Guild of Organists. He was a member of the National Institute of Arts and Letters and was a fellow of the American Academy of Arts and Sciences. Mr. Foote married Kate G. Knowlton, of Boston, July 7, 1880. They had a daughter.

MONDAY SYMPHONY

The sixth and concluding concert in the Monday evening series by the Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting, was presented last evening in Symphony Hall. The program was as follows:

Symphony No. 2 in D major, opus 36 Beethoven
Symphony No. 4 in F minor, opus 36 Tchaikovsky

In the final concert of this season's Monday evening series Dr. Koussevitsky presented the opus 36 of two well contrasted composers. The first half of the program was given to the serene and joyous Second Symphony of Beethoven. That it is such a work of beauty is amazing when one recalls that this symphony was written at one of the most depressed periods of Beethoven's life. The great master's deafness was coming upon him in an alarming fashion, the thought of the possibility of his becoming a deaf musician was maddening. He was entertaining the idea of suicide. And it was in the midst of this terrifying mental and physical condition that he wrote the Second Symphony. Beethoven's greatest works still were to be composed.

The opus 36 of Tchaikovsky was written at a critical time in that composer's life also. The symphony is a tremendous protesting against fate,—death, and reveals a most searching melancholy. It has tremendous emotional force.

These two works found the Boston Symphony Orchestra and Dr. Kousevitsky in excellent form. The Tchaikovsky easily can protest too much and leave the listeners quite weary, but last night's performance provided a superb conclusion to the Monday series with a most forceful and intense reading without becoming a screaming lamentation. It is indeed a delight to hear this work so painstakingly presented and with such remarkable effect. The Beethoven Second was a most happy contrast to the Tchaikovsky. A delightfully refreshing performance. Dr. Koussevitsky and the orchestra were applauded at considerable length by a most enthusiastic and large audience.

W. J. S.

NEW YORK, N. Y.
AMERICAN

APR 1 1 1937

Arthur Foote, Organist, Dies

(Reprinted from Yesterday's late Edition.)

BOSTON, April 9 (AP).—Arthur William Foote, 84, of Newton, widely known composer and organist, died in Massachusetts General Hospital today.

A native of Salem, he was graduated from Harvard University in 1874 and studied at the New England Conservatory of Music.

Dartmouth and Trinity colleges honored him with degrees for his work as a composer.

Among his best known works are "The Night Has a Thousand Eyes" and the suite, "Four Character Pieces After Omar Khayyam," first performed by the Boston Symphony Orchestra in 1912.

ALBANY, N. Y.
TIMES-UNION

APR 1 1 1937

Seats Available for Symphonic Festival

OCCASIONALLY, an idea of merit catches hold of a community, draws fire and grows to exceed the fondest hopes of those who originated it. That is what has happened to the Berkshire Symphonic Festival, whose six concerts are to be given by the Boston Symphony Orchestra, August 5, 7, and 8; August 12, 14, and 15 at lovely Tanglewood in the Berkshire Hills overlooking Stockbridge Bowl.

The success of the past season is fresh in memory. Crowds rolled in from all points of the compass. At least 25 states, Canada and Europe, were represented in the paid attendance of 15,000. Never before in America had an event of this character been able to pay its way financially. That is exactly what the Festival did in 1936. No guarantor was called upon. No individual was asked to make up a deficit.

Then spoke Dr. Koussevitzky! "Why shouldn't America have a real Festival, with delightful scenery, accommodations and community support? Why should not such a Festival be in the Berkshires, a place of tradition, a place of culture, a place of beautiful estates, and modest homes, where music of magnitude and beauty could be made a vital force to spread throughout the world?"

Sustaining memberships privileges expire April 30. The memberships are $10 each and entitle holders to the entire series of six concerts and are a considerable saving over the purchase of single seats and assure such holders of the same seats at each performance. Inquires should be made to The Berkshire Symphonic Festival, Inc., Stockbridge, Mass., or telephone Stockbridge 400.

SAN ANTONIO, TEX.
LIGHT

APR 1 1 1937

Boston Symphony to Go 'Low Brow'

BOSTON, April 10.—(US)—Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, surprised the musical world today by announcing he will call on his musicians for a waltz.

The waltz will be the "Blue Danube," by Johann Strauss Jr., and will be played at next week's Friday and Saturday "serious" concerts. The rendition will mark the first time in the orchestra's 56-years history that a popular aria has been played.

32

PROVIDENCE, R. I.
JOURNAL

APR 11 1937

Artist's Sketches Show Musicians in New Light

Friends of Boston Symphony and Brown University Art Department Jointly Sponsoring Exhibit Which "Introduces" Orchestra Members

By Myra H. Blosser

THIS month the Friends of the Boston Symphony in Providence will present the members of the orchestra to those who would like to meet them. The introduction will not be personal, but the musicians will come alive just the same.

They will be presented through charcoal sketches by the artist, Gerome Brush, in a public exhibition at Faunce House, from April 27 to May 14. The art department of Brown University co-operates with the Friends of the Orchestra in this showing, which will open with a private view and tea on Monday, April 26. Dr. and Madame Serge Koussevitsky will be guests of honor and it is hoped that perhaps some of the musicians of the orchestra may also make this extra trip from Boston following the final concert of the season, on Tuesday night, April 20.

Those who go to the Boston Symphony concerts know the musicians only from a distance and across the footlights. Or they may have met them hurrying out of the stage door of the Metropolitan Theatre, bundled in overcoats and lugging big and little instrument-cases on their way to the Boston train. They may have wondered what these music-makers do in off hours; how many children they have and what they like to talk about.

Biographies Answer Queries

These questions will all be answered in the short pithy biographies which will be attached to the sketches. The artist wrote them, and everyone agrees that he has "caught" his subjects in both mediums.

Mrs. Henry D. Sharpe is chairman of this exhibition, which the Providence Friends of the Orchestra will sponsor. She brought together the Providence "Friends" for the first time in January, inviting them to tea to meet Mr. Edward S. Taft of Boston, one of the trustees of the orchestra. Mr. Taft talked of the "Friends," a group which is one of his hobbies. The idea of the exhibition crystallized then and there, in Mrs. Sharpe's music-room.

The whole orchestra, 109 of them, including Dr. Koussevitsky, will be present in the sketches in Faunce House, just as they were caught by Mr. Brush in friendly sittings in the room in Symphony Hall that houses the interesting collection of musical instruments. He would ask the musician who was his subject at the moment, to play—they always had their instruments with them, as the sittings were before, during or after rehearsals. The ice would be broken and the musician would talk, much or little, according to his temperament. Apparently Mr. Brush has the happy faculty for winning a musician's confidence, for the biographies are as vital and interesting as are the sketches.

The Man at the Drums

At the final concert of the season, if you watch with special interest, as many do, the young man at the percussion instruments, you can look him up in Faunce House the next week. Mr. Lawrence White is "Larry" to his friends and he still thinks Salmon, Idaho, where he learned to play the piano, from his mother, the best place on earth. But says Mr. Brush, "the marimba is his pigeon and he strikes a pretty xylophone." You have probably heard him do it.

You will be surprised to meet so many American-born musicians in this international gathering. There are 21 of them; you will find a goodly number from New England. Mr. Albert Williams Snow, who is at the organ, had a melodeon in his front parlor when he was a boy in Melrose, Mass. He is a David Harum kind of Yankee, his biographer says, and "if you are from New England, you know just where you stand with him."

The Providence Friends of the Boston Symphony are arranging this exhibition because they have an interest in the orchestra personnel, some of whom they have actually met in gatherings of the Friends of the Boston Symphony in Symphony Hall, Boston, and also because they wish to create more Friends in Providence. A very pleasant thing, they think, to be a "Friend."

The "Friends" First Meeting

About three years ago a handful of men and women who had for years sat regularly in the stalls at Boston Symphony concerts—had the chance to meet informally for the first time a small group of the artists, whom they knew only from across the footlights.

A small portion of Symphony Hall was curtained off, to make a more intimate setting three quarters the size of the big auditorium, for this meeting of music makers and music listeners.

It was the first gathering of the Friends of the Boston Symphony, a group which had but lately been called into being by Mr. Taft.

They had all come without knowing what a Friend of the orchestra really meant. In fact no one but Mr. Taft knew. It was his idea. The Symphony, like small boys, needed a friend badly; partly to help it pay its way but also to give it the warm feeling of support that is a human desire, Mr. Taft said.

There were five friends from Providence at that first party, among them, Mrs. Edward L. Johnson and her daughter, Miss A. Loraine Johnson. One gentleman from Boston spoke out, to say that he had been present at the first Boston Symphony concert and had never missed one since. Whereupon Mrs. Johnson said that she had been at the first Boston Symphony concert in Providence and had never missed one here.

Dr. Koussevitsky became a delightful acquaintance to those who had known him only as conductor. He spoke in a friendly way about the orchestra members. He led a small string orchestra in a half hour concert, with the Hadyn Variations, a theme of Arensky and Mozart's "Kleine Nacht Musik" as the program. There was a tea in the foyer, at which the hand that they had watched wield the baton shook theirs cordially.

Now Numbers 1810 Members

Today there are 1810 members of this association of orchestra Friends; most of them in Boston, naturally, but 47 in Rhode Island, 142 in New York and vicinity and 30 scattered in other cities, who have heard the orchestra and wished to form a close association with its activities and help in some way. No gift is too small, the "Friends" say, and of course no gift is too big to make one a Friend.

Since the tea at Mrs. Sharpe's home new Rhode Island "Friends" have joined each week.

M. Gabriel Paitchadze lives farthest away from the orchestra. His home is in Paris and he has no opportunity to hear his Friends play. But on a visit to Boston he spent his evenings at Symphony Hall whenever there was a concert. He asked if he might become one of these "Friends."

The idea is original with the Boston Symphony. So is the idea of introducing the musicians in sketches to the audience which hears them. That idea belongs to Madame Koussevitsky who also asked Mr. Brush the artist son of a famous artist, George De Forest Brush, to carry it out.

Annual Friends' Recital

The Friends are invited to come to Boston to attend a string orchestra recital and tea every year. At the second meeting, Olin Downes, the well-known musician and critic, told how he grew up with the Boston Symphony, standing in the long queue for hours, running up the stairs to the top gallery and then relaxing in the seat that he had picked out as "the best in the house." Every year, former Governor Alvin T. Fuller of Massachusetts, one of the association, has lent some of his old masters and gorgeous tapestries on exhibition for the occasion. One year there was high excitement when another Boston friend, Mr. Edward Dane, stated quietly that he would pay the orchestra's arrears of taxes.

Rhode Island Membership

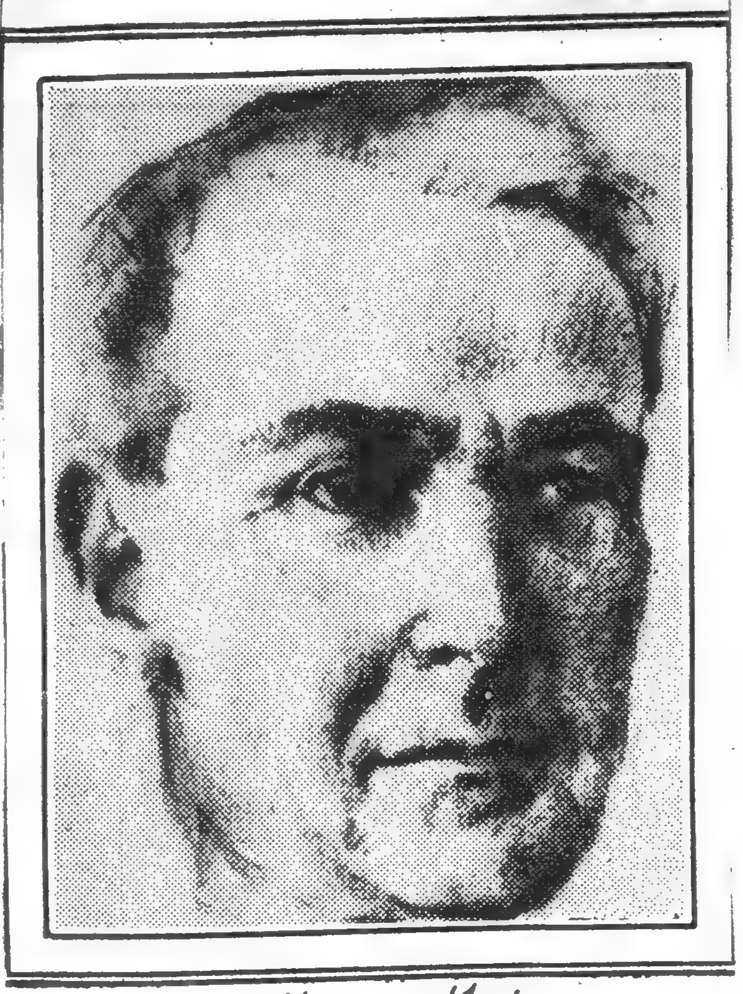
The Rhode Island friends in January included, beside Mr. and Mrs. Sharpe and Mrs. Johnson and her daughter, Mrs. Arthur M. Allen, Mr. and Mrs. Howard L. Anthony, Mrs. Daniel Beckwith, Misses Ada and Janet Blinkhorn, Mrs. John Nicholas Brown, Mr. John Hutchins Cady, Madame Avis B. Charbonnel, Mrs. Prescott O. Clarke, the Community School of Music, Mrs. Gammell Cross, Miss Emily Diman, Mrs. Seeber Edwards, Miss C. Emily Fairbanks, Mrs. J. Warner Fobes of Peace Dale, Mrs. William B. Greenough, Miss Louise Harris, Mrs. Frederic W. Howe, Mrs. S. Foster Hunt, Mrs. Arthur Ingraham of Little Compton, Mr. and Mrs. Robert E. Jacobson, Mr. Maxim Karolik of Newport, Mrs. Henry S. Lanpher, Mrs. Austin T. Levy of Harrisville, Mrs. Alfred L. Lustig, Mr. Hugh F. MacColl, Mrs. George B. H. Macomber, Little Compton; Mr. Joseph F. Malmstead, Dr. Charles A. McDonald, Mrs. Houghton P. Metcalf, Mrs. I. Harris Metcalf, Mrs. Jesse H. Metcalf, Mrs. David P. Moulton, Mrs. Elisha C. Mowry, Mr. Clarence Richards, East Providence; Miss Helen C. Robertson, Miss Ellen D. Sharpe, Mrs. M. B. Kelly Stower, Mrs. John O. Waterman, Mrs. George H. Webb, Miss Amey L. Willson, Mr. Wilson G. Wing and Mrs. Kenneth F. Wood.

Certainly those who visit the exhibition sponsored by the Rhode Island Friends of the Boston Symphony will find next year's orchestra concerts more interesting than ever before. Each virtuoso who has been "one of the melodious voices in the sea of sound" will be a person.

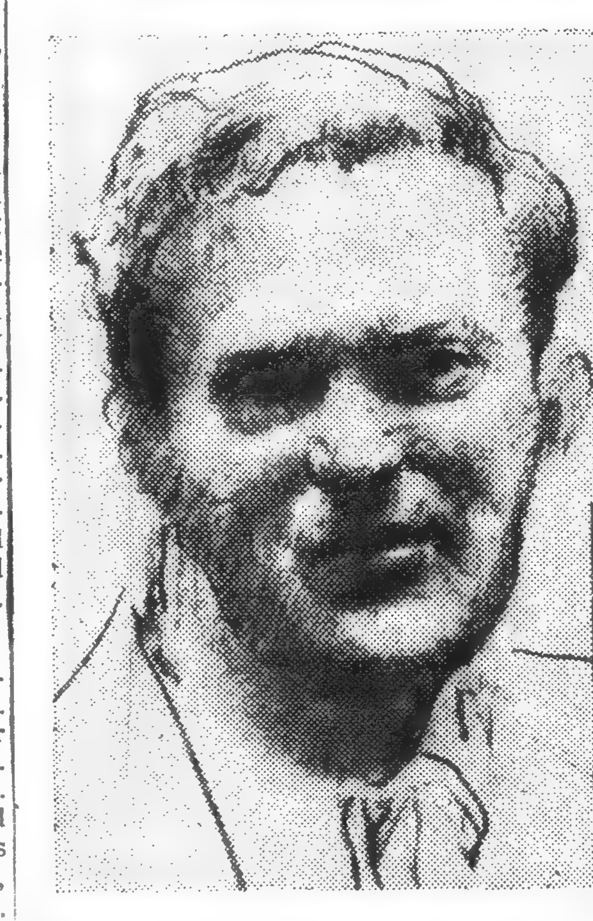
Individual Anecdotes

They will remember that Max Polster, who plays the timpani, began his musical career by rat-tat-tat-ing with a couple of sticks on a wooden fence; the funny story of how William Carl Gebhardt got his first French horn; they will recognize M. Georges Fourel in one of the bespectacled viola players and remember that he is the peripatetic philosopher of the orchestra who strolls bareheaded down the shady lane that divides Commonwealth avenue; they will smile when they remember that that other viola player with the finely chiseled scholarly head is, in Mr. Brush's opinion, a "regular guy," who pulls up trees and digs in gardens.

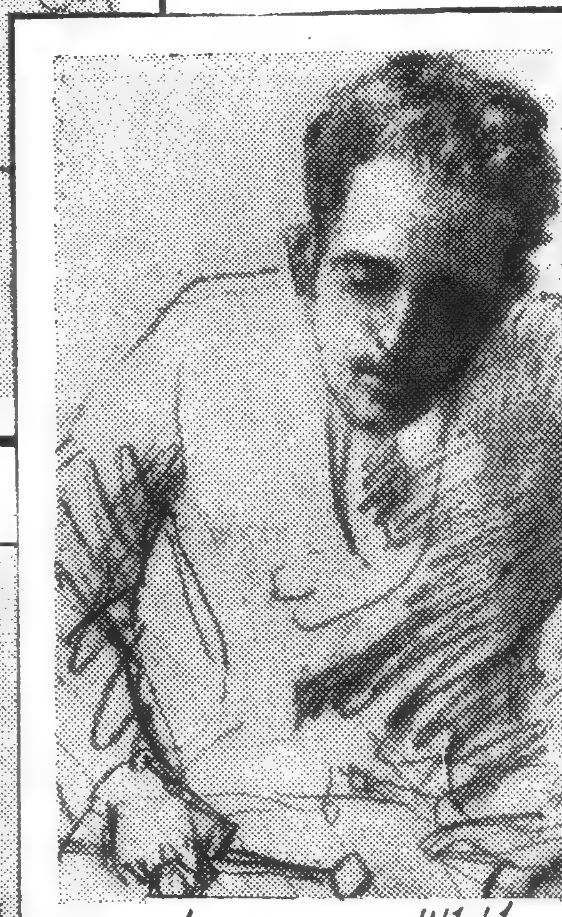
All the musicians will have lost their ambiguity. They will be men as well as musicians. And the audience will be likely to remember one of the personnel whom they have always heretofore forgotten—whom some of them never knew existed—the librarian, Leslie Judson Rogers, who toils day and night without ever making a sound. This man, with the fine brow and the straight gaze, smokes a pipe as he works with energy and skill to keep things in order. "I feel sure," says Mr. Brush engagingly, "that if he had lived a century earlier Adelaide Procter need not have waited for 'Death's bright angel' to help her find the 'Lost Chord.' Mr. Rogers would have found it for her."



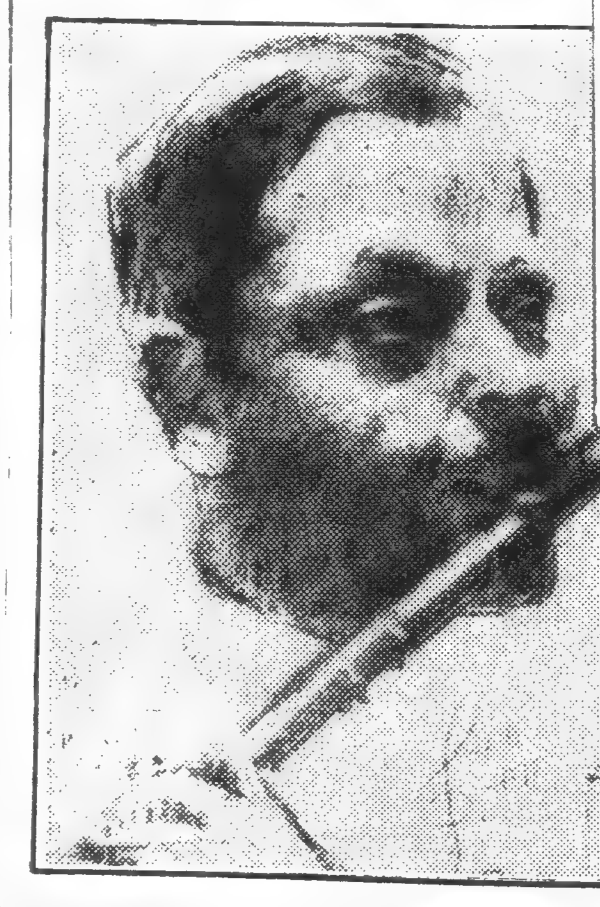
Serge Koussevitzky



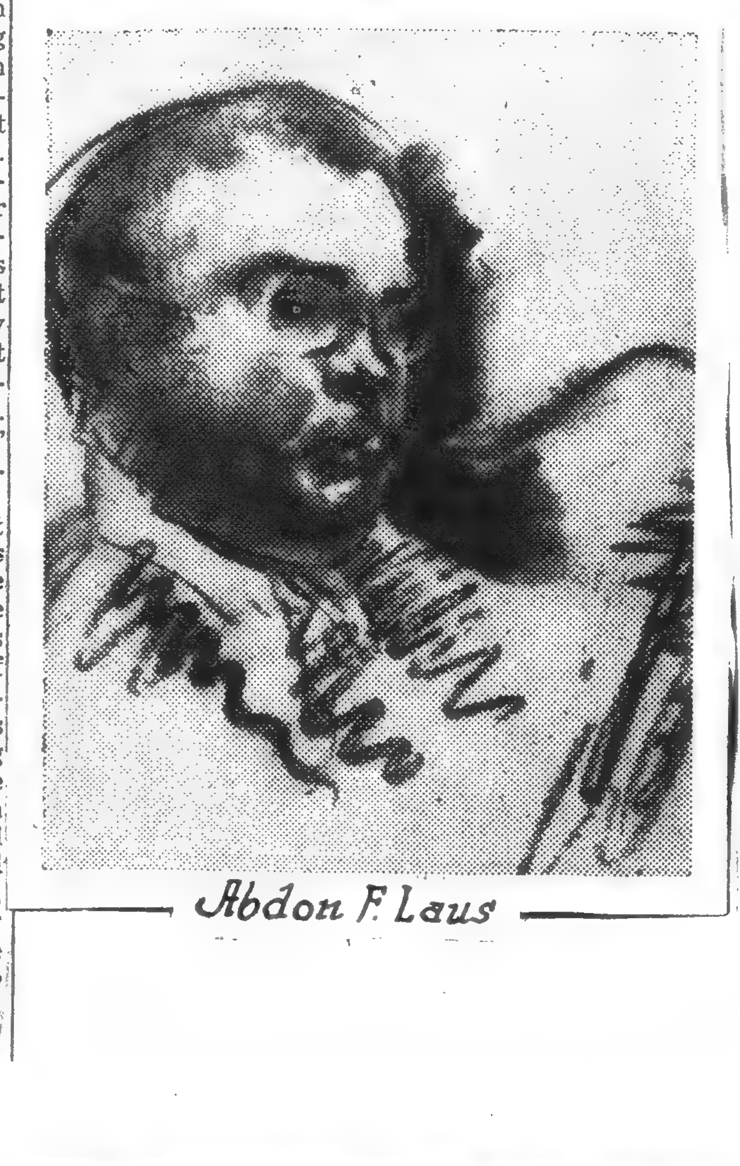
Richard Burgin



Lawrence White



Georges Laurent



Abdon F. Laus

The Friends of the Boston Symphony in Rhode Island will, in co-operation with Brown University, sponsor an exhibition of portrait sketches of the musicians of the orchestra in Faunce House from April 26 through May 14. Mrs. Henry D. Sharpe is chairman of the exhibition which was planned at a tea at her home on Prospect street on the occasion of the first meeting together of the Rhode Island "Friends." A few of the 109 charcoal drawings by Gerome Brush are reproduced here. Biographies, also by Mr. Brush, will be attached to the portraits. The personalities in a nutshell and the portraits will, it is expected, acquaint those in Providence who attend Boston Symphony concerts with the men who make the music under the inspiration of Dr. Koussevitsky's baton. Mr. Burgin is concertmaster; M. Laurent, first flute of the orchestra; M. Laus, bassoon; and Mr. Larry White, from Salmon, Idaho, "striking a pretty xylophone."

LOWELL, MASS.
COURIER-CITIZEN

APR 10 1937

THE BLUE DANUBE ON SYMPHONY PROGRAM

Strauss' Most Popular Waltz to Be Played by Boston Orchestra for First Time.

BOSTON, April 9. (AP)—The Boston Symphony Orchestra, for the first time in its 56 years of existence, today included Johann Strauss' beautiful waltz, The Blue Danube, on its regular symphony program for next week-end.

The program marks the 70th anniversary of Strauss' composition.

Serge Koussevitzky, the conductor, forestalled any intimation that inclusion of the lilting waltz, seldom played on a symphony program, meant the orchestra would include so-called "popular" music on its programs in the future.

"Unfortunately," he said in a footnote, "The Blue Danube has been made so common by innumerable, perhaps careless, performances that its uncommon qualities are often lost sight of. The artistic achievement of Strauss in The Blue Danube is great enough to deserve the most careful study and exceptional performance with the best of orchestral facilities."

33

Apr. 14/37 LOWELL COURIER-CITIZEN

MOMENTS MUSICAL

By **SIDNEY R. FLEET**

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

At the regular concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening this week Dr. Koussevitzky will include on the programs the world's most famous waltz, "The Beautiful Blue Danube" by Johann Strauss, marking the 70th anniversary of the composition. Dr. Koussevitzky is right when he says: "The artistic achievement of Strauss in the 'Blue Danube' is great enough to deserve the most careful study and exceptional performance with the best of orchestral facilities." Also on the programs will be a Suite by Corelli arranged by Ettore Pinelli for strings; the "Deep Forest," prelude by the Boston musician, Mabel Daniels; a revival of Bruckner's Eighth Symphony.

"Our Symphony."

A chance to hear Dr. Koussevitzky's interpretation of the Fourth Symphony of Tschaikowsky at the last of the season's Monday evening series of symphony concerts was the more interesting to the writer of this column because he had just read the book "Beloved Friend" by Catherine Drinker Brown and Barbara von Meck. This is the story of the strange friendship between Tschaikowsky and Madame Nadejda von Meck. For years they poured out their hearts to each other in letters. It was the widow's generosity which financed the composer's musical career. But strangely enough they never met. Nor, apparently, did they make any effort to do so. The woman's interest in the man's music was intense. Nadejda von Meck was the inspiration of the Fourth Symphony. In letter after letter it is referred to as "our symphony." By report, it was not very well presented at its first performance in Russia. After hearing the spirited performance of the score by the virtuosi of the Boston Symphony Orchestra last Monday, it is safe to say that if he could have been in the audience the composer himself would have been thrilled. The celebrated pizzicato Scherzo, of which the composer was quite proud, was a marvel as the Boston strings plucked its playful measures. The sonorities of the final movement were vibrant with colorful emotion. As I went to the check room for my coat, one young man confided to me that he would not be able to sleep a wink after hearing it. Besides the intensities of this composition the Second Symphony of Beethoven which preceded it was all serenity, although in its day the final movement was considered to be quite a wild musical orgy. Symphony hall was practically filled for the concert. And Dr. Koussevitzky was called back three or four times after its close to acknowledge the plaudits.

Arthur Foote's Death.

The exhibits in the first balcony gallery of Symphony Hall on Monday night appropriately included biographical material about the late Arthur Foote and Symphony programs on which his works had appeared. So far as was observed the Boston press showed a strange apathy at his passing. The obituary notices, even in the Boston Transcript were brief and incomplete, considering that for years he had been one of the musical celebrities in Boston, with distinguished family connections. Certainly he was to be rated as a gifted American composer of the elder generation.

Among his compositions his symphonic prologue for large orchestra, "Francesca da Rimini" is usually considered the greatest. His suite, Opus 36, and the overture "In the Mountains" were others of his works in the orchestral field which were widely performed. But he was even more generally known through his choral compositions such as "The Wreck of the Hesperus," "The Farewell of Hiawatha," and "The Skeleton in Armour," all based on poems by Longfellow.

While at Harvard, Mr. Foote was for two years the leader of the Glee Club, and he was always fond of writing for men's voices.

Few American composers have created so large an output of sacred music for mixed voices as he. And his facility in this realm was noteworthy. He was also signally successful in catching the characteristic qualities of 18th century dance music in his employment of old forms, such as the "Capriccio" in his D minor suite and the "Gavotte" in the "Serenade" for string orchestra, Opus 25.

In addition to the works mentioned, Mr. Foote's compositions included string quartets, a piano trio, a sonata for piano and violin, a piano quintet, pieces for violin and 'cello and two piano suites.

Globe Apr. 17/37

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The program for the Boston Symphony concerts this week, twice revised, contains "A Night Piece" for solo flute (beautifully played by Georges Laurent) and strings by Arthur Foote, the Boston composer who died last week. The list begins with the Eighth Symphony of Anton Bruckner, revived after a comfortable silence of five years; includes the orchestral prelude "Deep Forest" by Mabel Daniels of Boston, and ends with the cherished "Blue Danube" waltzes of the younger Johann Strauss.

In Mr Foote's characteristically refined and unpretentious "Night Piece," Dr Kussevitzky made admirable choice of a memorial to the man who was among the illustrious elder New England composers. Mr Foote's music is ever enjoyable, both for substance and for the scholarly style in which it was written. One will remember Mr Foote's own reference to "A Night Piece" in a radio broadcast on the Saturday night when it was last performed by this orchestra four years ago, as a "little thing." He could modestly have added the word "charming." For the piece is just that, skillfully written and length adjusted to material.

The music of Bruckner promises to remain a problem to those who recognize the extent of his talent, but who are not disposed to couple his name with that of Mahler. For various reasons the two men have been compared over a period of years, though there is little justification. Mahler had a noble mind; that of Bruckner was commonplace.

Bruckner was an assiduous scholar; he learned to write for large orchestra with more than competent technic, but his style was imitative of Wagner and his ideas were pedestrian. Where Wagner was majestic, Bruckner managed only to be pompus. He wrote interminably, evidently overlooking the fact that large proportions do not necessarily produce heroic utterance.

Yet in the slow movements of his seventh and eighth symphonies he created pages of notable beauty, which would be even finer were they half as long. Bruckner was unquestionably a sincere musician, whose adoration of Wagner knew no limits, but sincerity is only one requisite of great art. In short, Wagner was a genius, Bruckner a talent.

Yestesday's luminous performance was a labor of love on the part of Dr Koussevitzky and the orchestra. It would have been better, perhaps, to cut the symphony even more. An hour of Bruckner is arduous.

Miss Daniels' "Deep Forest" was originally cast for small orchestra. The present version dates from 1934. As usual, Miss Daniels has composed effectively. "Deep Forest," as she herself is quoted in the program book as saying, is impressionistic music, simple in concept and design. What is more, it is thoroughly pleasant. Miss Daniels, who was present, was applauded most warmly.

How good it was to hear Strauss waltzes performed by a first-rank orchestra! "By the Beautiful Blue Danube" is among the best that the gifted Viennese ever wrote. Considerations of size omitted, here is more inspiration, more real music than in a whole symphony of Bruckner. Some of these waltzes ought to be heard at the Symphony concerts every season. There is no finer light music. Dr Koussevitzky's reading yesterday was felicitous, though a slower tempo and a heavier "Viennese accent" would have been admissible.

Next week a French program will be heard, as follows: Roussel: "Flemish Rhapsody" (first performances in America); Franck: Suite from the symphonic poem "Psyche"; D'Indy: "Istar" Variations; Berlioz: "Fantastic Symphony." C. W. D.

BRUCKNER'S EIGHTH BY SYMPHONY

Post Apr. 17/37

Foote's "Night Piece" and Miss Daniels' Work Played

BY WARREN STOREY SMITH

At the symphony concert of yesterday afternoon Dr. Koussevitzky paid his respects to a living American composer, Mabel Daniels, and to the memory of one who has lately left us, Arthur Foote. He also brought about the now annual performance of a symphony by Bruckner, this time the Eighth, and noted the 70th birthday of Johann Strauss' most famous waltz, "By the Beautiful Blue Danube."

FOOTE'S "NIGHT PIECE"

The death of Mr. Foote occasioned a change in the original list, which had included a Suite by Corelli. The first arrangement would have offered even greater diversity than did that of yesterday, with Mr. Foote's contemplative "Night Piece" for flute and strings and Miss Daniels' Prelude, "Deep Forest," bridging the enormous gulf between the two Austrians who, although born within a few weeks of each other and long residents of Vienna, represented in their life work the opposite poles of art.

Dr. Koussevitzky's signal success with Bruckner's Seventh Symphony last season was yesterday repeated with the Eighth, and the answering applause, to turn from the performance to its reception, was almost as hearty and long continued. If any symphony of Bruckner could become actually popular the Seventh would be the one. The Eighth is more sombre, more severe, more exalted, more exacting both of performers and of listeners.

Tremendous Yet Jerky

The later Bruckner is the most tremendous symphonic music we have, in spirit as well as in dimensions and volume. Before it the listener may well feel dwarfed and crushed, as men are over-awed and humbled by certain things in the natural world. Yet great as it is this Eighth Symphony has its faults. Bruckner had not the knack, which Beethoven, Schubert, Schumann and Brahms all possessed, of making the first and final divisions of his symphonies move continuously from beginning to end. In the Eighth, even the mighty Adagio has this defect, most strikingly exemplified in the Finale which constantly stops and starts again.

An almost fanatical admirer of Wagner, Bruckner borrowed more from his idol than the Bayreuth tubas and a capacity for momentous and prodigious utterances. He will cause us to fidget in our seats with the symphonic equivalent of The Wanderer or King Mark, and then present us with a glimpse of heaven itself.

The Ninth Unplayed

The playing of this symphony yesterday matched the nobility of the music. Long as the Adagio is, however, it is still regrettable that Dr. Koussevitzky should have made the particular cut which was made yesterday, but was not made when the symphony was played here five years ago. . . . Now that the Seventh and Eighth Symphonies have been so magnificently restored to us surely the long-neglected Ninth should have its turn.

Mr. Foote's "Night Piece," lately heard at a concert of the State Symphony Orchestra, was beautifully played yesterday both by the strings and by Mr. Laurent as soloist. Miss Daniels' Prelude has more than once been heard here in its original version for small orchestra. It has now been extended, and its sonorities greatly enlarged. The ultimate gain may perhaps be questioned, but in either version "Deep Forest" is a composition to be heard with genuine enjoyment. If Debussy's Faun thrusts his impertinent head through certain measures the music as a whole has a genial warmth and richness which are by no means Debussyan. Present in the audience Miss Daniels was the recipient of applause which was much more than the respectful tribute due a fellow townswoman.

The Strauss Waltz

And so, through the two Americans, were we lowered from the heights bestrode by Bruckner to the smiling valley where Johann Strauss ministered to our need for the lighter pleasures of life. Dr. Koussevitzky when he gave us the "Voices of Spring" four years ago was the first conductor of the Symphony Orchestra to place a waltz of Strauss on the programme of a subscription concert. The unique value of these waltzes need not be questioned, if their fitness in a general symphonic programme may. In any event the now septuagenarian "Blue Danube" richly deserves the compliment paid it yesterday, the performance which it received and the applause bestowed upon it.

Her. Apr. 17/37

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 22d regular concert by the Boston Symphony orchestra, Dr. Kousevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Georges Laurent, flutist of the orchestra. The program was as follows:

Bruckner......Symphony No. 8 in C minor
Arthur Foote
"A Night Piece" for flute and string orchestra
Mabel Daniels.....Prelude, "Deep Forest"
Johann Strauss
"By the Beautiful Blue Danube," waltzes Op. 314

It is a pity that the names of Bruckner and Mahler have become associated in the public mind, for they are really not alike except for the fact that they wrote long symphonies. There is even a society engaged in active propaganda for both composers, which certainly makes for an aesthetic confusion. Indeed it is entirely reasonable to admire one and not the other. Bruckner's seventh and eighth symphonies are masterpieces. Their faults are obvious and do not destroy the beauty of the music.

Sir Donald Tovey remarked: "Defects of form are not a justifiable ground for criticism from listeners who profess to enjoy the bleeding chunks of butcher's meat chopped from Wagner's operas and served up on Wagner nights as 'Waldweben' and 'Walkuerenritt.' If you want Wagnerian concert music other than the few complete overtures and the Siegfried Idyll, why not try Bruckner?" Good advice is seldom taken; and it cannot be said that Bruckner is really popular in our concert halls. Nevertheless, the time may come, since the average symphonic repertoire is capable of expansion.

Of course these remarks do not apply to Dr. Koussevitzky, because there is no other conductor today more catholic in his taste and more assiduous in reviving the neglected and bringing forward the new. The most lyric moment in Bruckner's symphony is the trio of the second movement. The first movement is unusually fine, and the adagio, in spite of its length, is noble music. The finale is less satisfactory, just as the seventh symphony also falls short in this respect; but for sheer power and sonority the end is amazing. The interpretation of this work was superb.

The death of Arthur Foote last week has deprived Boston of her most amiable composer. Could anything have better signalized this sad event than the charming "Night Piece," so perfectly played by M. Laurent? The prelude by Mabel Daniels is a highly successful piece of musical impressionism. It is skilfully put together and conveys a poetic mood without any sense of strain. The audience was decidedly cordial, and Miss Daniels several times acknowledged the applause.

There has been much idle speculation as to what Dr. Koussevitzky would do to the "Blue Danube." Would he waft up to the banks of the Dnieper or the Don? As a matter of fact the orchestra was in capital form, and Dr. Koussevitzky's interpretation was one of infinite care for the grace of the melody and the sonority and precision of the playing. There may be sticklers who do not feel that he caught the authentic Viennese lilt. Perhaps the waltz was too accurately played for them; they prefer the band under the trees and the Pilsener on the table. But to hear the Boston Symphony play the "Blue Danube" is a rare experience, an awe-inspiring descent from Olympus!

NEWS OF THE WORLD OF MUSIC

Post Apr. 17/37

Programmes of Symphony Are Varied

BY WARREN STOREY SMITH

FOR a time the Symphony Concerts were offering what might be described as a diet of German classics with Russian dressing. As the season draws to a close Dr. Koussevitzky is agreeably varying the fare. Last week we had the interesting combination of Bruckner, Arthur Foote, Mabel Daniels and Johann Strauss. The programme set for the concerts of this week-end is entirely French. There is one novelty in the shape of a Flemish Rhapsody by Albert Roussel, played for the first time in America. The other numbers on an unhackneyed list are the Symphonie Fantastique of Berlioz, two instrumental numbers from Franck's "Psyche" and the ever-welcome "Istar" Variations of the too-much-neglected d'Indy. At a coming concert of the Conservatory Orchestra, by the way, Wallace Goodrich plans to revive d'Indy's three-part tone-poem, "A Summer Day on the Mountain," unheard here since the days of Mr. Monteux.

* * * *

Speaking of conductors of the Symphony Orchestra, Henri Rabaud's opera "Marouf, the Cobbler of Bagdad," based upon a tale from the "Arabian Nights," will be sung in English in the coming spring season at the Metropolitan. This popularly priced supplementary season was inaugurated last year and met with considerable success. This year not Mr. Johnson, who presently sails to Europe to discover new singers, but Lee Pattison, will be the general director.

Of the Metropolitan revivals for next year, a subject in which Boston is always indirectly interested, two have already been tentatively announced. The first of these, a genuine antique, is Gluck's "Alceste," produced at Vienna 170 years ago next December. In this opera, known to most of us only through its overture, Rene Maison will sing the chief tenor part. The other opera, which is quite certain of production, is Verdi's "Otello," and for the exacting tenor role the Metropolitan has three candidates, all of whom have sung it elsewhere: Giovanni Martinelli, who will sing it in the coronation opera season in London: Lauritz Melchior, and the new English tenor, Arthur Carron.

During the recent Boston season there was occasion to remark that it was a double pity that Verdi must play such conspicuous second fiddle to Wagner, both in the operas selected for performance and in the performances themselves. "Otello," given as the Metropolitan should be capable of giving it, would help restore the balance. Let us hope that Boston is not denied it.

* * * *

The Fifth Symphony of Mahler, unplayed at our Symphony concerts since 1914, although announced for performance there this season and also last, was recently heard in Vienna under that arch-Mahlerite, Bruno Walter. The Seventh Symphony, which has never even been threatened here, was lately made known to far-away Toyko. It is a strange world.

RECORD

APR 9 1937

Boston Symphony Leader Is Given Degree By Rutgers

Serge Koussevitzky Applauded By New Brunswick Concert Audience

(By M. M. Soperstein)

Dr. Serge Koussevitzky, conductor of the world-famed Boston Symphony orchestra for the past 13 years, was given the honorary degree of Doctor of Music, at a formal ceremony in the gymnasium of Rutgers University, after his orchestra had just completed its third concert in three years at that institution. The degree was presented to the eminent musician by Dr. Robert Clothier, President of Rutgers, in recognition of the wonderful work done in the cultural and aesthetic development of musical America by the Russian-born conductor.

An appreciative audience of 3,400 voiced its approval of the honor bestowed upon Dr. Koussevitzky in the presentation of the degree and kept clamoring for another and yet another encore. All who attended the concert were agreed that the program was excellent, both in choice of numbers and in the technical perfection and interpretation of those pieces by the Doctor. The orchestra proper consists of a personnel of 110 musicians, and has, for the past three years, been the highlight of the concert series at Rutgers, rivalling even the appearance of Lawrence Tibbett this year.

Experts the country, and even the world, over, agree that the Boston Symphony Orchestra ranks with the best in its class, and no small share of the credit goes to Dr. Koussevitzky, who was imported, so to speak, from Paris, in 1924 to conduct the Boston Symphony, and has remained in the position of official guest conductor ever since. Dr. Clothier, in his presentation of the degree stated, "You have contributed in a great measure to our cultural and aesthetic inheritance.—We seize this opportunity, appropriate as it is in the presence of these music devotees of the university and of your associates in the orchestra to pay our tribute to you." Dr. Koussevitzky thanked the audience in what seemed to this spectator, a broken voice and expressed his gratitude, as he must most of his feelings, through an encore.

Symphony in Vernal Mood

By Ruth Marsters
Music Editor

Obs. Apr. 17/37

IN A PROGRAM which ranged from Bruckner to Johann Strauss, Dr. Koussevitzky again called upon the vast resources of the Boston Symphony Orchestra at the concerts of Friday afternoon and Saturday evening with the customary exceptional results.

No stronger argument for the cause of Bruckner's music could possibly be made than was delivered in the compelling performance given his Eighth Symphony on these occasions.

Since Dr. Koussevitzky's revival of the work in 1929, there has been an increasing enthusiasm for it on the part of the general public. Judging from the reception given it by Friday afternoon's audience, it would appear that here, at least, Bruckner has at last come into his own.

* * *

"IT IS TRUE that the much maligned genius has suffered as greatly from the exaggerated homage of the more hysterical of his adherents as through the blindness of those prejudiced against him.

When Kathi, his old and faithful servant, said of him after his death, "He was rude, but good," she was probably nearer the true appreciation of his worth than most of his contemporaries.

Bruckner's Eighth Symphony in C minor, written at the age of 60 was his last, as it was his greatest.

Into it was poured an arduous lifetime's deep experience, and in its substance is revealed a great heart and high fortitude.

In the surging climaxes of the first movement there is little exultation, but there is the force of a stern and indomitable will. There is questioning but no self pity.

The incomparable beauty of the Adagio is found more moving because of the peasant-like character of the Scherzo which precedes it, and in the Finale the whole mounts to its triumphant culmination.

* * *

TECHNICALLY Bruckner was master of his medium, and if he learned much from Wagner the fact remains that he learned well.

To the performances of the Eighth Symphony Dr. Koussevitzky brought a most zealous reading. The solidity and vast sonorities, the richness of tonal beauty, which are the Boston Symphony Orchestra's, here found ample scope. The audience was necessarily stirred.

Two New England composers, Arthur Foote and Mabel Daniels, were represented in the last half of the program.

Both the former's "A Night Piece," for Flute and String Orchestra, in which Georges Laurent was soloist, and Miss Daniels' prelude, "Deep Forest," were played with the utmost sensitiveness to their inherent poetry.

The latter was given its first performances at these concerts and the composer being present acknowledged applause which was genuinely warm.

Strauss' "By the Beautiful Blue Danube," waltzes which brought the program to a close served as a smiling salute to the spring.

Dr. Koussevitzky had not previously presented this particular work at these concerts and he obviously enjoyed doing it for the first time.

It is perhaps unnecessary to add that the audience was of the same spirit.

* * *

DR. KOUSSEVITZKY has announced a program consisting entirely of French music for the next pair of concerts on Friday afternoon and Saturday evening.

"Flemish Rhapsody," one of Albert Roussel's most recent works, will be given its first per-

Continued on Next Page

Symphony

Continued from Preceding Page

formance in America at these concerts.

The program will also include Berlioz' "Fantastic Symphony"; "Psyche Asleep" and "Psyche Borne Away by Zephyrs," from Franck's Symphonic Poem, "Psyche," and the "Ishtar" Variations of Vincent d'Indy.

The last concert of the Tuesday afternoon series will be given on April 27. The program, devoted to 19th century composers, will include Moussorgsky's "Prelude to Khovantchina"; Debussy's "Prelude to the Afternoon of a Faun"; Sibelius' tone poems, "The Swan of Tuonela" and "Finlandia"; and Strauss' "Thus Spake Zarathustra."

NEW YORK, N. Y.
TIMES
APR 1 1 1937

NEWLY RECORDED MUSIC

By COMPTON PAKENHAM

IF it has happened before, we cannot recall the occasion, but certainly it is not often that two companies elect to issue the same major work at the same time. Coincidentally, both Victor and Columbia decided that this was the proper month for a new version of Beethoven's Eighth symphony, and those who would have an up-to-date recording of it—and who would not?—may choose between the Boston Symphony and Koussevitzky (Victor M-336) and the Vienna Philharmonic under Weingartner (Columbia M. W. 292), both hot off the griddle. With not much in common, each has its particular points of excellence and to the individual must be left the ultimate decision between two fine performances. For ourselves, we incline slightly to that played last—whichever that happens to be at the moment.

* * *

In the second movement the two conductors find common ground. Of its performance, Weingartner has written that "there is really nothing to be said. It cannot fail to produce a rare effect if played in correct time without any attempt at artificial adornment, with careful observance of the directions and with light and graceful execution." Both are within the spirit of these remarks and their pace is practically identical. But on either side of the allegretto scherzando they diverge along characteristic paths. Koussevitzky's tempi are consistently faster—sufficiently so to permit of the first repeat that Weingartner cannot manage in the same space—and his approach more incisive. Where he gains in effect, and toward the end he seems to be reaching out for more than enough, Weingartner scores by his clarity and evens the account.

In other words, the qualities each has shown in his recent recordings are evident in these performances. Koussevitzky has two advantages, an orchestra that can play with distinctly more cohesion, and recording of a wider range. As to the latter, however, the customary warnings must be repeated. With the opening bars the Vienna orchestra wakes the echoes of its hall, but, as in the case of its recent "Eroica," in this respect the beginning is quite the worst spot in the set. Again, Columbia surfaces require to be broken in, and to judge between the two on parallel first playings is unfair.

* * *

In Columbia Masterworks No. 288 is more Beethoven—the Opus 18, No. 4, C minor quartet. It is played by the Leners who must by this time have the longest experience of all the recording quartets. During it they have supplied the entire Beethoven series with the exception of the fifth in this group. This new item is not an addition to their list but a replacement of one of their earliest electrical performances. A comparison of the two, made at an interval of a number of years, is interesting, quite apart from the astounding improvement in recording shown by the current release. The balance between the instruments is now completely secure, and the tendency this quartet had at one time to oversweeten everything it touched has now been neatly rounded into a gracious suavity particularly to the advantage of a work of this nature. Probably the last of the Opus 18 series, the fourth stands out in that group as the only one in the minor and for the prophetic spirit pervading it. As such it forms the logical bridge from the first group to the three Rasumovskys of Opus 59.

BALTIMORE, MD.
AMERICAN
APR 1 1 1937

Personalities In News Of Today

WALTZ—The music world has been surprised by the announcement of Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, that he will call on the orchestra to play the "Blue Danube" waltz. The director explained he was breaking precedent on the playing of a popular aria because the waltz held exceptional instrumentation and the public "loves it."

CINCINNATI, O.
ENQUIRER
APR 1 1 1937

BOSTON'S ALL AGOG! ORCHESTRA TO PLAY BLUE DANUBE WALTZ

Boston April 10 — (US) — Dr. Serge Koussevitsky. Director of the Boston Symphony Orchestra, surprised the music world today by announcing he would call on his musicians for a waltz.

The waltz will be the "Beautiful Blue Danube," by Johann Strauss, Jr., and will be played at next Friday's and Saturday's "serious" concerts. The rendition will mark the first time in the orchestra's 56 years that popular music has been played. Dr. Koussevitsky said:

"I admit it has common, popular qualities, but 'Blue Danube' also possesses uncommon, exceptional instrumentation and artistry. The public loves it. That is a compliment to the public as well as to the music. We shall break with custom, and try to compliment this superb, artistic waltz.

PROVIDENCE, R. I.
NEWS-TRIBUNE
APR 2 0 1937

Boston Symphony Orchestra Will Play Here Tonight

The Boston Symphony Orchestra, under direction of Serge Koussevitzky, will present its final concert of the season tonight at the Metropolitan theatre, Providence

Prior to the concert Dr. Koussevitzky was guest of honor at a preview showing of the drawings of Gerome Brush in the Faunce House Art Gallery. The exhibition, to remain open daily until May 15, is being sponsored jointly by officials of the art department and the Friends of the Orchestra. President Henry M. Wriston of Brown University, and Mrs. Wriston were present at the reception.

WORCESTER, MASS.
TELEGRAM
APR 1 1 1937

Symphony to Play Famous 'Blue Danube'

BOSTON, April 10 (US)—Like Ted Lewis or Benny Goodman calling on the lads for a rollicking Beethoven Ninth Symphony or a Bach Fantasy and Fugue, Dr. Serge Koussevitzky, famous director of the Boston Symphony Orchestra, let a surprise out of the bag today. He revealed he would call on his 110 musicians for a waltz.

It will be the gloriously popular "Blue Danube," waltz by Johann Strauss, Jr., played at the coming Friday and Saturday "serious" concert, the first time in the orchestra's 56 years of history.

"I admit it has common, popular qualities," said the Boston conductor, who has helped record masterpieces for the ages, "but 'Blue Danube' possesses uncommon, exceptional instrumentation and artistry. The public loves it. That is a compliment to the public as well as the music.

"Our musicians love it, too. With our exceptional orchestral facilities, we shall break with custom and try to compliment this superb, artistic waltz."

ROCHESTER, N. Y.
SUNDAY AMERICAN
APR 1 1 1937

Boston Symphony To Relax with 'Blue Danube'

BOSTON, Apr. 10.—(US)—Like Ted Lewis or Benny Goodman calling on the lads for a rollicking Beethoven Ninth Symphony or a Bach fantasy and fugue, Dr. Serge Koussevitsky, famous director of the Boston Symphony Orchestra, let a surprise out of the bag today.

He revealed he would call on his 110 musicians for a waltz.

It will be the popular "Blue Danube," by Johann Strauss Jr., played at the coming Friday and Saturday "serious" concert, the first time in the orchestra's fifty-six years of history.

"I admit it has common, popular qualities," said the Boston conductor, "but Blue Danube possesses uncommon, exceptional instrumentation and artistry. The public loves it."

OMAHA, NEB.
MORNING BEE NEWS
APR 1 1 1937

Concession to 'Blue Danube'

Universal Service

BOSTON, April 10. Dr. Serge Koussevitsky, director of the Boston symphony orchestra, surprised the music world today by announcing he will call on his musicians for a waltz.

The waltz will be the "Blue Danube," by Johann Strauss jr., and will be played at next week's Friday and Saturday "serious" concerts. The rendition will mark the first time in the orchestra's 56 years' history that a popular aria has been played.

Dr. Koussevitsky said:

"I admit it has common, popular qualities. But Blue Danube also possesses uncommon, exceptional instrumentation and artistry. The public loves it. That is a compliment to the public as well as to the music. We shall break with custom and try to compliment this superb, artistic waltz."

SAN FRANCISCO, CAL.
EXAMINER

Boston Orchestra Heard in Beethoven Eighth Symphony

Beethoven's clean-cut, lovely Eighth Symphony is a star album of the new record lists.

Sometimes it is played daintily, but Serge Koussevitzky, heading the glorious Boston Symphony (Victor), gives it stirring brilliance and Beethovenian conviction—a performance worth treasuring.

Important recordings appear on single discs—

Guila Bustabo (lately a Persinger pupil) plays Novacek's "Moto Perpetuo" and Paganini's "Caprice" No. 5 (Columbia) with an absolutely dazzling virtuosity. More should be heard of this girl right away.

Elizabeth Schumann, famous lyric soprano, sings poetically (Victor) Robert Schumann's "Mondnacht" and Strauss' beautiful "Traum durch die Dammerung" and "Ich schwebe."

Among new record albums is an admirable "Partita" (Columbia) of the late Swiss-American, Loeffler. It is excellently played by Jacques Gordon, violinist, and Lee Pattison, pianist.

The work mixes styles oddly, ranging from a pure "Sarabande" to influences of Debussy and jazz. But Loeffler was a distinguished artist. His "Partita" is maturely formed and pervaded with lyric charm.

NEW ORLEANS, LA.
TIMES-PICAYUNE
APR 1 2 1937

Boston Symphony Group Will Play Its First Waltz

(By Universal Service)

Boston, April 11.—Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, surprised the music world today by announcing he will call on his musicians for a waltz.

The waltz will be the "Blue Danube," by Johann Strauss, Jr., and will be played at next week's Friday and Saturday "serious" concerts. The rendition will mark the first time in the orchestra's 56 years' history that a popular aria has been played.

Dr. Koussevitsky said:

"I admit it has common popular qualities. But 'Blue Danube' also possesses uncommon, exceptional instrumentation and artistry. The public loves it. That is a compliment to the public as well as to the music. We shall break with custom and try to compliment this superb, artistic waltz."

AUSTIN, TEXAS
TEXAN
APR 1 3 1937

Russian Recordings Are on Musical Hour

Two Russian songs recorded by Igor Gorin, baritone, and the Tschaikowsky "Symphony No. 4 in F Minor" played by Koussevitzky and the Boston Symphony Orchestra will comprise the Music of the Masters program this afternoon at 5 o'clock in the main lounge of the Texas Union.

Mr. Gorin made his debut on records this month, and it is this initial performance which will be heard this afternoon. The numbers are "Viut Vitre," Ukranian folk song, and "Molitva" (The Prayer), with lyrics and music by the performer.

Beginning Wednesday afternoon, Music of the Masters will present a series of all-Brahms programs commemorating the fortieth anniversary of the death of Brahms.

SAN FRANCISCO, CAL.
NEWS
APR 12 1937

Fine Records Are Found in Month's List

Koussevitsky Conducts for Excellent Franck Symphony

Two magnificent symphonic recordings worthy of everyone's attention have been added to Victor's library of Masterwork Sets:

Beethoven's Eighth Symphony as played by the Boston Symphony under Koussevitsky's baton, and the Cesar Franck D Minor Symphony played by the Philadelphians under Stokowski. The latter has, as a postlude, Stokowski's orchestral transcription of Franck's chorale, "Panis Angelicus," beautifully done.

Koussevitsky's reading of the Beethoven is direct and forceful, and the reproduction is one of extraordinary clarity, permitting the various instrumental voices to be heard and distinguished quite as readily as if the listener were in the concert hall.

Orchestral Verities

The personality in front of the Philadelphia Symphony is no less well projected in the Cesar Franck than the music itself. Stokowski gets certain qualities from his players which no other director so successfully develops, and these qualities are readily recognizable in recording.

A new baritone of impressive caliber, Igor Gorin, offers a delightful Ukrainian folk song, "Viut Vitre" and a prayer, ("Molitva") of his own composition for what we believe to be his first Victor record.

Menuhin Plays

Yehudi Menuhin offers two Paganini caprices, recorded in Europe. The first in A Major, arranged by Enesco, made one wonder if the European laboratories were as skilled in the business of recording as the New York ones. But the second in E Major, unaccompanied, fully compensates for any lack of clarity in the first.

Eager to see what Victor was putting forth for juveniles, we investigated some of their "Chording" Songs, delightful little tales about Echoes, Robinson Crusoe Cats and Dogs, Keeping Time, etc., in three part harmony sung by a vocal trio.

LOWELL, MASS.
COURIER-CITIZEN
APR 14 1937

"Our Symphony."

A chance to hear Dr. Koussevitzky's interpretation of the Fourth Symphony of Tschaikowsky at the last of the season's Monday evening series of symphony concerts was the more interesting to the writer of this column because he had just read the book "Beloved Friend" by Catherine Drinker Brown and Barbara von Meck. This is the story of the strange friendship between Tschaikowsky and Madame Nadejda von Meck. For years they poured out their hearts to each other in letters. It was the widow's generosity which financed the composer's musical career. But strangely enough they never met. Nor, apparently, did they make any effort to do so. The woman's interest in the man's music was intense. Nadejda von Meck was the inspiration of the Fourth Symphony. In letter after letter it is referred to as "our symphony." By report, it was not very well presented at its first performance in Russia. After hearing the spirited performance of the score by the virtuosi of the Boston Symphony Orchestra last Monday, it is safe to say that if he could have been in the audience the composer himself would have been thrilled. The celebrated pizzicato Scherzo, of which the composer was quite proud, was a marvel as the Boston strings plucked its playful measures. The sonorities of the final movement were vibrant with colorful emotion. As I went to the check room for my coat, one young man confided to me that he would not be able to sleep a wink after hearing it. Besides the intensities of this composition the Second Symphony of Beethoven which preceded it was all serenity, although in its day the final movement was considered to be quite a wild musical orgy. Symphony hall was practically filled for the concert. And Dr. Koussevitzky was called back three or four times after its close to acknowledge the plaudits.

LEOMINSTER, MASS.
ENTERPRISE
APR 13 1937

BLUE DANUBE

THE announcement that the Boston Symphony orchestra will play the "Blue Danube," a waltz so long popular and movingly beautiful, is pounced upon, by news editors as a hot piece of news. Not in the 56 years of the orchestra's existence has the organization played the piece.

Now that Dr. Serge Koussevitzky, conductor, announces it will be played, the announcement is called a "surprise," for it is to be played at a "serious" concert, and the lads who wrinkle a ponderous brow at the news service desks consider they have run smack into something neat, hot and gorgeously colossal.

Dr. Serge Koussevitsky says that the "Blue Danube" has "common, popular qualities," but hastens to add that it possesses "uncommon, exceptional instrumentation. One might almost gather that the conductor is apologizing.

Perhaps it really isn't necessary for him to apologize. Quite probably the public will forgive him. There are times when a lot of the public would be glad to hear a good orchestra play something from which it could gain a faint inkling of understanding.

It would be much easier than the present strain under so which much of the public labors, that of trying diligently to adorn the face with a look of rapturous, ecstatic understanding and applauding politely when they haven't the slightest idea of what it is all about, or why.

Some years ago a famous operatic star went back to the little Maine village where she was born. The homecoming called for a celebration of some sort, so the good folk of the town arranged it, a bit timid all the while, for they were to welcome back a glorious figure, with a glorious voice that had thrilled opera audiences the world over.

They hired a hall. There were probably speeches of welcome and the usual fuss and feathers that adorn such an occasion—the memory is a bit faulty on that point—but eventually came a point in the program where the celebrity was to sing.

The audience leaned back, expecting the most intricate and screechiest that grand opera could offer through the vocal chords of the home town girl who had made good in a big way.

But they had the surprise of their lives and a pleasant one.

The great opera star sang no arias from great works, but lifted her golden voice in the strains of "Home, Sweet Home."

She sang as probably she had never sung before to that audience of home folks, and at the last note those who weren't weeping were deaf, and the hearing of those in that was acute.

The lady was easily forgiven. Perhaps the Boston Symphony will live it down if it plays the "Blue Danube."

Quite often it is necessary to endow a symphony orchestra to keep it alive and its players in nourishment.

The public endows the swing bands and hill billy groups without urging. There may be a lesson in this, but we wouldn't know.

WORCESTER, MASS.
GAZETTE
APR 14 1937

CONCERT BY BOSTON SYMPHONY ORCHESTRA

Serge Koussevitsky will bring his famous Boston Symphony Orchestra to the Auditorium tonight for another series of concerts presented by the Worcester Civic Music Association. The concert, starting at 8.15, will be open only to members of the association.

Tonight's program will include the Cesar Franck Symphony in D Minor and Rimsky-Korsakov's symphonic suite "Scheherazade."

PITTSFIELD, MASS
EAGLE
APR 14 1937

TANGLEWOOD'S TRANSFER IS COMPLETE

Estate Given for Festival as Memorial to Mrs. Brooks' Parents

The transfer of the undivided one-half interest in "Tanglewood," 210-acre estate in Lenox and Stockbridge given to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival by Mrs. Gorham Brooks of Brookline, was recorded at the registry of deeds today by the office of Judge Charles L. Hibbard. This portion of the estate was that owned by Mrs. Brooks. Previously the portion of Miss Mary Aspinwall Tappan, aunt of Mrs. Brooks, had been recorded through Judge Hibbard's office.

Mrs. Brooks, elected to the board of trustees of the Berkshire Festival last week, is interested in seeing the Festival established on a permanent basis in cooperation with the Boston Symphony Orchestra, as a memorial to her father and mother, Mr. and Mrs. Richard C, Dixey, late of Boston. Mr. and Mrs. Dixey laid out the beautiful formal garden at "Tanglewood," which will be used as an open air foyer during the concerts in August.

N. ADAMS, MASS.
TRANSCRIPT
APR 14 1937

FESTIVAL BOARD TO MEET FRIDAY

Membership Campaign Reports Will be Made

AT STOCKBRIDGE

Mrs. Shelley W. Potter Named to Berkshire Symphonic Festival Advisory Committee.

The advisory committee of the Berkshire Symphonic Festival will meet Friday afternoon at 3 o'clock with the president, Miss Gertrude Robinson Smith, in Stockbridge, to submit reports on the sustaining membership campaign. Enthusiastic support for the festival continues to come in by mail daily and if the same enthusiasm is found in the Berkshires, officers of the fesivtal say, there will be no question of success for the campaign which ends April 30.

New members of the advisory committee include Mrs. Shelley Waterman Potter of North Adams, Mrs. Richard A. Douglas of Albany, N. Y., and Mrs. Sang Collins of Moores Mills, N. Y. Music lovers from these communities are serving on the local committees.

In Pittsfield, Miss Elizabeth Gamwell, chairman, and Mrs. Louis E. Underwood, co-chairman, are canvassing the city thoroughly, and have also sent letters to merchants, pointing to the benefits to Berkshire from the festival. Similarly thorough canvasses are being made by Mrs. J. T. Owens in Lee, Miss Estelle Hutchinson in Lenox and Mrs. George L. Taylor in Great Barrington.

Miss Robinson Smith today urged all who can to become sustaining members of the festival, thereby taking advantage of the low price for tickets for the concerts by the Boston Symphony orchestra in August, and at the same time lending encouragement to the efforts of the festival workers. Music lovers not reached by local committees are urged to send their memberships directly to Stockbridge, where they will receive prompt attention from Miss Elizabeth Bliss, executive secretary.

PROVIDENCE, R. I.
BULLETIN
APR 15 1937

Music

Mendelssohn, Sibelius and Tchaikovsky on Last Program of Boston Symphony Orchestra Here This Season.—Winter's Fare Restricted to Works of Accepted Writers

The Boston Symphony Orchestra's season in this city will come to a close next Tuesday night with a concert in Metropolitan Theatre, the fifth of the series.

The program is of the tried-and-trustworthy variety, bringing forth Mendelssohn's "Italian Symphony," in A-major; Sibelius's tone poem "Swan of Tuonela" and Tchaikovsky's "Fourth Symphony." in F-minor. There is nothing likely to startle the local audience or any other audience, and, in fact, the orchestra's season here has gone by without even one venture into anything but thoroughly explored and comfortably habitable musical territory.

It is true that the programs have contained several items not often heard here or elsewhere, but all were in familiar manner. No doubt that is what most of the audience prefers, but it does seem as though everybody would have been benefited by being subjected, at least once during the season, to something like the Berg violin concerto, which was played by the orchestra in Boston and New York with a former Providence man, Louis Krasner, as soloist. It is hardly possible that many persons would have been roused to anything besides indignation—but that in itself is often a pleasure.

The following composers will have been represented on the programs: Bach, Mozart, Beethoven, Mendelssohn, Liszt, Brahms, Wagner, Rimsky-Korsakoff, Tchaikovsky, Kalinikoff, Liadov and Sibelius. All respectable—too respectable. Somebody not yet admitted, perhaps never to be admitted, to the circle might well have been invited for at least one evening.

However, that is assuredly not to say that the previous programs haven't been enjoyable or that the one Tuesday night will not be. The Boston Symphony Orchestra is, after all, one of the world's foremost, and whatever Dr. Koussevitzky chooses to play is well worth hearing.

The "Italian Symphony" was written during and after Mendelssohn's visit in Italy in the early 1830's. Some persons are enchanted by the Italian atmosphere of the work; others see nothing, or almost nothing, Italian in it except the fourth movement, based on the saltarello, an Italian peasant dance. It appears that in music one finds chiefly what one is looking for. Schumann once mistook the "Scotch" symphony for the "Italian" and was enraptured by the visions of Italy that it aroused.

Berlioz, in his "Memoirs," gives an instance concerning Mendelssohn himself that indicates how perilous it is to be too certain about music. Mendelssohn had professed surpassing admiration for Gluck and had intimated that Berlioz was incapable of appreciating Gluck. This happened in Rome at the time Mendelssohn was writing his symphony, and Berlioz had brought with him from Paris a beautiful but not well-known aria from a Gluck opera. He left an unsigned manuscript copy of it on a piano where Mendelssohn would see it. The latter, supposing it the work of some unimportant Italian, played it through in parody fashion and found it not very good. He was chagrined when Berlioz revealed who had written it.

Whatever the influences in the Mendelssohn symphony, it is melodious and pleasant, and is constructed in the composer's usual polished manner.

"The Swan of Tuonela" is gloomy and portentous music, one of several pieces inspired by the Finnish folk-epic "Kalevala." On the score there is the following note: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the swan of Tuonela glides in majestic fashion and sings." The famous English horn solo in this piece will be played by Louis Speyer.

The Tchaikovsky Fourth Symphony is the one dedicated only "To My Best Friend." The secret is now known to all; the friend was Nadejda von Meck, the wealthy widow who was the composer's admirer and benefactor. The symphony was first performed in 1878 in Moscow, while the composer was in Florence. The conductor was Nicholas Rubinstein. Mme. von Meck wrote later to the composer: "The public received your symphony very well, especially the scherzo. Applause was great and at the end they called for you. It must have been Rubinstein who came out; I didn't see because I had started to go out. But I believe the composition was somewhat marred by a poor performance; the orchestra was worse than I ever heard it. Usually they give a good performance, but this time surely they did not rehearse enough."

This letter, and one from Tchaikovsky to Mme. von Meck in which he provides a program for the symphony, are to be found in the recent book "Beloved Friend," by Catherine Drinker Bowen and Barbara von Meck. The introduction is "the germ of the entire symphony, the idea upon which all else depends," he writes, quoting a few measures. He continues: "This is the 'Fatum,' the inexorable force that prevents our hopes of happiness from being realized, that watches jealously lest our felicity should become full and unclouded—it is Damocles's sword hanging over the head in constant, unremitting spiritual torment."

G. Y. L.

BENNINGTON, VT.
BANNER
[illegible] 1937

Symphony Concert Dates Announced

Mrs. Georgiana Philips has been appointed to the advisory committee from Bennington for the Berkshire Symphonic Festival whose six concerts by the Boston Symphony orchestra under the direction of Serge Koussevitzky will be an attraction August 5, 7 and 8 and August 12, 14 and 15. Professor Charles L. Safford is the representative from Williamstown and Mrs. Shelley W. Potter from North Adams.

The concerts will be given this year at Tanglewood, beautiful 210-acre estate given to the orchestra as a permanent home for the Festival by Mrs. Gorham Brooks of Brookline. The estate, located between Stockbridge and Lenox is easily accessible by two roads and is off the Federal route.

Sustaining memberships will be available for the Festival until April 30. Members receive a reduction in price either for one series or all six concerts and they also have first choice of reserve seats.

Mrs. Phillips has circulars and other information at her home and will be pleased to pass on this information to music lovers of Bennington and vicinity.

NEW ORLEANS, LA.
STATES
APR 14 1937

The Waltzing Symphony

THE Boston Symphony Orchestra lowers the bars sufficiently to admit "The Blue Danube" to its serious concerts. This is a vast concession for the classicists to make.

"Blue Danube" is, of course, one of the most glorious pieces ever composed. People of all classes love it. And it is of rare artistry. But it has been kept from symphonic programs because it was popular music. One must have a peculiar mental slant in order to understand this reasoning.

Art cannot fulfill itself by holding itself aloof from the people. The greatest artists have known this, and have thought of the many as well as of the few, for the few are recruited from the many. We are glad the Boston Symphony has been awakened to human values. If all creators of the beautiful were so minded, the understanding and enjoyment of our people would be a great deal fuller than it is.

WORCESTER, MASS.
TELEGRAM
APR 15 1937

Big Audience Gives Ovation to Boston Symphony Here

By E. GWYN THOMAS
Telegram Staff Reporter

A performance redounding to the honor of the Boston Symphony Orchestra and its noted conductor, Dr. Serge Koussevitzky, last night brought an audience of 3600 persons to its feet in a tremendous ovation at the Auditorium.

Ordinarily the concert would have ended the current season of the Worcester Civic Music Association, but because of the cancellation of Nelson Eddy's March recital, a replacement program will be presented on May 10 by John Charles Thomas and Efrem Zimbalist.

Only two works engaged the famed Boston musical organization and its splendid leader as it filled its fourth consecutive engagement in the Civic Music series here. They were the great Symphony in D Minor of Cesar Franck and the "Scheherazade" symphonic suite by Rimsky-Korsakov.

Variety Enough

But the two filled the evening—and gave enough variety, too. More important they provided the medium through which could be exhibited all of the virtues which have carried the 56-year-old Boston Symphony to the fore among famous orchestras of the world.

Dr. Koussevitzky's acknowledged gift for musical punctuation—which makes the Boston Symphony play the musical chapters, the musical paragraphs, sentences and phrases so that they tell their own strong message—undoubtedly was responsible for the virility, the quietly strong passion of the performance. Especially was that true in the dark first movement. The contrasting moods of the second emphasized the tonal unity.

And here, L. Speyer, masterly, and in just the correct tempo under Conductor Koussevitzky, executed the English horn solo.

The second half of the program brought the familiar musical tales after "The Thousand and One Nights." Here, again, subtly conveying the oriental motif of the four pieces that make up the suite.

Magic in Play

They are well known and part of the repertoire of many smaller amateur orchestras. In the order of the suite, "The Sea and Sinbad's Ship," "The Story of the Kelendar Prince," "The Young Prince and the Young Princess" (the best known in the set), and "Festival at Baghdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion."

Here again, came into play the magic of the genius which causes the well-known to become as something new. And the solo work of Richard Burgin, concertmaster, added something of new beauty to the new vision.

It was after the last glowing harmonies had died away that Conductor Koussevitzky was called back from the wings, again and again, and insisted that the applause be shared by his concertmaster.

Before the concert began W. Karl Lations, association president, said that three thousand members already have renewed subscriptions and that the deadline for renewals is tonight.

He announced, also, these concert dates for 1937-38—Oct. 26, Salzburg Opera Guild; Nov. 29, Yehudi Menuhin, violinist; Jan. 21, Kirsten Flagstad, soprano; Feb. 4, Richard Crooks, tenor and Emanuel Feuermann, 'cellist, and April 12, Boston Symphony Orchestra.

PROVIDENCE, R. I.
NEWS-TRIBUNE
[illegible] 5 193

Concert Tuesday Closes Boston Symphony Season

Mendelssohn's Italian Symphony Among Final Selections

The Boston Symphony will bring its Providence season to a close, next Tuesday night, with a concert to begin at 8:15 o'clock in the Metropolitan Theatre. For this occasion, Dr. Serge Koussevitzky will conduct the Italian Symphony of Mendelssohn; the Swan of Tuonela, a tone poem of Jan Sibelius; and the Tchaikovski's Fourth Symphony in F minor.

Mendelssohn called his fourth symphony the "Italian," a title justified by the fact that he composed it during a sojourn in Italy. Being impressed by the sights and sounds of the country, then new to him, he based the finale on the rhythm of the saltarello. The whole atmosphere of this work reflects the sunny clime of Italy.

"The Swan of Tuonela" was one of a cycle of tone poems which Sibelius composed on the exploits of Lemminkainen in the Finnish saga, the "Kalevala." Frankly programmistic, this sketch follows the descent of the hero into the underworld to shoot a swan which glides upon the waters of the river which encircled it.

The solo in this gem of musical description is the darkly colored voice of the English horn, ennunciated by Louis Speyer, distinguished virtuoso of this instrument in the Boston Symphony orchestra.

Tchaikovski's brilliant Fourth Symphony needs no introduction to Providence audiences. More distinctly Russian than the other five symphonies, it draws on the folk music of that country for its themes. The result is an exciting, lyrical and somewhat morose whole, set off by the most unusual third movement in symphonic music, a movement almost entirely scored for strings in pizzicato.

T. A. M.

WATERBURY, CONN.
DEMOCRAT
APR 16 1937

SYMPHONIC HOME IN BERKSHIRES

Stockbridge, Mass., April 16—(UP)—Eliel Saarinen of Bloomfield Hills, Mich., internationally-known architect, will design the building which will serve as the permanent home for the Berkshire Symphonic festival, it was announced today.

The building will be erected at "Tanglewood," the 210-acre estate between here and Lenox which Mrs. Gorham Brooks of Brookline recently gave the Boston Symphony orchestra. It was at "Tanglewood" that Nathaniel Hawthorne penned his famous tales of that name.

Saarinen, a native of Helsingfors, Finland, will be the architect for the entire development, including a musical pavilion seating 5000. Construction is expected to start this year.

WORCESTER, MASS.
POST
APR 15 1937

Two Symphonic Works Are Superbly Given

Presentation of Boston Orchestra Under Dr. Koussevitzky for Civic Music Association

By INEZ M. EAMES

An all-symphonic program was presented by the Boston Symphony Orchestra under Dr. Serge Koussevitzky last evening in the Auditorium for the members of the Civic Music Association. Originally the concert would have been the last of the civic music series, but due to the substitution of John Charles Thomas and Efram Zimbalist for Nelson Eddy, it was next to the last.

Dr. Koussevitzky presented music by Cesar Franck and Rimsky-Korsakov, dividing the entire evening between the "Symphony in D Minor" by the former while the latter contributed "Scheherazade." With two symphonic works listed upon the program, perhaps it would appear as a heavy concert to anyone but a student of music, but with Dr. Koussevitzky's inspired readings it proved one of delight.

Franck has only one symphony to his credit, but it is a great work which deservedly ranks with the masterpieces of Brahms, and bridges the gap between the classic symphony and modernism. There are many other Russian symphonies of interest and merit, although public approval has concentrated on the "Scheherazade" which is really a suite of such symphonic proportions that is frequently found on concert programs in place of a regular symphony.

After the four symphonies by Brahms had been completed it seemed that the last word had been uttered in this form. But the only one produced by Franck in 1889 was an important one, the "Symphony in D Minor," included in last evening's program.

It was interesting to note in the "program notes" that this work was first played by the Boston Symphony Orchestra April 15, 1899, with Wilhelm Gericke, conductor.

Although Franck was a Belgian by birth, he spent the most of his life in France where he was a teacher at the Paris Conservatoire. Among his pupils were such famous modernists as Debussy and d'Indy. His life was uneventful and filled with hard work.

Modern Harmony

This symphony, filled with modern harmony and freedom of structure, is one of the outstanding pieces of musical originality and has become one of the most popular numbers on orchestral programs.

Made up of only three movements instead of the conventional four, it is of strong and impressive character. Franck shows individuality in carrying themes of original beauty from one movement into another.

First in slow time the opening theme is based mainly upon three notes which soon take on a fast tempo, becoming a full-sized melody. In this passage from the first movement the composer presents his main theme in the guise of a canon. The subject is announced by trombone, 'cellos and basses, and is immediately imitated by the trumpets, one octave higher. There is a sternness about all this which the theme derives partly from the canonic treatment and partly from the stern quality of the instrumentation. Again the slow main theme is played in a new key, with chromatic progressions leading to a different theme, going on to a part where the melody is given a plaintive atmosphere as it is softly put forth by the horns and woodwind instruments. Comparing this to a conventional symphonic writing, the whole melodic and harmonic scheme has a striking originality. In the coda other interesting harmonies and modulations are indulged in until the main theme returns with tremendous volume, ending upon an agitated D major chord.

A contrasting second movement starts with a harp accompaniment, followed by the English horn playing the melody, with a second broad melody to which the strings play an accompaniment.

After a brief introduction the finale goes into a syncopated tune, first played in the bass. The second tune also hints at the modern. The main theme of the first movement later appears with rhythmic changes, finally starting this coda with full orchestral volume. Various themes reappear, making a unity which binds together all three movements.

Soft and Rich

The quality of the Boston group's grand playing was delightful as each choir had distinction and melted into an ensemble that was soft and rich.

There are many other Russian symphonies of interest and merit although public approval has concentrated on a work which is really a suite. Rimsky-Korsakov was one of the famous Russian group of five, which devoted itself to restoring the folk elements in the music of their country and making it more truly nationalistic. However, Rimsky-Korsakov showed greater adaptability than any of his colleagues and was particularly successful in catching the spirit and melodic outlines of the Oriental music which is so closely allied to the Russian.

The suite was originally a mere succession of disconnected dance movements, which have actually developed into the symphony as we know it today. This is distinctly a piece of program music, representing a series of pictures and stories which the composer made clear in his published comments. It is a "set" of pieces now an orchestral form in several movements, but the individual movements have more freedom and informality than those of the symphony.

Depicting four episodes from the "Arabian Nights," the literary materials for "Scheherazade" are taken from this famous story. The name is that of a favorite sultana who succeeded in saving her own life and those of her companions by telling the sultan each night a new story, so that eventually he could not bear to kill her, which had been his habit with wives in general. Thus the stories are literally the "Thousand Nights and a Night," which name appears in the composer's sub-title to this suite.

Solo Violin

Each movement represents a definite story and a different set of characters, all bound together by the recurrent theme of the solo violin which represents Scheherazade herself. These solo parts were played by an artist who did his work admirably in both melody and undersong.

It is program music of the highest type, bringing us a musical account of exciting adventures as well as fascinating characters. The work falls into four sections entitled: "The Sea and Sinbad's Ship," a ship which sailed lightly yet rhythmically over the waves; "The Story of the Kalandar Prince" with the muted trombone and trumpet adding to the calm and tempest; "The Young Prince and the Young Princess" singing their song graciously by means of scale passages announced by the flute and imitated by other instruments, and "Festival at Baghdad, the Sea, the Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior, Conclusion."

Rimsky-Korsakov was the musical poet who told these stories through the medium of music, and it was Dr. Koussevitzky and his men who through the magic of the score artistically related these tales.

NEW YORK, N. Y.
TIMES
APR 17 1937

PLAN SYMPHONY PAVILION

Berkshire Group Names Architect for Boston Orchestra Home

STOCKBRIDGE, Mass., April 16 (AP).—Trustees of the Berkshire Symphonic Festival today named Eliel Saarinen of Bloomfield Hills, Mich., famous Finnish architect, to design a permanent Summer musical pavilion here for the Boston Symphony Orchestra.

The building will be constructed on Tanglewood, the 210-acre estate where Nathaniel Hawthorne lived in the Berkshires and wrote his "Wonder Book" and first told his "Tanglewood Tales." Mrs. Gorham Brooks of Brookline gave the estate as a permanent home for the festival.

The Boston Symphony will give six concerts there this Summer between Aug. 5 and 15 under Conductor Serge Koussevitzky.

SPRINGFIELD, MASS.
EVENING UNION
APR 16 1937

SAARINEN TO DESIGN HOME FOR FESTIVAL

Eminent Architect Chosen by Trustees for Development at Tanglewood in Berkshires

Eliel Saarinen of Bloomfield Hills, Mich., internationally-known architect, has been chosen by trustees of the Berkshire Symphonic Festival as architect for the building to be erected at "Tanglewood," 210-acre estate between Stockbridge and Lenox, given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, as a permanent home for the festival.

ELIEL SAARINEN

"Tanglewood" is where Hawthorne lived, where he wrote "The Wonder Book" and first told his "Tanglewood Tales."

The Boston Symphony Orchestra will give six concerts on the estate this summer under the direction of its eminent conductor, Serge Koussevitzky. The dates are Aug. 5, 7 and 8; Aug. 12, 14 and 15. Three concerts given by the orchestra for the festival last summer were attended by more than 15,000 persons from 25 States and Canada.

Mr. Saarinen will be the architect for the entire development contemplated at Tanglewood including the musical pavilion to seat 5000 persons. It is hoped to make a start on construction of the pavilion this year, but completion is not planned until 1938.

Born in Helsingfors, Finland, in 1873, Mr. Saarinen was graduated in 1897 from the Institute Polytechnic in Helsingfors. For 11 years he was associated with Herman Cossellius and Armas Lindgren whose most prominent work was the National Museum at Helsingfors.

Since 1907 Mr. Saarinen has worked alone and has designed the following more remarkable buildings: Railway station at Helsingfors; town hall in Joensuu, Finland; town hall at Lahti, Finland; the private gallery, Keirkner, Helsingfors; Estobank, Reval, Estonia.

Since 1925 Mr. Saarinen has resided at Cranbrook, Bloomfield Hills, Mich., where he designed the Cranbrook School for Boys, the Kinswood School for Girls, the Cranbrook Academy of Art of which he is the director, and he is now developing the Cranbrook Institute of Science Building. The academy of art is a graduate school with a small limited enrollment.

SPRINGFIELD, MASS.
REPUBLICAN
APR 16 1937

ARCHITECT CHOSEN FOR MUSIC PAVILION

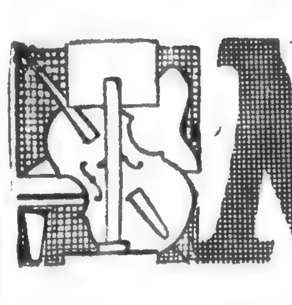
Eliel Saarinen Will Draw Plans for Building at Tanglewood Estate—Work to Start in 1937

Pittsfield, April 15—The trustees of the Berkshire Symphonic festival have chosen as architect for the development at Tanglewood, between Lenox and Stockbridge, Eliel Saarienen, 64, a native of Helsingfors, Finland, now residing at Bloomfield Hills, Mich. He is to draw the plan for the music pavilion, which will have a seating capacity of 5000, the construction of which is to be started this year with completion in 1938.

At Tanglewood, a 210-acre estate, the Boston Symphony orchestra with Serge Koussevitzky as conductor is to give six concerts August 5, 7, 8, 12, 14 and 15.

Mr Saarinen has an international reputation as an architect and was selected after a careful search for the man whom the trustees regarded as best fitted for this undertaking.

PROVIDENCE, R. I.
JOURNAL
APR 15 1937



MUSIC

Boston Symphony Orchestra's Last Program of Season Here Presents Mendelssohn, Sibelius and Tchaikovsky.—Speyer to have solo part.

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The program is of the tried-and-trustworthy variety, bringing forth Mendelssohn's "Italian Symphony," in A-major; Sibelius's tone poem "Swan of Tuonela" and Tchaikovsky's "Fourth Symphony," in F-minor. There is nothing likely to startle the local audience or any other audience, and, in fact, the orchestra's season here has gone by without even one venture into anything but thoroughly explored and comfortably habitable musical territory.

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"The Swan of Tuonela" is gloomy and portentous music, one of several pieces inspired by the Finnish folk-epic "Kalevala." On the score there is the following note: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the swan of Tuonela glides in majestic fashion and sings." The famous English horn solo in this piece will be played by Louis Speyer.

The Tchaikovsky Fourth Symphony is the one dedicated only "To My Best Friend." The secret is now known to all; the friend was Nadejda von Meck, the wealthy widow who was the composer's admirer and benefactor. The symphony was first performed in 1878 in Moscow, while the composer was in Florence. The conductor was Nicholas Rubinstein. Mme. von Meck wrote later to the composer: "The public received your symphony very well, especially the scherzo. Applause was great and at the end they called for you. It must have been Rubinstein who came out; I didn't see because I had started to go out. But I believe the composition was somewhat marred by a poor performance; the orchestra was worse than I ever heard it. Usually they give a good performance, but this time surely they did not rehearse enough."

This letter, and one from Tchaikovsky to Mme. von Meck in which he provides a program for the symphony, are to be found in the recent book "Beloved Friend," by Catherine Drinker Bowen and Barbara von Meck. The introduction is "the germ of the entire symphony, the idea upon which all else depends," he writes, quoting a few measures. He continues: "This is the 'Fatum,' the inexorable force that prevents our hopes of happiness from being realized, that watches jealously lest our felicity should become full and unclouded—it is Damocles's sword hanging over the head in constant, unremitting spiritual torment."

G. Y. L.

POUGHKEEPSIE, N. Y.
EAGLE NEWS
APR 17 1937

LOCAL MUSIC PROFESSOR NAMED TO COMMITTEE

Professor George Dickinson, head of the Vassar college music faculty, has been chosen to the advisory committee of the Berkshire Symphonic festival which will be held at "Tanglewood" in Stockbridge, Mass., in August.

His selection was announced yesterday by Elizabeth Bliss, permanent secretary of the festival. At the same time she announced that Eliel Saarinon of Bloomfield Hills, Mich., internationally-known architect, will design the permanent building which will be erected to house the new summer home of the Boston Symphony orchestra.

Miss Bliss stated that reservations from more than 25 local persons, including 15 from Vassar students have been received by her office. The festival is an annual affair, featuring guest conductors and artists.

NEW YORK, N. Y.
HERALD-TRIBUNE
APR 17 1937

Saarinen Will Design Pavilion in Berkshires

Picked to Draft Plans for Boston Symphony Hall

STOCKBRIDGE, Mass., April 16 (AP).—Trustees of the Berkshire Symphonic Festival today named Eliel Saarinen, of Bloomfield Hills, Mich., a Finnish architect, to design a permanent summer musical pavillion here for the Boston Symphony Orchestra.

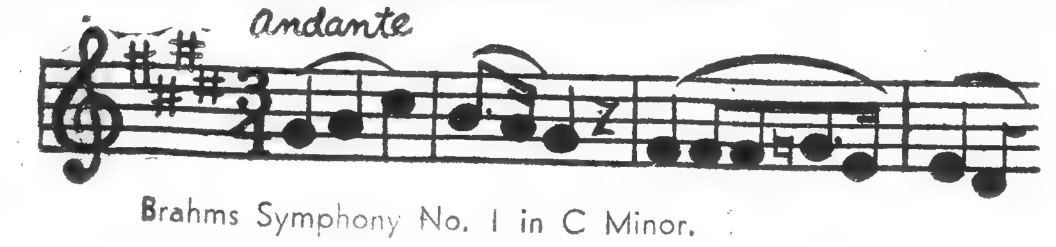
The building will be constructed on Tanglewood, the 210-acre estate where Nathaniel Hawthorne lived in the Berkshires and wrote his "Wonder Book" and first told his "Tanglewood Tales." Mrs. Gorham Brooks, of Brookline, gave the estate as a permanent home for the festival.

The Boston Symphony will give six concerts there this summer between August 5 and 15 under conductor Serge Koussevitzky.

MILWAUKEE, WIS.
NEWS
APR 16 1937

MUSIC
in Milwaukee

By RALPH TILLEMA



Brahms Symphony No. 1 in C Minor.

The Wisconsin News Music Editor suggests that music pupils and music lovers clip and paste these themes on a filing card, with composer's name at top, and file them in alphabetical order. A new theme will appear daily.

The chorus of the University of Helsinki, Finland, composed of 50 male singers, will make an American tour next season, debuting with the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, Dec. 31 and Jan. 1 in Boston and in New York Jan. 6.

This chorus, known in Finland as the "Ylioppilaskunnan Laulajat," abbreviated "Y. L.," was founded in 1883. From its very beginning the principal aim of the founders was the creation of Finnish choral music and they have contributed largely to raising the standards of the Finnish choral singing to its present high level. Prof. Heikki Klemetti was it first conductor and remained with the organization for 25 years. The chorus is now conducted by Dr. Martti Turunen, who has occupied the position for the last six years. During its existence of more than 50 years the position of the Y. L. chorus in the musical life of Finland is manifested in the fact that many Finnish composers have written and dedicated much of their music for male chorus to the Y. L. Jean Sibelius, who is an honorary member of the chorus, has composed all of his most famous male chorus music for this organization. On the forthcoming tour the programs will be devoted exclusively to the music of the Finnish composers.

The Y. L. chorus has given concerts in Sweden, Denmark, Germany, Switzerland, Austria, Hungary and Italy.

Prominent Sponsors

The organization will visit this country under the auspices of the Intercollegiate Music council, Marshall Bartholomew, president, which last year presented the Budapest University chorus, and a committee of prominent Finnish-American citizens. The honorary sponsors in Finland are headed by Kyosti Kallio, president of Finland; Rudolf Holsti, minister of foreign affairs; Jean Sibelius, the distinguished composer; K. A. Brotherus, president of the University of Helsinki; Georg Schneevoigt, conductor of the Helsinski Municipal orchestra; Selim Palmgren, composer, and many important members of the Finnish ministry of state, newspaper editors and others of prominent civic positions.

In America the sponsoring group is headed by his excellency, Eero Jarnefelt, minister of Finland at Washington, D. C.; K. F. Altio, consul general of Finland in New York; the consuls of Finland located in Philadelphia, Cleveland, Detroit, Chicago, Duluth, Toronto and Montreal; and is further composed of such outstanding musical names as Dr. Walter Damrosch, Dr. Serge Koussevitzky, Dr. Artur Rodzinski, Eugene Ormandy, Frederick Stock, Werner Janssen, etc.; also Dr. John H. Finley, Olin Downes, William J. Henderson, Prof. Harry Rogers Pratt of the University of Virginia, Prof. Eugene Van Cleef of the Ohio State university, Hon. Oscar J. Larson, and many others.

The American tour will be under the direction of Richard Copley of New York.

Piano Recital Saturday

The second of a series of informal piano recitals will be given by the elementary pupils of Leah Ina Cook in the Fine Arts building, 125 E. Wells st., Saturday evening, April 17, at 7:30.

Those appearing on the program are Beatrice Boym, Alfred Bernacchi, Martha Hanna, Marilyn Pross, Betty Schnall, Esther Neehanikin, Nancy Langlae, Harriet Perchonok, Mildred Sielkow, Shirley Altfeld, Barbara Altfeld, Lucile Rothman and Martha Woodling.

They will be assisted by the following violin pupils of Nathan Aaron:

Venlo Wolfson, Violet Herschensohn and Lawrence Post.

Versatility in presentation and variation in features will typify the fourteenth concert presented by the Boys' Technical High school band and glee club Friday evening, April 16, in the school auditorium.

The program features Marvin Draeger, Tech's versatile young musician and swimmer, in an intricate xylophone solo; a trombone solo by Eugene Weber, and vocal solos by Paul Grambsch and William Thiele.

The newly organized drum and bugle corps will perform the opening march, followed by a series of selected musical numbers, both classical and popular.

The program will start at 8 sharp.

This singable and eloquent theme opens the second movement. It is richly harmonized by the strings with the first violins and bassoon playing the melody in octaves.

The mystery theme of this week was taken from the Allegretto of Beethoven's "Moonlight Sonata."

ALBANY, N. Y.
NEWS
APR 17 1937

SAARINEN NAMED ARCHITECT FOR TANGLEWOOD PAVILION

Pittsfield—Eliel Saarinen, internationally known architect, has been chosen by trustees of the Berkshire Symphonic Festival to direct construction of a 5,000-seat pavilion at Tanglewood, the 210-acre estate between Stockbridge and Lenox.

Construction of the pavilion will start this year but it will not be finished until next. Tanglewood was a gift of Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra, as a permanent home for the festival.

The orchestra will give six concerts on the estate this summer under the direction of Serge Koussevitzky. The dates are Aug. 5, 7 and 8, and Aug. 12, 14 and 15.

Mr. Saarinen, native of Finland, has designed many world-famous structures. He is vicepresident of the International City Planning Conference and holds the gold medal of the Architectural League of New York.

WASHINGTON, D. C.
STAR
APR 17 1937

TOUR TO BE MADE BY FINNISH CHORUS

THE chorus of the University of Helsinki, Finland, composed of 50 male singers, will make an American tour next season, opening with the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, on December 31 and January 1 in Boston and in New York on January 6.

This chorus, known in Finland as the "Ylioppilaskunnan Laulajat," abbreviated "Y. L.," was founded in 1883. From its very beginning, the principal aim of the founders was the creation of Finnish choral music and they have contributed largely to raising the standards of the Finnish choral singing to its present high level.

Prof. Heikki Klemetti was its first conductor, and remained with the organization for 25 years. The chorus is now conducted by Dr. Martti Turunen, who has occupied the position for the last six years.

During its existence of over 50 years the position of the Y. L. Chorus in the musical life of Finland is manifested in the fact that many Finnish composers have written and dedicated much of their music for male chorus to the Y. L. Chorus. Jean Sibelius, who is an honorary member of the chorus, has composed all of his most famous male-chorus music for this organization. On the forthcoming tour, the programs will be devoted exclusively to the music of the Finnish composers.

The Y. L. Chorus has given concerts in Sweden, Denmark, Germany, Switzerland, Austria, Hungary and Italy. The organization will visit this country under the auspices of the Intercollegiate Musical Council, Marshall Bartholomew, president, which last year presented the Budapest University Chorus and a committee of prominent Finnish-American citizens. In America, the sponsoring group is headed by his excellency, Eero Jarnefelt, Minister of Finland at Washington.

PAWTUCKET, R. I.
TIMES
APR 17 1937

Symphony to Close Its Season Tuesday

The Boston Symphony Orchestra will bring its Providence season to a close at the concert to be given in the Metropolitan Theatre next Tuesday evening at 8:15. Dr. Serge Koussevitsky will present the following program for this ocsion: Mendelshohn's Fourth Symphony, Sibelius' tone poem, "The Swan of Tuonela," and the Fourth Symphony of Tchaikovsky in F Minor.

Mendelssohn called his Fourth Symphony the "Italian" symphony, a title justified by the fact that he composed it during a sojourn in Italy, and being much impressed by the sights and sounds of a country then new to him, based the finale upon the rhythm of the saltarello. The "Swan of Tounela" was one of a cycle of tone poems which Sibelius based upon the exploits of Lemminkainen, in the Finnish saga, the "Kalevala." It tells of the descent of the hero into the underworld to shoot a swan which glides upon the waters of the river which encircled it. The solo in this gem of musical description is the darkly colored voice of the English horn. The part will be taken by Louis Speyer, distinguished virtuoso of this instrument in the Boston Symphony Orchestra. Tchaikovsky's brilliant symphony will bring the season to a close.

NEW BEDFORD, MASS.
STANDARD-TIMES
[illegible]

ARCHITECT ENGAGED

STOCKBRIDGE, April 17 (AP)—Trustees of the Berkshire Symphonic Festival has named Eliel Saarinen, of Bloomfield Hills, Mich., famous Finnish architect, to design a permanent Summer musical pavillion here for the Boston Symphony Orchestra. The building will be constructed on Tanglewood, the 210-acre estate where Nathaniel Hawthorne lived in the Berkshires and wrote his "Wonder Book" and first told his "Tanglewood Tales." Mrs. Gorham Broks, of Brookline, gave the estate as a permanent home for the festival.

38

N. ADAMS, MASS.
TRANSCRIPT

APR 16 1937

Saarinen Architect For Music Festival Pavilion

Chosen for Entire Development Contemplated at "Tanglewood," Between Lenox and Stockbridge, Including Structure to Seat 5000 Persons — Hoped to Start Work on Pavilion This Year But Completion is Not Planned Until Next Year— Native of Helsingfors, Finland, Has Had Distinguished Career.

Eliel Saarinen of Bloomfield Hills, Mich., internationally known architect, has been chosen by trustees of the Berkshire Symphonic Festival as architect for the building to be erected at "Tanglewood", 210-acre estate between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, as a permanent home for the Festival.

"Tanglewood" is where Hawthorne lived in the Berkshires, where he wrote "The Wonder Book" and first told his "Tanglewood Tales"

The Boston Symphony Orchestra will give six concerts on the estate this summer under the direction of its eminent conductor, Serge Koussevitzky. The dates are August 5, 7 and 8; August 12, 14 and 15. Three concerts given by the orchestra for the Festival last summer were attended by more than 15,000 persons from 25 states and Canada.

Mr. Saarinen will be the architect for the entire development contemplated at Tanglewood including the musical pavilion to seat 5,000 persons. It is hoped to make a start on construction of the pavilion this year, but completion is not planned until 1938.

Born in Helsingfors, Finland, in 1973, Mr. Saarinen was graduated in 1897 from the Institute Polytechnic in Helsingfors. For 11 years he was associated with Herman Cossellius and Armas Lindgren whose most prominent work was the National Museum at Helsingfors.

Since 1907 Mr. Saarinen has worked alone and has designed the following more remarkable buildings: railway station at Helsingfors; town hall in Joensuu, Finland; town hall at Lahti, Finland; the private gallery, Keirkner, Helsingfors; Estobank, Reval, Estonia.

Since 1925 Mr. Saarinen has resided at Cranbrook, Bloomfield Hills, Mich., where he designed the Cranbrook School for Boys, the Kingswood School for Girls, the Cranbrook Academy of Art of which he is the director, and he is now developing the Cranbrook Institute of Science building. The academy of art is a graduate school with a small limited enrollment.

Next door to Mr. Saarinen lives his friend and associate, Karl Milles, famous sculptor.

In international competitions Mr. Saarinen has figured prominently, winning first prizes for city planning for Reval, Estonia and Gewerbovereinshaus, Riga, Latvia, second prizes in city planning for Yas Camberra, Australia and the Tribune Building at Chicago, Ill.

To Budapest, Hungary and Reval, Estonia, Mr. Saarinen was asked as expert of city planning to Paris as a member of the jury for the architectural competition at the Olympiad in 1924, and for the same reason to Los Angeles in 1932; to Yas Camberra, Australia, as jury member of the competition for a Parliament house; to Bergen, Norway, as jury member of the city planning competition; and to Madrid, Spain and Rio Janeiro, Brazil, as a jury member of the international competition for the Columbus memorial light tower at Santo Domingo.

NORWALK, CONN.
HOUR

APR 17 1937

BERKSHIRE FESTIVAL ARCHITECT SELECTED

Eliel Saarinen of Bloomfield Hills, Mich., internationally known architect, has been chosen by trustees of the Berkshire Symphonic Festival as architect for the building to be erected at "Tanglewood," 210-acre estate between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass., as a permanent home for the Festival.

"Tanglewood" is where Hawthorne lived in the Berkshires, where he wrote "The Wonder Book" and first told his "Tanglewood Tales."

The Boston Symphony Orchestra will give six concerts on the estate this summer under the direction of its conductor, Serge Koussevitzky. The dates are Aug. 5, 7 and 8; Aug. 12, 14 and 15. Three concerts given by the orchestra for the Festival last summer were attended by more than 15,000 persons from 25 states and Canada.

PITTSFIELD, MASS
EAGLE

APR 16 1937

ELIEL SAARINEN, EMINENT ARCHITECT, WILL PLAN FOR FESTIVAL'S DEVELOPMENT

Bloomfield Hills (Mich.) Resident, Known Internationally for Buildings and City Planning, To Design Musical Pavilion at "Tanglewood," and Entire Development of Property Given Boston Symphony Orchestra by Mrs. Gorham Brooks

Eliel Saarinen of Bloomfield Hills, Mich., internationally known architect, has been chosen by trustees of the Berkshire Symphonic Festival as architect for the building to be erected at "Tanglewood," 210-acre estate between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass., as a permanent home for the Festival. This announcement was made to members of the advisory committee meeting with the president, Miss Gertrude Robinson Smith in Stockbridge today.

"Tanglewod," is where Hawthorne lived in the Berkshires, where he wrote "The Wonder Book," and first told his "Tanglewood Tales."

The Boston Symphony Orchestra will give six concerts on the estate this summer under the direction of its eminent conductor, Serge Koussevitzky. The dates are, Aug. 5, 7 and 8; Aug. 12, 14 and 15. Three concerts given by the orchestra for the Festival last summer were attended by more than 15,000 persons from 25 States and Canada.

Architect for Whole Development

Mr. Saarinen will be the architect for the entire development contemplated at Tanglewood including the musical pavilion to seat 5000 persons. It is hoped to make a start on construction of the pavilion this year, but completion is not planned until 1938.

Born in Helsingfors, Finland, in 1873, Mr. Saarinen was graduated in 1897 from the Institute Polytechnic in Helsingfors. For 11 years he was associated with Herman Cossellius and Armas Lindgren whose most prominent work was the National Museum at Helsingfors.

Designed Many Buildings

Since 1907, Mr. Saarinen has worked alone and has designed the following more remarkable buildings: Railway station at Helsingfors; Town Hall in Joensuu, Finland; Town Hall at Lahti, Finland; the private gallery, Keirkner, Helsingfors; Estobank, Reval, Estonia.

Since 1925, Mr. Saarinen has resided at Cranbrook, Bloomfield, Hills, Mich., where he designed the Cranbrook School for Boys, the Kingswood School for Girls, the Cranbrook Academy of Art of which he is the director and he is now developing the Cranbrook Institute of Science Building. The Academy of Art is a graduate school with a small limited enrollment.

Friend of Milles

Next door to Mr. Saarinen, lives his friend and associate, Karl Milles, famous sculptor.

In international competitions Mr. Saarinen has figured prominently, winning first prizes for city planning for Reval-Estonia and Gewerbovereinshaus, Riga, Latvia; second prizes in city planning for Yas Camberra, Australia, and the Tribune Building at Chicago, Ill.

Expert City Planner

To Budapest, Hungary, and Revel, Estonia, Mr. Saarinen was asked as expert of city planning; to Paris as a member of the jury for the architectural competition at the Olympiad in 1924; and for the same reason to Los Angeles in 1932; to Yas Camberra, Australia, as jury member of the competition for a Parliament house; to Bergen, Norway, as jury member of the city planning competition; and to Madrid, Spain, and Rio Janeiro, Brazil, as a jury member of the international competition for the Columbus memorial light tower at Santo Domingo.

ELIEL SAARINEN
Retained by Berkshire Symphonic Festival Inc.

Holds Gold Medal

Mr. Saarinen is vice president of the International City Planning Conferences, holds the gold medal of the Architectural League of New York. He is honorary professor, honored by the Finnish Government; commander, Class 1 of Finland's White Rose Order, honorary doctor of philosophy of the University of Helsingfors, honorary doctor of technology of the Technical University of Finland, honorary doctor of engineering of the University of Karlsruhe, Germany; honorary doctor of architecture and city planning of the University of Michigan, member of the Finnish Academy of Art, the Imperial Academy of Art in St. Petersburg, Russia; the Royal Academy of Art in Stockholm, Sweden; honorary member of the Architects Society of Finland, honorary member of the Central Institute of Architects in Brazil, of the Architects Society of Uruguay, Detroit Chapter of the American Institute of Architects, the Michigan Society of Architects, honorary corresponding member of the Royal Institute of British Architects, corresponding member of the Royal Society of Arts and Crafts in Budapest, Hungary, Der Deutsche Werkbund, Germany and Der Zentralvereinigung der Architeckten Oesterreichs, Vienna, Austria.

MONTREAL, CAN.
GAZETTE

APR 17 193

Finnish University Chorus To Make North American Tour

New York, April 16.—The Chorus of the University of Helsinki, Finland, composed of fifty male singers, will make an American tour next season, appearing first with the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, on December 31 and January 1 in Boston and in New York on January 6.

This Chorus, known in Finland as the "Ylioppilaskunnan Laulajat," abbreviated "Y.L.", was founded in 1883. From its very beginning the principal aim of the founders was the creation of Finnish choral music and they have contributed largely to raising the standards of the Finnish choral singing to its present high level. Prof. Heikki Klemetti was its first conductor and remained with the organization for 25 years. The chorus is now conducted by Dr. Martti Turunen who has occupied the position for the last six years.

During its existence of over fifty years the position of the Y.L. Chorus in the musical life of Finland is manifested in the fact that many Finnish composers have written and dedicated music for male chorus to the unit. Jean Sibelius, who is an honorary memeber of the chorus, has composed all of his most famous male choral music for this organization. On the forthcoming tour the programme will be devoted exclusively to the music of the Finnish composers.

The Y.L. Chorus has given concerts in Sweden, Denmark, Germany, Switzerland, Austria, Hungary and Italy.

The organization will visit this continent under the auspices of the Intercollegiate Musical Council, Marshall Bartholomew, president, which last year presented the Budapest University Chorus and a committee of prominent Finnish-American citizens. The honorary sponsors in Finland are headed by Kyosti Kallio, President of Finland; Rudolf Holsti, Minister of Foreign Affairs; Jean Sibelius, the distinguished composer, K. A. Brotherus, president of the University of Helsinki, Georg Schneevoigt, conductor of the Helsinki Municipal Orchestra, Selim Palmgren, composer, and many important members of the Finnish Ministry of State, newspaper editors and others of prominent civic positions.

In North America the sponsoring group is headed by His Excellency, Eero Jarnefelt, Minister of Finland at Washington, D.C.; K. F. Altio, Consul General of Finland in New York; the consuls of Finland located in Philadelphia, Cleveland, Detroit, Chicago, Duluth, Toronto and Montreal; and is further composed of such outstanding musical names as Dr. Walter Damrosch, Dr. Serge Koussevitzky, Dr. Artur Rodzinski, Eugene Ormandy, Frederick Stock, Werner Janssen, etc.; also Dr. John H. Finley, Olin Downes, William J. Henderson, Professor Harry Rogers Pratt of the University of Virginia, professor Eugene Van Cleef of the Ohio State University, Hon. Oscar J. Larson, and many others.

The American tour will be under the direction of Richard Copley of New York.

PROVIDENCE, R. I.
JOURNAL

APR 18 1937

DR. KOUSSEVITZKY'S RECEPTION APRIL 26

Invitations have been extended by Brown University and Providence Friends of the Boston Symphony Orchestra for a reception and tea in honor of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The affair will be held at a preview of original drawings, by Gerome Brush, of members of the Boston Symphony, at Faunce House Art Gallery, Monday afternoon, April 26, from 4:30 to 6 o'clock.

INFORMATION OBSCURED

HUDSON, N. Y.
REGISTER

APR 17 1937

APPOINT ARCHITECT TO PLAN THEATRE FOR SYMPHONY CONCERTS

A meeting of the sub-chairmen of the Berkshire Symphonic Festival was held yesterday afternoon at the home of Miss Gertrude Robinson in Glendale, Mass., near Stockbridge.

Miss Robinson Smith, president of the Berkshire Symphonic Festival, presided. Membership reports, by towns showing already a splendid number of subscribers for this year's concerts, were read by Mrs. George Edmund, of Pittsfield, Mass., vice president of the Berkshire Symphonic Festival, announced reports were supplemented by those of the many sub-chairmen present.

At Miss Robinson Smith' request, George Edmund, of Pittsfield, a member of the Board of Trustees of the Berkshire Symphonic Festival, announced appointment of Eliel Saarmen, of Bloomfield Hills, Mich., as architect for the building which is to be erected at "Tanglewood," the estate between Stockbridge and Lenox, generously given for the concerts of the Festival. Eliel Saarmen, a native of Finland, is an internationally known architect, who has designed many noted buildings in this country and in his native Finland. He is a personal friend of Dr. Serge Koussevitzky, the conductor of the concert.

Details of the programs to be presented at this year's concerts of the Boston Symphony Orchestra, under the direction of Dr. Koussevitsky, were discussed, and also transportation facitilities for the accomodation of those living some distance from Stockbridge.

Great enthusiasm prevailed throughout the entire meeting. At the close of the meeting tea was served.

Sub-chairmen were present from Lee, Lenox, Stockbridge, South Egremont, Pittsfield and Richmond, Mass., while this section of Columbia county was represented by Mrs. O. H. Bradley and Gerald S. Bliss, of this city, and James E. Leath, of Kinderhook.

HUDSON, N. Y.
DAILY STAR

APR 17 1937

SUB-CHAIRMEN OF BERKSHIRE SYMPHONIC FESTIVAL MEET

A meeting of the sub-chairmen of the Berkshire Symphonic Festival was held yesterday afternoon at the home of Miss Gertrude Robinson in Glendale, Mass., near Stockbridge.

Miss Robinson Smith, president of the Berkshire Symphonic Festival, presided. Membership reports, by towns, showing already a splendid number of subscribers for this year's concerts, were read by Mrs George Edmund, of Pittsfield, Mass., vice president of the Eerkshire Symphonic Festival, announce-reports were supplemented by those of the many sub-chairmen present.

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PROVIDENCE, R. I.
JOURNAL

APR 18 1937

Boston Symphony Will End Series Here Tuesday Night

University Glee Club, with Hartford Singers, Gives Its Last Program of Season Friday.—Providence Symphony in First "Pop" Concert Tonight

TWO more concert series close this week. The Boston Symphony Orchestra will make its fifth and final visit of the season Tuesday night, and Friday night the University Glee Club will appear in a joint concert with the Choral Club of Hartford. Both events will take place in the Metropolitan Theatre. The week's musical bill opens tonight with a "Pop" concert by the Providence Symphony Orchestra in Rhode Island Auditorium.

This is an experiment in putting on a concert after the pattern of the Boston "Pops" and if there is sufficient response there will be more of the same. Those who wish to may sit at tables and be served refreshments. The music will be of the lighter variety.

Tomorrow night, in Churchill House, at 8:30 o'clock, Gertrude Joseffy-Chase, pianist, and Edwin Stuntzner, violoncellist, will give a joint recital. James Gray will be accompanist for Mr. Stuntzner.

Thursday night the Brown University Glee Club will give its last concert of the season on the campus in Faunce House Theatre at 8 o'clock.

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Boston Symphony

At the Metropolitan Theatre, Tuesday night at 8:15 o'clock, Dr. Koussevitzky will lead the Boston Symphony through Mendelssohn's "Italian" Symphony, Tschaikowsky's Fourth Symphony and Sibelius's "The Swan of Tuonela." The latter is one of a cycle of tone pomes which Sibelius based on the exploits of Lemminkainen in the Finnish saga, the "Kalevala." It tells of the descent of the hero into the underworld to shoot a swan which glides upon the waters of the river which encircle it.

The solo part on the English horn will be played by the orchestra's virtuoso on that instrument, Louis Speyer. Mendelssohn called his symphony the Italian because he composed it during a visit to that country and was much impressed by the sights and sounds new to him. The finale is built on the rhythms of the saltarello. The program follows:

Symphony in A-major, "Italian," opus 90 .... Mendelssohn
- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: presto

"The Swan of Tuonela," Legend from the "Kalevala," opus 22, No. 3 Sibelius
(English horn solo, Louis Speyer)

Symphony No. 4, in F-minor, opus 36 Tschaikowski
- I. Andante sostenuto. Moderato con anima in movimento di Valse
- II. Andantino in modo de canzona
- III Scherzo pizzicato ostinato: Allegro
- IV. Finale: Allegro con fuoco

DETROIT, MICH.
NEWS

APR 1[illegible] 193[illegible]

Saarinen Named to Build Estate

Eliel Saarinen, president of the Cranbrook Academy of Art and an internationally recognized architect, has been chosen by the trustees of the Berkshire Symphony Festival as architect for the development of Tanglewood, a 210-acre estate in the Berkshire Hills of Massachusetts, it was announced Saturday. The estate has been given to the Boston Symphony Orchestra as a permanent home for the festival.

The orchestra is to give six concerts on the estate this summer, under direction of its conductor, Serge Koussevitsky.

Included in the proposed development is a musical pavilion to seat 5,000 persons. Completion of the development is scheduled for next year.

Saarinen has been president of the **Cranbrook** Academy of Art since 1932.

CHICAGO, ILL.
TRIBUNE
APR 18 1937

Beethoven's Eighth Now in New Pressing

Is Spirited Rendition by Serge Koussevitzky and Boston Symphony.

LEADING the list of recent Victor releases is a recording of the Eighth Beethoven symphony by Serge Koussevitzky and the Boston Symphony orchestra. The interpretation is spirited, the tempi high, yet the grateful little work does not lose its general character of mellowness and restraint. The string tone of the Boston orchestra is famous. Here are numerous opportunities to study and enjoy the miraculous beauty of its woodwinds. The first such opportunity comes when these admirably played instruments sing the eloquent contrasting phrase of the opening theme.

The name of Fritz Kreisler dominates another Victor album. The Kreisler string quartet, led by the redoubtable first violin of Fritz Kreisler, records the Kreisler A minor quartet. This is attractive music, with a quiet luster about it. The melodic and harmonic schemes are interesting without being alarmingly modern. In this work Kreisler is content to be Kreisler, but on the eighth side [the quartet takes seven] the group records the same composer's Scherzo a la Dittersdorf. This serves as a brief reminder of the great violinist's incorrigible habit of writing in the style of earlier musicians, some of them fictitious. Dittersdorf, however, is not fictitious. He was a contemporary of Haydn, Mozart, and the early Beethoven.

◆

Of interest to antique instrument enthusiasts is Wanda Landowska's playing of the Bach Italian concerto on the harpsichord. Her sense of classical style and her immense technical equipment produce on this instrument what is probably authentic Bach. However, our ear has been partially spoiled by continuous hearing of the Bach harpsichord works on the modern piano, and we are likely to find the elder instrument a little austere in comparison to the rich glow of the younger. This observation, however, applies in this case principally to the concerto's middle movement. On the fourth record face of this two-disc set are three short preludes and a fugue of Bach.

◆

Two excerpts from "Die Meistersinger,' "Dance of the Apprentices," and "Entrance of the Mastersingers" are available now in a recording by the Philadelphia orchestra, Eugene Ormandy conducting. Into a small compass the musicians compress several of the characteristics of this greatest comic opera in the literature. There are moods of whimsy, moments of tremendous majesty, an impression of everyday, diatonic honesty.

Attention should be called also to another recent Victor release—the A major Sonata of Faure, beautifully played by Jascha Heifetz, violinist, and Emanuel Bay, pianist.

DETROIT, MICH.
TIMES
APR 18 1937

Music

RODZINSKI CONSERTS VERSATILI

Editor Reviews New York's Philharmonic-Symphony Season

By Winthrop Sargent
Universal Service Music Editor

NEW YORK, April 17.

With this afternoon's Carnegie Hall concert and broadcast, the New York Philharmonic-Symphony brings its season to a close. It is therefore time for that annual Sunday sermon of blame and praise in which the venerable institution's Winter doings are surveyed.

As Philharmonic seasons go, it has been an interesting, though not very well balanced one. The situation under which it was launched was, of course, extraordinary. The great Arturo Toscanini had resigned. A virtually unknown conductor, John Barbirolli, had stepped into his shoes for the first half of the season.

It is to Mr. Barbirolli's credit he could make a reasonably satisfactory showing under the circumstances. And that—no more, no less—was what he did.

Names Three Others

The guest composer-conductors provided a more or less sensational interlude. The greatest figure among them, Igor Stravinsky, was effective as a conductor only in his own works. The Messrs. Enesco of Rumania and Chavez of Mexico, on the other hand, had their claims to ability as orchestral leaders, though the first was his best in romantic, the second in modern scores.

Then came Artur Rodzinski of Poland and Cleveland, the most experienced and possibly the most gifted of the season's roster. Mr. Rodzinski also shone to better advantage in certain types of music than in others. But it can at least be said for his reign that it brought a new lease of life to the Philharmonic's programs.

Mr. Rodzinski not only introduced out-of-the-way compositions, but several of the works so introduced were important ones. Under his direction at least two memorable events of the symphonic season took place.

Refers to 'Elektra'

I refer to the concert performance of Richard Strauss great music drama, "Elektra," with Rosa Pauly in the title role and to the recent performance of Arthur Honegger's "King David," both of which were broadcast.

These memorable events, however, were somewhat late in arriving on the Philharmonic's schedule, and there were not any too many of them. It remained for the Boston Symphony, under Serge Koussevitzky, to do Liszt's "Faust" symphony and Mahler's "Das Lied Von Der Erde."

And it remained for the Philadelphians, under Eugene Ormandy, to bring us the two most notable premieres of the season the "First Symphonies" of Tykhon Khrennikov and William Walton.

Finds Record Spotty

Where the real bread and butter basis of the symphonic repertoire is concerned, the record has been somewhat spotty. Beethoven has been represented by five symphonies, Schubert and Schumann by only one apiece. Brahms was taken care of with three symphonies, two concertos and his "Haydn" variations.

The Sibelius record was bad. Only the first two of the great Finn's symphonies were heard. Liszt had a transcription.

"La Mer" and the "Nocturnes" spoke for Debussy. Strauss and Tchaikovsky made a fair showing. Not a single work by Bruckner or Mahler was given.

HARTFORD, CONN.
COURANT

APR 18 1937

Pearl Hill Will Play Concert Friday Night

A limited number of invitation cards for the free concert in which Pearl Hill will be presented in the Colonial Room of the Bushnell Memorial are now available at the box office, and applications for these cards will be filled in the order in which they are received.

Miss Hill, widely known Hartford pianist and teacher, will play her second annual Bushnell recital Friday evening, starting at 8:15 o'clock. For some time she has been studying with J. M. Sanroma, pianist of the Boston Symphony Orchestra, and she has a varied background of concert experience.

Miss Hill's program includes works by the following composers: Brahms, Scarlatti, Beethoven, Bach, Schumann, Chopin, Liszt, Ravel and Debussy.

Another capacity audience is expected for this event which, like last season's concert, is available free to the music-loving public.

NEW BEDFORD, MASS.
MERCURY

APR [illegible] 1937

When Serge Kouscevitzky was first engaged to conduct the Boston Symphony orchestra, they gossipped that he was "a prima donna conductor" who practiced before the mirror. Well, so did Johann Strauss the younger, the idol of Vienna's Volksgarten. Perhaps the now honored Doctor Koussevitzky was fully aware of the Strauss fascinations when he magically led "By the Beautiful Blue Danube" waltzes last Friday afternoon. We thrill to their melodies when the engaging and handsome Arthur Fiedler conducts them at the Pops, but with Koussevitzky, they were a resurrection of their period. His body yielded to every shade of the langour and the snap that makes up their perennial charm—an epitome of what the musical comedy, "The Great Waltz" over at the Opera House is communicating to a less elegant generation.

Little things happen at Symphony concerts that don't always appear in serious reviews of the programs. When Ruth Posselt made her first solo appearance on a Friday afternoon (honor greater than a Cambridge Thursday or a Boston Monday or Tuesday) the dignified gentleman from the podium patted her curly blonde head. Myra Hess, last Friday week, thanking and congratulating Bedetti who played the incidental 'cello solo in her Brahms concerto, Burgin the concertmeister and the conductor himself, became all tangled up with her floating Burne-Jones black chiffons in strings, piano and music racks. Dr. Koussevitzky firmly extricated her and brought her forward to be received by the adoring audience.

SCHENECTADY, N. Y.
UNION-STAR

APR [illegible] 1937

ELIEL SAARINEN of Bloomfield Hills, Michigan, internationally known architect, has been chosen by trustees of the Berkshire Symphonic Festival as architect for the building to be erected at "Tanglewood," 210-acre estate between Stockbridge and Lenox, given to the Boston Symphony Orchestra as a permanent home for the festival. Mr. Saarinen will be the architect for the entire development contemplated at Tanglewood, including the musical pavilion to seat 5,000 persons. Completion is not expected until 1938.

The Boston Symphony Orchestra will give six concerts on the estate this Summer under the direction of Serge Koussevitzky. The dates are August 5, 7 and 8 and August 12, 14 and 15. Three concerts given by the orchestra for the Festival last Summer were attended by more than 15,000 persons from 25 States and Canada.

A VIOLIN and piano recital by pupils of Professor Antonin Honicky will be given at Odd Fellows' Hall, corner of State end Hawk Streets, May 3, at 8 p. m. The program, which will include duets, trios, quartets and quintets in addition to solos, is open to the public.

40

‘Ninth Symphony” Tomorrow Opens Quiet

Musical Editorial by Redfern Mason

Transc. The Passing of Arthur Foote Apr. 17/37

The "Gentle Elia" of American music has passed away, full of years, honored and beloved. Arthur Foote numbered his four score years and four; but in spirit he was young till the day of his death. Up to the last he attended the concerts of the Symphony, and he took as much pleasure in its performances in his ninth decade as he did in the eighties of last century when, with all the enthusiasm of his early manhood, he rejoiced in the enterprise to which Henry Lee Higginson had set his hand.

Arthur Foote was in every way an American musician. Born in Salem eighty-four years ago, all his study was done here in Boston, first at the New England Conservatory, with Stephen A. Emery, who taught him piano and harmony. With B. J. Lang he took up the organ, still continuing his work at the piano. Composition he studied with John Knowles Paine, the first professor of music that Harvard ever had.

There you have the simple outline of his musical studies; but, to understand the man, you must know his strength of purpose, his unwavering pertinacity. He had no yearnings to be a virtuoso; the dream of his life was to be a good musician, and that dream he realized, both as instrumentalist and as composer.

Carry yourself back in imagination to the early eighties when, thanks to the work of men like Carl Zerrahn, the criticisms of John Sullivan Dwight, and the visits of the Theodore Thomas Orchestra, Bostonians had begun to think of music, great music, as a necessary part of their daily life. The days of the "Big Four" were approaching, when Bostonians took piano lessons from Edward MacDowell, when Horatio Parker was organist at Trinity, and George W. Chadwick—they called him "Chad" and the name stuck—was also playing accompaniments to public worship. Into this august company young Foote was introduced. He even shared in some of those meetings when the quartet met and discussed one another's compositions and told the truth with a frankness that left no sting behind it.

But whereas MacDowell had studied with Raff in Germany, Parker had sat at the feet of Rheinberger, and Chadwick worked with Reinecke and Jadassohn, Foote's musicianship was of undiluted American origin. In that particular he was ahead of his generation. Today we are beginning to recognize that, whereas travel abroad is good for a musician who has learned his craft, going to Europe to study is running the risk of acquiring an un-American idiom.

Foote was appointed to the directorship of the Harvard Glee Club, a position which he held for a couple of years. Inspired by this work he turned his attention to choral work. He found inspiration in the poetry of Longfellow and left us such notable compositions as "The Skeleton in Armour," "The Wreck of the Hesperus" and the "Farewell of Hiawatha," fluent masculine writing. Here he had the inspiration of John Knowles Paine, who was the first to write a symphony and an oratorio which Americans would take seriously.

Inspired, in all likelihood, by the Boston Symphony, he turned his attention to writing for orchestra and composed a series of compositions several of which have become a recognized part of the Symphony's repertory. The "Omar Khayyam" Suite, a setting of the Francesca episode of the "Divina Commedia," an Orchestral Suite and a Serenade for Strings are among his best work in this kind.

Then there were compositions for the piano, including gavottes which were styled as "the best since Bach" and, most popular of all, songs which today have fallen into a most undeserved neglect. Time was when you could rarely open a program without coming across the "Irish Folk Song," "I'm wearing awa, Jean," "It was a lover and his lass," or "The Night has a thousand eyes."

But Arthur Foote had a trait which, in the eyes of the world, is a fault. He never blew his own trumpet; he was utterly unskilled in the art of crying up his own wares. Chadwick would try to stir him up. "When I want a work produced I go to Chicago and get Stock to do it," he would say. But Foote would shake his head. As William Arms Fisher says, "He made music for the joy and the love of it." The art of self-advertisement was something he was ashamed to learn.

When he stood up in old Chickering Hall to direct his chamber music, or when he played the piano in his Piano Quintet with the Kneisels, then he was happy. The toys of ambition had no fascination for him. To create something beautiful; to write a song that would express what was in the minds of the people; to do that was more to Arthur Foote than to make a fortune

Yet he could criticize at need, and the students whom he taught at the New England Conservatory were aware of it. But there was no venom in his words: he did not find fault, but gave fatherly counsel. Yet his judgment was sound, as the faculty council of the Conservatory well knew. He could sum up the merits and demerits of a student in a few pithy words that told the truth and did not hurt. Horatio Parker found fault with MacDowell's "Indian Suite." "It has no Indian blood in it," he exclaimed. Foote said nothing; but his silence suggested that, when he reached home, he might make a few significant remarks to his beloved daughter.

Loyalty was part of his nature. Perhaps he carried it to a Quixotic excess. The Ditsons asked him to edit a book of American songs for them. "I thank you for the honor you offer me," he said; "but I have never done any work editorially or offered my compositions to any publisher but Arthur P. Schmidt. I have been loyal to him from the beginning and I shall be loyal to him to the end."

Arthur Foote was the last of the Big Four; he was a gentle spirit; his eager smile will be an abiding presence with all who have known it. In him the Boston quietude and self-respect expressed itself alike in the man and his work. In him Van Wyck Brooks would find an authentic illustration of "The Flowering of New England."

SYMPHONY PERFORMS WORKS OF BRUCKNER AND BOSTON WRITERS

By Redfern Mason

There was a touch of melancholy about yesterday's concert of the Symphony, for Arthur Foote was no longer with us, unless indeed he revisited the glimpses of Symphony hall in the spirit, to hear his own "Night Piece" played in his memory.

Our generation may need to be reminded that Boston's old friend was a composer who did honor to his country. His music is consistently beautiful. In its excellence it is American, though Foote made no effort to give it a national "tang." He had a cultus of beauty and his "Night Piece," which is for flute and strings proved on what a solid basis of accomplishment that cultus was based. George Laurent played the flute solo; the strings sang their sweetest and the audience, touched but contented, listened with deep attention.

Another Bostonian figured on the program, Miss Mabel Daniels, whose prelude, "Deep Forest," was given a notable reading and, at the conclusion, the composer was greeted with a warm handshake by Serge Koussevitzky, while audience and orchestra applauded and applauded. Miss Daniels knows the validity of the Nietzschean dictum that "the Muses always move with light feet." For a few moments I thought the instruments were going to evoke the forest of Broceliande "where Merlin paid the monstrous debt"; but soon the sentiment developed into that of such a New England woodland as Emerson used to wander in and think thoughts which, like verbal mosaic, he wove into his essays. Miss Daniels' piece is a tonal reverie in which she tells us what Mother Nature means to her. In this vein she has something in common with Edward MacDowell; but she is a dryad of the forest, not a faun.

To lead up to these charming numbers we had Bruckner's Eighth Symphony, the one that extracted unwilling recognition from the boorish Hanslick, who could hear nothing in music but Brahms, hated Wagner and, to his sorrow, sat as a model for Beckmesser. It is a glorious symphony, with such "heavenly lengths" as Schumann admired in Schubert. It lasts for more than an hour, but it is so full of sheer loveliness that I fancy only a minority of the audience would have wished it shorter.

Here you have the genial Austrian villager brooding over life and nature, and putting his reactions into symphony form. But, though the form is correct enough, the spirit of the work is, in the main, hardly symphonic. What Brucker was concerned in was to record his own musings, and he does so in masterly fashion Here and there you get passages which tell you how much he loved Wagner and, for that reason, earned the dislike of the partisans of Brahms, who, by the way, was far from being a Brahmsite himself.

Bruckner loved the orchestra and our Boston strings plainly love him, for they put an ecstasy into the master's music that revealed them at their best, and I do not think the world can show any better. There are noble raptures for brass which, risking a contradiction in terms, may be called golden sonorities. That Adagio is an inspired composition and the Finale, ending in "the great C major of our life," is Olympian.

Last came the "Blue Danube," the greatest waltz ever written, a waltz which Brahms himself, never prodigal in praise of others, regretted he had not written. It set all those who have "dancing toes" tremulous to swing off into the waltz. The little strain which leads into the dance proper was so seductive that, in my mind's eye, I could almost see Pavlowa become imponderable and float off into the ether.

The audience thundered their plaudits. It calls for more than a musician to play the "Blue Danube." You must be a lover as well.

HARTFORD, CONN.
COURANT
APR 17 1937

BROOKLYN, N. Y.
TIMES UNION
APR 23 1937

Symphony Committee Meets

The Spring meeting of the Brooklyn Committee for the Boston Symphony Orchestra was held yesterday afternoon at the home of the executive chairman, Mrs. Henry J. Davenport, 40A Monroe Place.

Mrs. Edward C. Blum, who is chairman of boxes for the coming season and who served in the same capacity this year, reported an exceptionally fine record for the 51st season just past. Mrs. Davenport reported that renewals for the coming 52d season are larger than any other year.

The Brooklyn committee along with the Brooklyn Philharmonic Society, of which R. Huntington Woodman is president, and the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees, sponsors the Boston Symphony Orchestra in Brooklyn.

This Spring meeting was held in the interest of the coming season. There will be five concerts next year in the Brooklyn Academy of Music.

Those present at the meeting included:

Mrs. Davenport, Mrs. Blum, Mrs. James P. Warbasse, Mrs. Edwin L. Garvin, Mrs. Samuel Brown, Mrs. Maxwell Lester, Miss Marion Terry, Mrs. Frank Parsons, Mrs. Ernest K. Tanner, Mrs. George Whittlesey, Mrs. F. R. Schepmoes, Mrs. Ernest Ashe, Mrs. Carroll L. Nichols, Mrs. Russell V. Cruikshank, Miss Weeks, Miss Jessie Righter, Mrs. Benjamin Prince, Mrs. Frederick Johanns, Nelson Sprackling, Mrs. Otis S. Carroll, Mrs. H. Edward Dreier, Mrs. Walter Truslow and Miss Irene Miles.

NEW YORK, N. Y.
HERALD-TRIBUNE
APR 21 1937

Enesco to Lead Symphony

Will Conduct During Barbirolli's Vacation in January

According to an announcement from the Philharmonic-Symphony Society, Georges Enesco will conduct the orchestra during the four weeks of John Barbirolli's midseason vacation next year, from Wednesday night, January 5, through Sunday afternoon, January 30. The Rumanian conductor-composer will double as conductor and violinist on Sunday afternoon, January 9 and 16, and Yehudi Menuhin, violinist, will be one of the soloists under his direction.

Mr. Enesco also will conduct concerts of the Cincinnati, Boston, Cleveland and Pittsburgh Orchestras next season. It was originally planned to have him conduct the Philharmonic-Symphony for a fortnight next winter, leaving the other two weeks to another composer-conductor.

Sharps and Flats

By PIERRE KEY

A group of music old-timers were discussing symphony orchestras. "They hold to higher levels than the major opera companies," said one whose experience and knowledge and judicial qualities give weight to his opinions. "And our country has the finest orchestras in the world. Europe's have gone off in quality since the World War."

"How about the Lepsic Gewandhaus," inquired another member of the group who hasn't forgotten orchestra history; "and Willem Mengelberg's Dutch Concertgebouw; and the Vienna Philharmonic?"

"All good orchestras," replied the earlier speaking expert, "but America's are better. Take the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic-Symphony which rank one, two, three (and in that order, if you ask me) among the world's best. Besides, we have several others that can give cards and spades to the pick of Europe and then win."

So it ran on, with individual opinions differing on one orchestra thing and another; until finally someone mentioned conductors. Whereupon the lid came off, and there ensued a discussion so heated that I felt moved to open a window.

Who's a Conductor?

"Trouble with conductor's" observed the speaker who began the discussion. " is that comparatively few people know a real conductor from a false-alarm. Especially in our grand and glorious U. S. A. Too many people wield the authority in symphony orchestra circles whose decisions are reached with the naked eye."

"Naked eye?" queried a little man with a mild manner but who has a right to be heard.

"Well, with glasses," retorted the other, if it's a case of myopia. Give these people a well set-up chap who wears his clothes well and if he gets a bit of a build-up he is welcomed with open arms. Too bad, because conducting an orchestra is a major job. And not many who are leading our foremost orchestras are genuinely of first rank.

"A reasonable conducting talent plus very little experience will put a well known musician on the podium in this country in surroundings his abilities do not deserve. Our music woods are full of that variety and it's too bad.

"The place to test a conductor's knowledge and skill is in rehearsal. But again we come straight against another difficulty; very few persons are qualified to judge of a conductor's capacities."

Which is why we have so many arm-waving individuals asking consideration who often fail to know how to beat time.

Microphone Technique.

Ambitious young singers who go in for radio fear the microphone. Especially if they have large, well-bred voices. For there is always the blasting-bogy to disturb them when high notes have to be sounded.

To sing with the same technique that is employed in opera or on the concert platform does not always fit with broadcasting apparatus. Now and again an exception occurs, one such being Richard Bonelli who has just been engaged for another important "hour."

The Bonelli voice somehow takes kindly to the machine—or the machine to the Bonelli voice. "You don't have to bother with the control-dials," remarked a network engineer the other day, "when Bonelli sings. The needle is set at a given point, and there it stays . . . no matter how much voice Bonelli uses."

The same is equally true of a few other great singers, but only a few. For the most part the engineers watch the needle with a hawk's eye, ready to check any undue quantity of sound when that delicate pointer starts to dance like a steller ballerina.

NEW YORK, N. Y.
TIMES
APR 18 1937

WORKS OF ARTHUR FOOTE

By OLIN DOWNES

WHEN Arthur Foote came to his seventy-fifth birthday and was asked to write a sentiment he did so. He wrote, "may the next quarter of a century"—referring to the life of the world—"be as interesting as the last." He died on the ninth of this month, at the age of 84, of sudden pneumonia, which took him in the midst of customary activities. He had spent months of the Summer at the piano getting back into his fingers the Bach "Italian" concerto, and rememorizing certain compositions of Brahms, of which he was extremely fond; also in active correspondence, and the curious reading of the newspaper clippings with which friends and pupils kept him supplied—clippings from various parts of the world. He was also active in association with the American Guild of Organists, the Institute of Arts of Letters, and other honorable societies and institutions. He lived in a small white two-story house in Newton Center, a house decked out in the warm months with flowers. His studio contained books, music, mementoes, and a Chickering piano, not of recent vintage, but a beloved instrument to which he was deeply attached.

Arthur Foote was spare of build, of less than average height, with rough-hewn, energetic features. Only with his intimates was he disposed to many words,

Of an old New England family, born in Salem, Mass., in a house which he said was prototype of the one described by Joseph Hergesheimer in "Java Head," he was deeply religious, but could summon a hot temper, and express himself picturesquely. In other words, he could swear, artistically and without apology. He held strong views on all subjects, from George Gershwin to national and international politics! A New England Gentile and a church organist, he was also composer of one of the best modern services for the Jewish synagogue.

* * *

Think of the music Foote must have heard! Nevertheless, he remained singularly independent as a composer. Independence, quality, unfailing taste and fineness of workmanship characterized his pages. Because of his simplicity, sincerity and melodic frankness, they have stood up amazingly through the years and generations. His music never conspicuously changed in character, or owned to a special influence, which is more than can be said of perhaps any other of the leading American composers of Foote's generation.

Thus, MacDowell the tone-poet was plainly affected by Liszt and Raff. Chadwick, the most fertile of that group, was not oblivious or wholly independent, in his later days, of modern French and other derivations. These sat poorly upon a man whose sentiment and wit in his art, when naturally expressed, allied him with American writers like Thomas Bailey Aldrich and Mark Twain. Horatio Parker, whose "Hora Novissima" would, in itself, have entitled him to a lasting and high position in early American music, could have been an English organist.

Foote was the oldest member of this group. He was born in 1853, Chadwick in 1854, Parker in 1863. The New England line was continued by Henry Gilbert, 1868-1928, by Frederick S. Converse and Henry Hadley, both living, and both born in 1871. Foote lived to see and to watch with great interest, if not invariably with approval, the wholly different manifestations of a rising generation.

Foote was of fairly advanced age before such words as "radio," "propaganda" and the like were in use, and when a World War was an amusing fantasy of a young man named H. G. Wells. For all that, and to the very end, he was abreast of and keenly interested in everything. He stood, as we have indicated, singularly firm, singularly integrated, as a creative artist, and was never hesitant, on any musical question, of stating where he stood, but knew very well the fallibility of human opinion.

* * *

"Listen," he said once to a pupil, "did you ever hear Raff's 'Lenore' symphony? The whole world marveled at it, and I sat up all night in a train to be present at an early performance." He admired much in Richard Strauss, but remarked upon the "wrinkles" now visible upon the face of his music. He had profound respect and admiration for Ernest Bloch. Scriabine appeared to Foote as a cul-de-sac. He placed Sibelius above all other composers of this time. He admitted that Stravinsky's "Sacre du printemps" communicated a fine shock, but said, "after the shock is over, what have you left?"

He didn't admit the necessity of Honegger's "Pacific 231," or of Mossoloff's factory piece. He was not enamored of the music, esthetic, or philosophy of Shostakovich. Some one insisted that Ravel was a great modern master. Foote pointed to the authenticity and superiority of Debussy. He cherished a deeper admiration for Ravel's orchestration of Mussorgsky's "Pictures at an Exposition" than for any of his original works. He said these latter were good "hors d'oeuvres," which could be tasted with relish before the meal.

He was capable of genuine appreciation of the musical patois of the American Gershwin, but the same man who gave Gershwin his due was devoted to Arnold Dolmetsch. With his activities in the propagation of old music and instruments Foote kept in touch, long after Dolmetsch had returned to Europe from America and from Boston, where for some years he had his home. It was a far cry from the one realm to the other—from Broadway to the house—was it not the Longfellow house out at Cambridge?—where Dolmetsch and family would gather after dinner of an Autumn night. Dolmetsch, barefoot, with rolled-up trousers, would be bearded like the pard. His eyes blazed when he jumped at a false entrance of some instrumentalist of the family. He would denounce the culprit in the midst of the performance of an old English piece composed for a "chest of viols." Happy days!

With all this, Foote was not only American-born but American-trained. He was often in Europe, especially in England, in later years, but he never made the composer's grand tour. His colleagues finished their studies, usually in Germany. MacDowell affiliated himself with Raff; Chadwick with Jadahasson and Reinecke; Parker, in earlier days Chadwick's pupil, with Rheinberger of Munich, Converse with Chadwick and Rheinberger.

* * *

Foote cultivated his own garden, musically as horticulturally. In an astonishing manner he found things to say completely, simply, durably his own. His style did not change, but refined and strengthened. It was a remarkable demonstration of the power of sincerity and taste. His scores were never clogged with notes, nor was he tempted by a trick of some one else's style or an effect of some one else's instrumentation. Miss Rosalie Housman, the composer of this city and for many years his pupil, remembers well his counsels. He congratulated her, as he congratulated himself, upon her choice of a life work. He said: "The way is long and hard. It doesn't matter." He criticized severely her prosody in the first song she brought him. "Good diction is good diction; bad diction is malediction." He was the stanchest of friends and a firebrand of inspiration.

* * *

The moral of all this is clear. What is better than the moral is the quality of Arthur Foote's music. It is genuine, unmistakable art. We need not claim that Foote will figure in American music as significantly as Chadwick, of his generation, or, possibly, John Alden Carpenter, his junior. And yet—how will they all stand, as figures of a preliminary period in American composition, fifty years from now?

This is certain, as Koussevitzky and the Boston Symphony Orchestra have shown repeatedly in late seasons, that such works as the Suite in E major for strings—which Foote himself considered one of his best-written scores—sound remarkably well, interesting and beautiful, in the midst of a perfectly modern program. This is accomplished without a harmony of Debussy or even Strauss, to say nothing of Stravinsky. The same thing holds true of the modest and perfectly charming "Night-Piece" for flute and orchestra, originally composed for the San Francisco Chamber Music Society, of which Elias Hecht was flutist and founder. The work was composed some time between 1911 and 1914 in its original form, and later orchestrated. In this form it stands, contained, assured, distinguished in its expression, as its composer stood through the years as man and artist.

* * *

Arthur Foote composed music in all forms—for church services, for men's and women's choruses, for his piano pupils, for festival organizations and the like, for orchestra. "The Irish Folksong" and "Lad o' the Leal" were among the most popular of the songs. They, and the "Road to Kew," are Celtic in sentiment—a sophisticate might say of some measures, sentimental. The orchestral suites, the choral works of the older type, "The Skeleton in Armor," the "Wreck of the Hesperus," the piano suite inspired by poems of the Rubaiyat; the piano quintet in C; two other piano suites and Five Poems, Op. 41; other songs, such as "The Lake of Innisfree," "Memnon," and duets, including "Songs from the Persian," and much organ music, represented him well.

He not only was without illusion as to the importance of his art, but refreshingly and excessively modest about it. He said he "didn't mind" the "Hesperus"; that "you could take your choice" of some of the organ music; that one of the songs was a "good umbrella song," which meant an unusually popular last group melody or one used as an encore.

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There was no one like him, even among his colleagues, no one so simply and unaffectedly absorbed in his task. He was happy and proud that the returns of some of his songs went far toward the purchase of his house. He never coveted gain, or huge rewards, and lived economically, modestly, absorbed in work. There was something of Thoreau's philosophy about him, though he never indulged in a hut on Walden Pond, and loved to go to London, and always remembered the thrill of the opening season of Baireuth in 1876, and the first hearing of the Erda chords in "Siegfried."

He lived in music and cultivated it in every possible way with intense satisfaction. He respected this privilege, and was fortunate in his devotion. No doubt he bore his burdens, and knew bitterness, like all others. What honor he did his art! What benefit he conferred upon his fellow-man! How successful, how enviable, his lot!

PROVIDENCE, R. I.
BULLETIN
APR 21 1937

Dr. Koussevitzky and Boston Symphony Orchestra Given Ovation at Last of Season's Concerts Here.—Tchaikovsky Brings the Program to a Close in Thunderous Style

By G. Y. Loveridge

The Boston Symphony Orchestra bade musical farewell to this city last night for the current season.

The cannily-contrived program ended with Tchaikovsky's symphony No. 4, and the symphony itself ended with one of the most glorious fortissimos anybody is ever likely to hear. Dr. Serge Koussevitzky swung—almost literally—from the instep and smacked the fascinated audience with everything but the celesta. It was beautiful, appalling.

The audience gave him and his men an ovation that lasted for minutes. We doubt whether any orchestra on earth can make a louder musical sound than this fortissimo was; anybody going to the theatre from now until about the first of August ought to be able to hear the echo of it.

The concert began mildly enough, with the Italian symphony of Mendelssohn, just the selection for a night in spring. The justly-famed strings were in finest form, playing gaily, lightly, with precise and exquisite rhythmic punctuation. The melodies were sounded with clarity and sweetness, and the light-hearted atmosphere of the movement was joyfully conveyed.

"The Seating of Late Arrivals"

This light-hearted atmosphere was dispelled by the turning on of the lights, at the end of the movement, and the seating of the late arrivals. It seems to us that whenever we are impolite enough to chide people for being late, twice as many are late the next time. At that rate the time will come when, if we are not late ourselves, we shall be able to hear the first symphony, or at least the first movement, quite alone, a sort of private concert by the Boston Symphony Orchestra. That is certainly something to work for, and we mean to persist at it.

To get on with the Italian symphony, as the orchestra finally was permitted to do, the mood was deftly built up again. There was faultless work by the strings throughout, impossible agility among the basses, suave and lovely texture of violins, with the fine blending of woodwinds and brasses. This may not be music as deep as a well but it will serve most wonderfully, especially as played by this orchestra.

In contrast was the next work, the "Swan of Tuonela," by Sibelius. Whether anybody would imagine from this music, without being told, that it concerns a mythical swan on a mythical river is doubtful, but nobody could fail to sense that it is portentous and awful language. Knowing about the swan, one easily pictures the mournful majesty of it, and its song evokes the despair and loneliness of death. The difficult solo for English horn, so hypnotic in effect, was brilliantly executed by Louis Speyer. He was applauded warmly by audience, orchestra and Dr. Koussevitzky and had to return several times.

After intermission, the Tchaikovsky. It is a symphony that Dr. Koussevitzky is famous for interpreting, and everybody was eager for it. The full orchestra is required for this lusty and lowering composition, and the full efforts of the orchestra. From the first ominous utterance of the horns it was apparent that this would be a rousing procedure. Moments came when entrances were not as accurate as is customary with the Boston orchestra, but there was always the glow and color and brilliance that stir the senses and the soul.

The Tremendous Crescendo

Everything worked toward that final tremendous crescendo. There were experimental fortes along the way, there was the rapid and delicate pizzicato of the scherzo, so wonderfully controlled and paced, there was the beauty of flute and oboe, a diminuendo wonderfully graduated in the bassoon, clashes of cymbals, and suddenly the last gigantic doom-stroke.

One was sorry for anybody who went to bed early any closer than Westerly. Alas that Madame von Meck could not have heard this, and Tchaikovsky. Maybe they did.

The program:

Mendelssohn.......Symphony in A major, "Italian," Op. 90.
- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: presto

Sibelius..."The Swan of Tuonela," Legend from the "Kalevala," Op. 22, No. 3. (English Horn Solo: Louis Speyer)
Tchaikovsky.........Symphony No. 4 in F minor, Op. 36.
- I. Andante sostenuto, Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo pizzicato ostinato: Allegro
- IV. Final: Allegro con fuoco.

Symphony Season Soon to Close

With the sixth concert of the Tuesday series next Tuesday afternoon in Symphony Hall, and the twenty-fourth pair of concerts on Friday afternoon and Saturday evening next, the Boston Symphony Orchestra will bring its fifty-sixth season to a close under the leadership of Serge Koussevitzky.

Dr. Koussevitzky announces to open the program of the closing pair of concerts a repetition of the Symphony in D by Muzio Clementi. This symphony by a contemporary of Beethoven, famous in his day, was discovered about a hundred years after the composer's death and revised by Alfredo Casella. It had its first American performances by the Boston Symphony Orchestra in the earlier part of the season. Ravel's Suite, "Mother Goose," will be upon the same program, and to close, the First Symphony of Brahms in C minor.

The program for the Tuesday afternoon concert rounds out a series of the principal composers of the nineteenth century. Serge Koussevitzky announces Moussorgsky's Prelude to "Khovanstchina"; Debussy's "Prelude to the Afternoon of a Faun"; Sibelius' "The Swan of Tuonela" (English Horn solo by Louis Speyer); and the same composer's "Finlandia." The final number will be Strauss' "Thus Spake Zarathustra."

Pops Open May 5

On Wednesday night, May 5th, close upon the close of the regular Boston Symphony season, the Pop concerts will take possession of Symphony Hall. This will be the 52nd season of the Pops, and Arthur Fiedler, whose talents have long come to be inseparably associated with the enduring popularity of the Pops, will again preside over an orchestra of eighty-five Symphony players. The Pops, despite their venerable past, remain the fashion of the hour and the resort of all who relish the best of music in the popular vein when superbly performed by full symphonic forces. Symphony Hall will be decorated in its summer garb, and the floor will as usual be occupied by tables at which refreshments are served.

Trans. Tay

Pop Patronesses

Trans.
Apr. 24/37

Mrs. George Russell Agassiz of Mt. Vernon street, Mrs. Alfred M. Tozzer and Mrs. Kenneth S. Usher of Cambridge are among the first to subscribe to "Radcliffe Night at the Pops," which occasion will fill Symphony Hall on Tuesday evening, May 11, with Boston music lovers and those interested in Radcliffe College as well. There will be the usual exciting atmosphere of a pop concert with flower girls roaming about the tables peddling their fragrant blossoms, and Arthur Fiedler has promised a program of interest to Radcliffe followers as well as to the enthusiasts of light pop concert music.

Other patronesses for the affair include Mrs. George W. Pierce, Miss Katherine Searle, Mrs. Kenneth B. Murdock, Miss Georgiana Ames, Mrs. George B. Bacon, Mrs. George Lincoln Dow, Mrs. Edward H. Hezlitt, Miss Anna E. Holman, under whose auspices this particular pops began, all of Cambridge.

Still more are Miss Constance G. Alexander, Mrs. Worth Hale, and Mrs. John R. Nichols of Wellesley; Mrs. D. Abott Ames of Wayland; Miss Elizabeth Burrage of Chestnut Hill; Mrs. Paul DeWitt Caskey, Miss Kate Griswold and Mrs. Raynor G. Wellington of Belmont; Miss Olive Simes of Chestnut street; Mrs. Joseph Lee, Miss Frances Lee, and Miss Mabel Daniels, whose composition, "Deep Forest," will be one of the features of the program, all of Boston; Mrs. John P. Chase of Canton; Mrs. Fred T. Field of Newton, Miss Margaret A. Fish and Mrs. Charles D. Maginnis of Brookline; Mrs. Harry F. Hartwell of Newton; Mrs. James A. Hutchinson of West Newton; Mrs. Philip N. Jones of Beach Bluff, whose daughter, Miss Helen Jones, will e one of the flower vendors; nd Miss Elizabeth Badlam ichols of Dorchester.

42

Her Apr

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 23d regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday in Symphony Hall. The program was as follows:

d'Indy
Symphonic variations, "Istar," Op. 42
Franck
"Psyche borne away by the Zephyrs" from the Symphonic Poem, "Psyche"
Roussel .... Rapsodie Flamande
Berlioz ......Fantastic Symphony Op. 14A

Roussel's Flemish Rhapsody, which was given its first performance in the United States yesterday afternoon, continues by and large in the vein of high spirits so successfully followed in the Fourth Symphony. The music is not witty or slyly ironic, in the manner of other French composers such as Poulenc and Ibert. There is nothing approaching parody in the melodies in the Rhapsody that are at times boisterously merry. The gaiety is inherent in the music as it unfolds and flows as naturally as sorrow yields to laughter or any mood to another.

The Rhapsody is extraordinarily successful in capturing the popular (that is "of the people") feeling and without the usual business of exploiting folk tunes in the fashion of Percy Grainger. The melodies themselves may be folk tunes, as the program states, but they have been so passed through Roussel's creative imagination that they belong to the substance of the music and are not merely fitted to it with skill.

Much has been made of the jolly nature of the music, but it is interwoven with sadness, too. The almost sentimental slow section before the end is not out of place in the scheme, and there could be no more impressive introduction than those rumbling, sinister bass chords which lead up so adroitly to a roistering allegro. Roussel's intellectual grasp of the art of music has been no hindrance in catching the spirit of this earthy rhapsody. There is something pictorial about it that more than justifies the title. Yet it is first of all music and good music at that.

Berlioz's Symphony is also pictorial, though over so long a period that it can be a wearisome task to listen to it. If the listener is not in the mood and eager to enjoy the fever-heat of romanticism, the symphony will be so much dust and ashes to him. Its magnificent pages will not be enough, and he will mentally carp at its short-comings. He will reflect that it would be agreeable to have Massine's choreography enacted whenever the symphony is played. There has to be a deliberate mental process to enter into the spirit of Berlioz in this work. For us, in spite of the splendor of the orchestral playing and the sympathy of Dr. Koussevitzky's interpretation, that spirit yesterday kept obstinately away.

Oddly enough in an all-French program, the Berlioz seemed the only work definitely non-Gallic, partly because the more lurid romanticism of the period was in no sense confined to France and partly because the Fantastic Symphony lacks those qualities of order and logic so dear to the French mind. The d'Indy variations and Roussel's Rhapsody, on the other hand, are not deficient in this respect. D'Indy's music has been unreasonably neglected of recent years. Such works, as "Istar," the symony on a mountain air and others, are well worth hearing. You do not need the exotic program for "Istar;" it is enough that here is beautiful music beautifully wrought. The brief excerpt from Franck's "Psyche" was also charming to hear. The performances throughout kept to the astoundingly high level of brilliance and taste that the Boston Symphony and Dr. Koussevitzky have so firmly established.

There is an excellent exhibition of musical portraits, autographs and letters from the collection of Boaz r to be seen in Symphony Hall week. Yesterday's concert will peated tonight. Next week the concerts will offer a repetition Clementi's Symphony, heard er in the season; Ravel's her Goose" suite and Brahm's Symphony.

Olin Downes Pays Tribute to Foote

When Arthur Foote came to his seventy-fifth birthday and was asked to write a sentiment he did so. He wrote, "may the next quarter of a century"—referring to the life of the world—"be as interesting as the last." He died on the ninth of this month, at the age of eighty-four, of sudden pneumonia, which took him in the midst of customary activities. He had spent months of the summer at the piano getting back into his fingers the Bach "Italian" concerto, and rememorizing certain compositions of Brahms, of which he was extremely fond.

"Listen," he said once to a pupil, "did you ever hear Raff's 'Lenore' symphony? The whole world marveled at it, and I sat up all night in a train to be present at an early performance." He admired much in Richard Strauss, but remarked upon the "wrinkles" now visible upon the face of his music. He had profound respect and admiration for Ernest Bloch. Scriabine appeared to Foote as a cul-de-sac. He placed Sibelius above all other composers of this time. He admitted that Stravinsky's "Sacre du printemps" communicated a fine shock, but said, "after the shock is over, what have you left?"

He didn't admit the necessity of Honegger's "Pacific 231," or of Mossoloff's factory piece. He was not enamored of the music, esthetic, or philosophy of Shostakovich. Some one insisted that Ravel was a great modern master. Foote pointed to the authenticity and superiority of Debussy. He cherished a deeper admiration for Ravel's orchestration of Mussorgsky's "Pictures at an Exposition" than for any of his original works. He said these latter were good "hors d'oeuvres," which could be tasted with relish before the meal.

He was capable of genuine appreciation of the musical patois of the American Gershwin, but the same man who gave Gershwin his due was devoted to Arnold Dolmetsch. With his activities in the propagation of old music and instruments Foote kept in touch, long after Dolmetsch had returned to Europe from America and from Boston, where for some years he had his home. It was a far cry from the one realm to the other—from Broadway to the house—was it not the Longfellow house out at Cambridge?—where Dolmetsch and family would gather after dinner of an Autumn night. Dolmetsch, barefoot, with rolled-up trousers, would be bearded like the pard. His eyes blazed when he jumped at a false entrance of some instrumentalist o fthe family. He would denounce the culprit in the midst of the performance of an old English piece composed for a "chest of viols." Happy days!

Foote cultivated his own garden, musically as horticulturally. In an astonishing manner he found things to say completely, simply, durably his own. His style did not change, but refined and strengthened. It was a remarkable demonstration of the power of sincerity and taste. His scores were never clogged with notes, nor was he tempted by a trick of some one else's style or an effect of some one else's instrumentation. Miss Rosalie Housman, the composer of this city and for many years his pupil, remembers well his counsels. He congratulated her, as he congratulated himself, upon her choice of a life work. He said: "The way is long and hard. It doesn't matter." He criticized severely her prosody in the first song she brought him. "Good diction is good diction; bad diction is malediction." He was the stanchest of friends and a firebrand of inspiration.

FRENCH DAY ON LIST BY SYMPHONY

Post Apr. 23/37

4 Composers' Works Played at 23d Concert

BY WARREN STOREY SMITH

Four composers of France shared the Symphony concert of yesterday afternoon, and to generally happy result. Beginning, chronologically speaking, with Berlioz and ending with Roussel, with Franck and d'Indy between, the four covered quite comprehensively the entire range of French symphonic music, from the time when it began to be worthy of the name down to our own day.

D'INDY'S "ISTAR"

It was d'Indy who actually began the afternoon with the "Istar" variations. His teacher Franck followed, with "Psyche Borne Away by Zephyrs," from the symphonic poem, "Psyche." Roussel's Flemish Rhapsody, new to this country, concluded the first half of the programme, and Berlioz's "Fantastic Symphony," made the second.

We hear all too little of d'Indy's music nowadays, although as it happens, Mr. Goodrich and his Conservatory orchestra are giving us the "Summer Day on a Mountain," next Tuesday evening. D'Indy's more strikingly original compatriots, Debusse and Ravel, have too much eclipsed him. Less subtle and imaginative than the one, less brilliant and witty than the other, he was a sounder composer than either.

Tone of Rare Beauty

These astonishingly contrived variations reveal d'Indy at his best. There is a scholarship which does not obtrude; there is instrumentation which ravishes the ear; there is poetry, warmth and passion; in short, all that we desire in any music. The performance was worthy of the piece; no more could be asked.

Heard as a whole "Psyche," becomes cloying and monotonous, but the single excerpt of yesterday afternoon passed all too quickly. Coming after "Istar," it reminded us to what an extent d'Indy was indebted to his master. And again the ear was gladdened by orchestral coloring and orchestral tone of rare beauty.

In no disrespect to Roussel, who is always worth hearing, it may be suggested that the Flemish themes upon which his Rhapsody is based are of themselves so vital and stirring that no piece in which they are employed with any skill could miss fire, and Roussel is a composer of more than ordinary skill. The Rhapsody scored a distinct hit yesterday, at the end of a season in which new music, whether good or bad, has been at a premium.

Berlioz's Long Piece

And so from these composers, all of whom knew their business so well, to one who never quite mastered all of his tools but who for sheer originality and daring has had no peer in the entire art. That this flamingly romantic symphony should have been composed three years after the death of Beethoven is as remarkable as though a Model "T" Ford had been found in the tomb of Tutankhamen. But the Egyptian Ford would belong in a museum, not on the highway, and it has somtimes seemed that the place for the "Fantastic Symphony" today was the library rather than the concert hall.

The piece is too long by half; some of it is tawdry and some of it is twaddle. That yesterday's performance made it almost steadily endurable and often engrossing or exciting was one more tribute to Dr. Koussevitzky's ability to recreate familiar music, an ability which waxes with the years.

NEW YORK, N. Y.
TIMES
APR 25 1937

ELIEL SAARINEN of Bloomfield Hills, Mich., has been chosen by the trustees of the Berkshire Symphonic Festival as architect of the building to be erected at Tanglewood, between Stockbridge and Lenox, Mass., given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass., as a permanent home for the festival. Mr. Saarinen will be the architect of the entire development contemplated at Tanglewood, including a music pavilion seating 5,000. The trustees hope to start its construction this year, but it will not be completed until next season.

Globe MUSIC Apr. 24/37

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky's French program for the last pair but one of Boston Symphony concerts had seemed pleasant in prospect. As it turned out, upon a cold and disagreeable Friday afternoon, two hours of Gallic warmth were especially enjoyable. The week's novelty was the "Flemish Rhapsody" by Albert Roussel, performed for the first time in the United States. The list began with the "Istar" Variations of Vincent D'Indy, included one movement—"Psyche Borne Away by Zephyrs"—from the symphonic poem, "Psyche," by Franck, and ended with that grand example of French romanticism, the "Fantastic Symphony" of Berlioz.

The music of D'Indy, a fastidious craftsman, if a somewhat emotionally restrained composer, has been overly neglected in this city of late. The "Istar" Variations may not retain freshness so long as the "Summer Day on the Mountain" or the "Symphony on a Mountain Air;" indeed there was just a suspicion, yesterday, that the style now is a little overripe. Anyone who would let such a matter stand between him and the pleasure of D'Indy's beautiful orchestral texture would, however, be a carper.

D'Indy had a high conception of art; his mind was rugged, and he happily persisted in making plain the structural side of music, and the intellectual shape of his compositions as a whole. In a degree, this preoccupation compensated for his rigorous choice of material and expression. "Istar" represents an attractive side of his fancy. The performance was equally fascinating.

Roussel's "Flemish Rhapsody" was finished last July, performed in Brussels in December, and thereafter in Paris. It consists, in brief—acording to the program notes of Mr Burk—of a number of popular Flemish tunes. Roussel embellished these tunes in his own light manner, linked them together with transitional passages which he devised out of the melodies themselves, contrasted them effectively with a good proportion of counterpoint. From a rather turgid beginning, the piece makes lively progression to a brilliant conclusion.

Here are no "overtones," no "undertones," no psychological indwelling, no Parisian trifling, only healthy music for music's sake. An American student could, with requisite skill, approximate it by embellishing "America, the Beautiful," "The Battle Hymn of the Republic," "Swanee River" and "Old Black Joe."

Four seasons ago, Dr Koussevitzky gave an electrifying presentation of Berlioz' "Fantastic Symphony," which has remained vividly in mind. He repeated his success yesterday, playing with essential bravura and deadly seriousness this romantic flight of a French composer whose imagination almost outstripped his amazing power of expression.

Difference of opinion now persists over the "Fantastic Symphony"; some profess to find it unlovely, others consider it old-fashioned. To be sure, it is old-fashioned, and could not possibly make the same impression today it did when new. As one listener of appallingly independent judgment observed of the second movement: "That's a pretty good waltz for a Frenchman." Going much further than that, the whole work is an excellent specimen of art created by a French mind fired by early 19th century romanticism. Liszt, years afterward, found an idea in the "Witches' Sabbath" for the "Mephistopheles" section of his "Faust" Symphony.

The effect of early 19th century romanticism upon modern audiences is partially dependent upon the unlimited verve and conviction with which such music must be performed. The presence of these qualities is one of the secrets of Dr Koussevitzky's reading.

The single movement from Franck's symphonic poem, sounding uncomfortably like "Les Aeolides" and the slow movement of the D minor Symphony, made little effect divorced from its context.

The Symphony concerts will end next week. Dr Koussevitzky will make his seasonal farewell with this program: Clementi: Symphony in D major; Ravel: "Mother Goose" Suite; Brahms: First Symphony.

C. W. D.

Monitor Apr 24

Symphony in French Program

The Arts in Boston

French composers supplied the program for the twenty-third pair of Boston Symphony concerts. The list was contrived perhaps to make up for an apparent neglect of the French school this year; only Franck, Satie, Debussy and Ravel from among them had been represented during the first 22 concerts. D'Indy's "Istar" Variations; "Psyche borne away by zephyrs," from Franck's symphonic poem, "Psyché"; Roussel's "Rapsodie Flamande," and the "Fantastic" Symphony of Berlioz composed this week's list—a well-designed sequence, calculated to reveal various facets of the French genius.

The Roussel item was new to the United States. Arthur Hoerée, quoted in the program book, noted several Flemish popular songs in it. This Parisian critic also labored at some length to say something pleasant about the score. He satisfied us more of his resourcefulness than of the importance of the music. The themes borrowed from the Flemish folk are rather commonplace, and the composer has done little to make them more ingratiating. But his command of the orchestra helps the songs to leave a pleasant enough impression without rousing a desire to hear the work again.

The Franck contribution, a mere fragment, was exquisite. It might be a good idea to revive the rest of this suite, which has not been heard in Boston for 15 years. The "Istar" Variations were set before us at once brilliantly and sympathetically, with full understanding of the Gallic artistic virtues.

When the "Fantastic" Symphony was last performed at these concerts, we suggested that it needed a longer rest. It has now had a vacation of four and one half years, and it sounds much better. We may still, with cause, smile at the March to the Scaffold and at the Witches Sabbath; we may hide a yawn before the waltz is done. But we cannot withhold our admiration from the musical genius who created these themes, and conceived this structure and scored it. Dr. Koussevitzky read the score with insight and the orchestra lent its glorious tone and its amazing virtuosity to a splendid performance.

L. A. S.

POPS OPEN MAY 5

Lowell Tel. Apr 25/37

On Wednesday night, May 5th, close upon the close of the regular Boston Symphony season [illegible] concerts [illegible] possession of Symphony hall. This will be the 52nd [illegible] of the Pops and Arthur Fiedler, whose talents have long come to be inseparably associated with the enduring popularity of the Pops, will again preside over an orchestra of eighty-five Symphony players. The Pops, despite their venerable past, remain the fashion of the hour and the resort of all who relish the best of music in the popular vein superbly performed by full symphonic forces. Symphony hall will be decorated in its summer garb, and the floor will as usual be occupied by tables at which refreshments are served.

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in the near future.

Brown University Honors Koussevitzky

PROVIDENCE, April 26—In honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, a reception was held this afternoon in the Faunce House Art Gallery at Brown University. The event, which was of double significance, was under the joint auspices of the university, and the Providence division of the Friends of the Boston Symphony Orchestra. It constituted a finale to the recently concluded annual series of visits here by the famous group of musicians.

It also afforded the guests a preview of the two weeks' exhibition of 110 charcoal portraits of Koussevitzky and his men, drawn from life by the noted sculptor and artist, Gerome Brush. In the receiving line with the conductor were: Dr. Henry Merrit Wriston, president of Brown University; Mrs. Henry Dexter Sharpe, chairman of the Providence group of Friends of the Boston Symphony Orchestra, and Edward A. Taft of Boston, a trustee of the orchestra, and general chairman of the "Friends."

In the World of Music

France Apr. 24/37

SYMPHONY IN FRENCH PROGRAM

By Redfern Mason

Yesterday's concert of the Symphony, the last but one of the subscription season, was devoted to French music. It began with the "Ishtar" Variations of Vincent d'Indy, gave us glimpses of Cesar Franck and Albert Roussel, and concluded melodramatically with the "Fantastic Symphony" of Hector Berlioz.

The French wood wind is the best in the world, as anyone may prove to his own satisfaction who will attend the concours of the Paris Conservatoire, and Vincent d'Indy uses it with an affectionate intimacy. For him flute and oboe, clarinet and fagotto have each an individuality as definite as a character in a drama, a character of many facets. Ishtar may be "the daughter of sin" but she is manifestly as alluring as the sons of Heaven found the daughters of men.

But I question whether many of the audience bothered to seek for a meaning in the music. Its beauty sufficed them. Indeed the wise read their program notes after the concert, not before it. Then they can note their own reactions and afterwards compare them with the testimony of the scholars.

The Cesar Franck number was a fragment of his "Psyche," the part in which she is borne away by the zephyrs. Cesar Franck was too good a Catholic to portray the Psyche of Apuleius. He metaphorically baptizes her and transforms her into a symbol which St. Augustine might have approved of, but which the ancient Romans would never have identified with the young lady who was made love to by Eros and badly treated by Aphrodite. He did something of the same kind with Satan in his "Beatitudes." The reader who is steeped in Latin literature has to know these things or the lovely music of the Belgian will perplex him sorely.

In the Roussel "Rapsodie" we heard a glorification of spirit of the embattled Belgians. Mr. Koussevitzky interpreted it with the fine impersonal justice that he brings to bear to the work of writers of all nations. He is no Chauvinist to plead the cause of Holy Russia at the expense of her enemies. "The music is the in the audience must have been thing," as Hamlet might have said, and the Belgians present thrilled by the interpretation which the orchestra gave of Roussel's work.

After the intermission came the Berlioz and, in a small way, it had a "success de scandale." People had all read about Henrietta Smithson, the beautiful Irish actress who was the idol of Paris. Young Berlioz saw her play Juliet and Ophelia and at once fell in love with her. After much pleading, delay and many tears she married him, and they lived a cat and dog life together. In vain Berlioz had protested his "inextinguishable love"; he got over it in a few months and contracted an equally "inextinguishable love" for another lady, and that lasted till a third candidate came on the scene.

Did Henrietta marry Berlioz because he wrote the Symphony? That is the question and the quidnuncs are agog with it. Of course it may be that a lady will be flattered if you dream her execution and, in fancy, see her welcomed in Hades; but it is rather difficult to believe it. To tell the truth the composition smacks of revenge and a letter which Berlioz wrote to his friend Ferrand confirms this idea. "I did not wish to avenge myself," he writes to a friend. "I pity her and despise her. She is an ordinary woman, endowed with an instinctive genius for expressing lacerations of the human soul which she has never felt, and incapable of conceiving a sentiment immense and noble like that with which I honored her."

The music is the product of great talent, which stops short of genius. The opening movement is the poorest, for Berlioz was weak in the matter of form. "He does not like the fugue because the fugue does not like him," said Cherubini and the remark applies to sonata form as well. There is grace in the Ball Scene, and "In the Fields" is a genuine pastorale. Yet all yesterday's audience did not like it, for about fifty people left the hall.

They made a mistake, for the last two scenes, theatrical and bombastic though they are, are notable examples of their genre. The lady is led to the scaffold and, when her head falls, there is a tremendous crash. Then comes the Witches Sabbat, and a man behind me observed that it was the first time in his life he had ever heard the "Dies irae" sound pleasant. If Berlioz had heard that remark, he would have gone into a frenzy and written blisteringly about the "canaille." It is Liszt before the time with a French accent. Yet one cannot but feel that Berlioz' figures are mannekins. The score is a brilliant make believe.

Next Friday we shall be able to sprinkle ourselves with the holy water of Brahms and relegate the "Fantastic Symphony" to the limbo of forgetfulness

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NEW YORK, N. Y.
EVENING POST
APR 24 1937

New Records

By AARON STEIN

The recording companies have been lavish this month, making available a choice of no less than two separate recordings of Beethoven's Eighth Symphony. Victor released the album on its April list and the Columbia version came out as a special release this month. For Victor the symphony is played by the ~~Boston~~ Symphony under the direction of Serge Koussevitzky. The Columbia performance is by Felix Weingartner and the Vienna Philharmonic.

Both sets are admirably recorded with nothing to choose between the very satisfactory record surfaces. Both furthermore are such performances as should evoke cheers if offered before a concert hall audience. Since a good modern recording of the merry and vigorous Eighth has long been needed, the two new versions present something like an embarrassment of riches.

In making a choice between the two there is little to go on but questions of individual taste. We happen to incline toward the Weingartner. He has a way with Beethoven, and that way seems especially effective in relation to the witty good humor of the Eighth Symphony. We have reasons for this preference, but there will be many who have as good reason for preferring the Koussevitzky reading.

The Vienna Philharmonic has its record of sounding like a tired and careless band, but for Felix Weingartner on these discs they did their best, and it is a best that is admirably faithful to both the conductor and the composer. They handle this chuckling and laughing music with grace, vitality and precision, keeping a beautifully delicate balance between the bright freedom of its moods and the neat shapeliness of its form.

The Koussevitzky treatment is brilliant, and the Bostonians show their customary responsiveness in living uy to the brilliance of their great conductor. The more monumental and vigorous finale they handle superbly, but the earlier parts of the work seem to us a bit overdone, slightly too portentuous in emphasis. We happen to believe that, in the Eighth, Beethoven went back to the gracious manners of an earlier style because what he had

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NEWS OF THE WORLD OF MUSIC

Post. Apr. 25/37

Once Again, the First Brahms Symphony

BY WARREN STOREY SMITH

When Deems Taylor was music critic of the New York World he was disturbed by the fact that the pianists were not agreed as to where the Symphonic Studies of Schumann should be placed upon a programme. "Some day," he added, "a pianist will come along and not play the Symphonic Studies at all, and there will be rioting in the streets." Some day a conductor will find some piece other than the First Symphony of Brahms with which to end a symphony season, and there will be a similar demonstration. Last Sunday this masterpiece was performing its time-honored function in New York when Mr. Rodzinsky led the season's last concert of the Philharmonic Symphony. This Friday afternoon and Saturday evening it will be in its expected place at the end of the programme when Dr. Koussevitzky brings to a close the 56th season of the Boston Symphony Orchestra. The following Wednesday evening the Pops, again directed by Arthur Fiedler, will begin their 52d season. Time marches on.

Besides the symphony of Brahms—which after all is as good a piece for the purpose as could be found, even though it would be a rare treat to hear it, let us say, in January or February—the Boston orchestra's final programme will include the D major Symphony of old Muzio Clementi as restored by Alfredo Casella, which Dr. Koussevitzky introduced to America this past winter, and the sophisticatedly innocent "Mother Goose" Suite of Ravel. It was a happy thought to repeat the Clementi symphony, which was not altogether easy to evaluate at the first hearing. The idiom, suggestive of Cherubini and Spontini, even of Rossini, is not that which we have associated with symphonic composition, and there was considerable disparity between the actual effect of the music and the claims that have been made for it in certain quarters. Next week it will be in order to review the current season as a whole. For the moment an agreeable final concert, or pair of concerts, is in prospect.

* * * *

This week also brings an end to the Tuesday afternoon series, which has this season been devoted to music composed in the 19th century. Debussy's Prelude to "The Afternoon of a Faun," Strauss' "Thus Spake Zarathustra" and Sibelius' "Swan of Tuonela" and "Finlandia" are combined in a programme which should lack neither warmth nor brilliance. . . . Almost a 19th century list is that which Wallace Goodrich and the orchestra of the New England Conservatory will offer at Jordan Hall on Tuesday evening. Besides the Violin Concerto of Brahms, in which Frances Brockman, concert-mistress of the orchestra, will be the soloist, this programme contains d'Indy's "Summer Day on the Mountain," composed just after the turn of the century, in 1905, and the second movement of the late Arthur Foote's Suite in D major which was first performed at a concert of the Boston Symphony Orchestra in 1906.

Music From The French

Adv. By Ruth Marsters Apr. 25/37
Music Editor

A CURIOUS assortment of personalities in music was presented by Dr. Koussevitzky in a program devoted to works of French composers at the Boston Symphony concerts of Friday afternoon and Saturday evening.

The contemporary work was Roussel's "Rapsodie Flamande," Op. 56, one of the most recent productions of the composer, performed for the first time in the United States on the occasion of these concerts.

Essentially "well made" as befits the pen of this composer, it is said by M. Hoeree (whose criticism of the work is found in Mr. Burke's enlightening program notes) to be Roussel's self vindication of his Flemish origin.

* * *

IN THE "Rapsodie" Roussel has followed th method, not a little in use among artists of th day, of incorporating folk art into what finall is a highly stylized structure.

The Flemish folk themes on which the "Rapsodie" is built are thus distilled through Roussel' own idiom, with results that bespeak the individuality of the composer yet are strong with the flavo of purely racial characteristics.

The first part of the program was otherwis taken up with d'Indy's "Istar" Variations, an Cesar Franck's "Psyche Borne Away by Zephyrs from his Symphonic Poem, "Psyche."

The latter, though slight in length, and fa from being negligible, is poetry of the most exquisite substance.

The "Istar" Variations, in which the usua order is reversed and the theme unravelled from the most complex of its variations, in accordance with the idea of the piece which is the unveiling of "Istar", is, of course, likewise descriptive music of a high order.

The fact then that Berlioz's "Fantastic Symphony" was perhaps the necessary forerunner to other symphonic poems makes one more kindly disposed to it than one might otherwise be.

* * *

THE ELEMENT of daring originality in the work which stirred its first hearers cannot affect us as directly now. We are accustomed to orchestral sonorities as great, to instrumentations as brilliant, as we are to the use of the leit-motif and the symphonic poem.

The gratitude that we owe the composer of the "Fantastic Symphony" for his contributions to such later developments of the art of music cannot however prevent us from finding this particular work somewhat worn.

* * *

THE 56TH season of the Boston Symphon Orchestra will be brought to a close this week with the twenty-fourth pair of Friday and Saturday concerts and the last of the Tuesday afternoon series.

Dr. Koussevitzky will open the program of the last regular pair of concerts with a repetition of the Symphony in D by Clementi, revised by Alfredo Casella. Ravel's "Mother Goose" Suite and Brahms' First Symphony in C minor will also be performed in this program.

For the Tuesday afternoon concert Dr. Koussevitzky has announced Moussorgsky's Prelude to "Khovanstchina"; Debussy's Prelude, "The Afternoon of a Faun."

NEW YORK, N. Y.
TIMES
APR 26 1937

CONCERTS LISTED IN BERKSHIRE FETE

Koussevitzky and Orchestra to Play Beethoven, Tchaikovsky, Mozart in First Week

The six programs to be given by the Boston Symphony Orchestra, under Serge Koussevitzky, during the Berkshire Symphonic Festival to be held at Tanglewood, between Lenox and Stockbridge, Mass., Aug. 5-15, will include three devoted respectively to works by Beethoven, Wagner and Brahms. The other lists will be made up of compositions ranging from Haydn and Mozart to Franck and Tchaikovsky, with Respighi, Ravel and Edward Burlingame Hill representing the contemporary field.

The festival will be distributed over two week-ends. The first series will consist of concerts on Thursday, Saturday and Sunday, Aug. 5, 7, 8, and the second series will be given on the corresponding days of the following week.

During the first week the compositions to be performed include the Fifth and Sixth symphonies of Beethoven and his "Leonore" No. 3 overture; Mozart's symphony in E-flat; Ravel's second suite from "Daphnis and Chloe"; Tchaikovsky's Fourth symphony; Schubert's "Unfinished" symphony and ballet music from "Rosamunde;" Respighi's "Pines of Rome," and the César Franck symphony.

Works for the second week include the First and Third symphonies and the "Academic Festival" overture of Brahms; six Wagnerian excerpts, Haydn's symphony in D major, No. 104; the Seventh symphony of Sibelius and Rimsky-Korsakoff's "Scheherazade."

SIX CONCERTS ARRANGED FOR BERKSHIRE FESTIVAL

First announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony Orchestra is made by Serge Koussevitzky.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned as concerts of special Summer festival character. The other four programs to be presented on the beautiful "Tanglewood" estate, between Lenox and Stockbridge offer music from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Respighi, Ravel, and the American, Edward Burlingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two week-ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken.

The first series will consist of concerts on Thursday, Saturday and Sunday (Aug 5, 7, 8); the second series will be given on corresponding days of the following week (Aug 12, 14, 15).

Two movements from the Sinfonietta for String Orchestra by Edward Burlingame Hill will be played. The programs follow:

FIRST WEEK—Beethoven's Fifth, and "Pastoral" Symphonies, and Third "Leonore" Overture; Mozart's Symphony in E flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and ballet music from "Rosamunde"; Respighi's "Pines of Rome"; and Franck's Symphony in D minor.

SECOND WEEK — Excerpts from "Tannhaeuser," "The Valkyrie," "Siegfried," "Tristan and Isolde," "Die Meistersinger," and "Parsifal"; Brahms' First and Third Symphonies; his "Academic Festival". Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius; Rimsky-Korsakov's "Scheherazade."

Berkshire Festival Programs Detailed

The detailed programs for the Berkshire Symphonic Festival in August, when the Boston Symphony Orchestra under Serge Koussevitzky will play six concerts on the Tanglewood estate between Lenox and Stockbridge, reveal a few excursions into the field of contemporary music in addition to three separate lists devoted exclusively to the music of Beethoven, Wagner and Brahms respectively.

The dates of the concerts, as previously announced in two series, will be Thursday, Saturday and Sunday, Aug. 5, 7 and 8; and the same days of the following week, Aug. 12, 14 and 15. The complete list of works to be played summarizes in some detail the progress of symphonic music from the time of Mozart to our own day. The contemporary composers on the programs are Sibelius, Respighi, Ravel and Professor Edward Burlingame Hill of Harvard University.

Two movements of Professor Hill's Sinfonietta for string orchestra will be played on a day which the preliminary announcement does not specify. During the first week there will be a Beethoven program consisting of the Third "Leonore" Overture, the "Pastoral" Symphony and the Fifth Symphony; a program containing Mozart's Symphony in E-flat, the Second Suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Fourth Symphony, and a third including Schubert's "Unfinished" Symphony, the ballet music from the same composer's "Rosamunde," Respighi's "Pines of Rome" and the Symphony by Franck.

The Wagner program of the second week will include excerpts from "Tannhaeuser," "Walkuere," "Siegfried," "Tristan and Isolde" and "Die Meistersinger." The Brahms program will contain the "Academic Festival" Overture and the First and Third Symphonies. The other program will consist of Haydn's Symphony in D Major (No. 104), the Seventh Symphony of Sibelius and Rimsky-Korsakov's "Scheherazade."

Post. Apr. 28

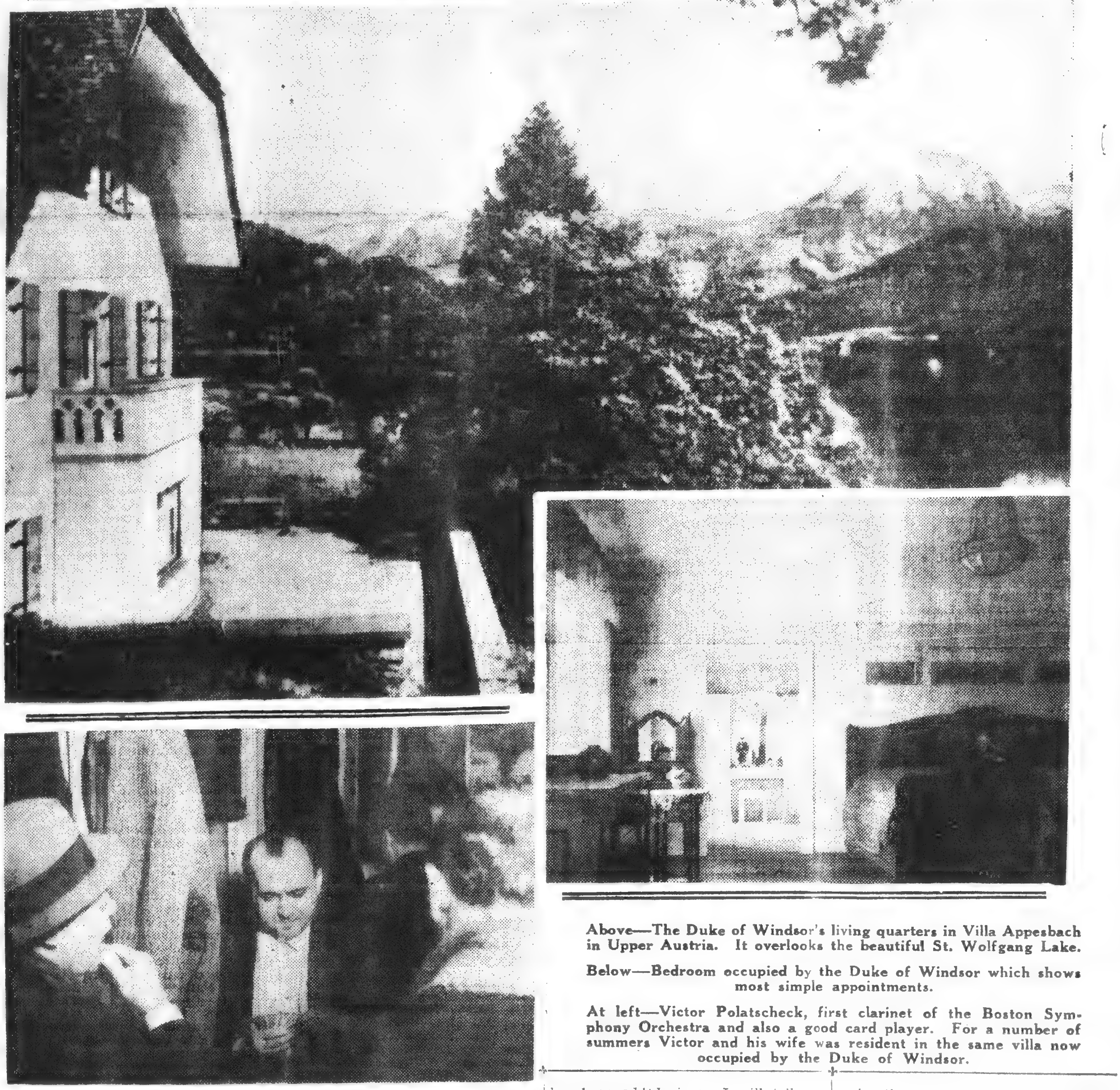
SYMPHONY IN FINAL TUESDAY

Best Music of 19th Century Performed

The Tuesday afternoon series of Symphony Concerts came to an end yesterday with a programme which included, in the order named, Moussorgsky's Prelude to "Khovantchina," Debussy's Prelude to "The Afternoon of a Faun," two short tone-poems by Sibelius, "The Swan of Tuonela" and "Finlandia," and Strauss' "Thus Spake Zarathustra." The pieces by Sibelius and Strauss were performed quite recently at the regular concerts, those of Moussorgsky and Debussy are in what may well be called the orchestra's active repertory. All of them were played as well yesterday as they would be anywhere in the world today.

This year, as has been repeatedly stated, the Tuesday concerts were given over to music composed during the 19th century. Seventeen composers were represented by 21 compositions, and these last ranged chronologically from Beethoven's Symphony of 1808 to Sibelius' "Finlandia" of 1899. The complete chronological table at the end of the programme book was both entertaining and instructive to read.

Hub Symphony Man's Villa Now Windsor's Palace



Above—The Duke of Windsor's living quarters in Villa Appesbach in Upper Austria. It overlooks the beautiful St. Wolfgang Lake.

Below—Bedroom occupied by the Duke of Windsor which shows most simple appointments.

At left—Victor Polatscheck, first clarinet of the Boston Symphony Orchestra and also a good card player. For a number of summers Victor and his wife was resident in the same villa now occupied by the Duke of Windsor.

BY ROBERT HUME

The former King of England is living in the former home of the first clarinetist of the Boston Symphony Orchestra.

When news despatches applied adjectives such as "charming" to the Villa Appesbach, which the Duke of Windsor rented recently in upper Austria, a smile of agreement was registered by Victor Polatscheck.

"That's just what I thought, when I lived there myself," he told his colleagues in the intermission of a rehearsal under Serge Koussevitzky.

Meeting with some skepticism, the clarinetist appeared at the next rehearsal armed with a sheaf of photographs. They bore printed labels that tallied absolutely with the cabled descriptions of Windsor's new home. The labels were worded: "Villa Appesbach, on St. Wolfgang Lake, St. Wolfgang, Upper Austria."

In Royal Style

"Yes, my wife and I lived there for several summers," Mr. Polatscheck said to an inquiring reporter. "There were then 14 rooms in the house, and a wing has been added since. I will tell you something, though. We did not hire the whole house, but just one room. You see, it belonged to a Professor Hortner, a doctor of philosophy at the University of Vienna.

"He had it built very beautifully for himself. The depression comes, and his wife decides to take in boarders. She ran it very smoothly, with a small staff including a very fine cook, so that the place had a high reputation among tourists. That's why my wife and I went there to board, and we found everything so good that we returned.

"The grounds around the villa are not very large, but there is a tennis court on one side, and the views are very pretty. At the back you see the Austrian Alps. At the front is St. Wolfgang Lake, which is about seven miles long, with a winding shape. You can swim there, or go sailing, or fish for pike and whitefish. Very good golf links are about a mile away.

"The villa is about 30 miles from Salzburg, where Mozart was born. At the north end of the lake is St. Gilgen, the birthplace of the mother of Mozart. He composed his great G Minor symphony there.

"Most of the rooms in the villa are decorated and furnished in peasant style. Each has a very beautiful tile stove for heat or hot water. The place can be quite chilly.

"The Duke of Windsor's bedroom has a balcony overlooking the lake. This room is under the one I had. Even when I was at the villa, this room was not in peasant style like the other.

"I used to say that at the Villa Appesbach, we lived in royal style. You see, it was the truth!"

Trans Apr. 28/37

Pop Patrons

Time: eight-thirty on the evening of Thursday, May 6. Place: Symphony Hall. Characters: Arthur Fiedler and the symphony orchestra; Mario Braggiotti and Jacques Fray at their pianos; Paul Draper, whose dancing feet will tap over the stage; and, last and far from least, an audience of music lovers, which, according to reports from Mrs. Ernst Parsons of 172 Beacon street, chairman in charge of reservations, will fill the house.

To be brief, the Christopher Pops is rounding itself out into becoming one of the most interesting affairs of the spring season. Among those who have taken tables for the concert are Mrs. William Jason Mixter, and Mrs. Mixter will have many friends with her for she has reserved not only one table, but three. Mrs. Henry Pratt McKean has also taken three tables while Mrs. John B. Buttrick has reserved two tables. Mrs. Dudley L. Pickman will entertain a group of young people at the Pops while Mrs. Eben S. Draper and Mrs. Dunbar Lockwood are entertaining together.

Mrs. Henry V. Greenough has reserved two tables; Mrs. Henry Lyman will have a party of eight guests as will also Mrs. Clement S. Houghton. Mrs. Ralph Pope and her debutante daughter, Miss Lucy Pope, are intertaining a number of guests at two tables, while Mrs. W. B. Duncan Dana and her daughter, Miss Anstiss Dana, will be at the Pops especially interested in watching the dancing of Mr. Draper, who is their cousin.

Other patronesses for the evening are Mrs. John C. Rice, Mrs. James R. Torbert, Mrs. Bernard C. Weld, Mrs. William Constable, Mrs. George Peabody Gardner, Mrs. Allan Forbes, Mrs. Charles E. Lee, Mrs. Benjamin Pitman, Mrs. Galen L. Stone, John Woodbury, Robert W. Maynard, Mrs. William Whitman Jr., Mrs. John W. Bartol, Mrs. J. Franklin McElwain and Mrs. Elwyn G. Preston.

Also Mrs. Robert H. Stevenson, Mrs. Samuel H. Pillsbury, Mrs. Livingston Davis, Mrs. Holden McGinley, Mrs. Richard H. Thompson, Mrs. David K. Horton, Mrs. Ralph Bradley, Mrs. John P. Chase, Mrs. Ward Thoron, Mrs. Charles F. Weld, Mrs. John H. Cunningham, Mrs. Edmund Sears Kelley, Mrs. Walworth Pierce, Mrs. Gardner Woodworth, Mrs. William E. Ladd, Mrs. Carl T. Keller, Mrs. Preston Upham, Mrs. Henry M. Shreve, Mrs. Frederick Lesh, Mrs. Walter H. Holbrook, Mrs. Philip L. Spalding, Mrs. Richard D. Fay, Mrs. Harold F. Mason, Mrs. Channing McG. Wells, Mrs. Robert W. Sayles, Mrs. George Lee, Mrs. Charles B. Blanchard, Mrs. Neal Rantoul, Mrs. Herbert F. Otis and Mrs. John L. Saltonstall.

Still more are Mrs. Charles H. Myers, Mrs. William Ellery, Mrs. Edwin P. Brown, Mrs. Harry Hayward, Mrs. Robert D. Farrington, Mrs. Atherton Loring Jr., Mrs. A. Francis Breed, Mrs. Otto F. Bradley, and Mrs. Theodore E. Brown.

Several young ladies have been added to the list of those who will sell programs, of which the purchaser of one particular one will be the owner of a new Ford after the concert. Among these newly recruited salesgirls are Miss Anne Motley, daughter of Mr. and Mrs. Thomas Motley of Milton, who is making her debut this season. Others are Miss Jane Hopkins of California, a niece of Mrs. Charles A. Proctor who is spending some time here in Boston and is attending the Garland School; Miss Constance Turner, Miss Eleanor Little, Miss Barbara Bassett, and Miss Peggy Stuart, the latter a composer of music for the Vincent Club show and the skating carnival.

NEW YORK, N. Y.
HERALD-TRIBUNE

APR 26 1937

Koussevitzky To Be Greeted Today At Reception and Tea in Providence

Special to the Herald Tribune

PROVIDENCE, April 25.—A reception and tea will be given at Faunce House tomorrow afternoon jointly by Brown University and Providence friends of the Boston Symphony Orchestra to honor Dr. Serge Koussevitzky, conductor of the orchestra.

Mrs. Henry Dexter Sharpe is chairman of the reception committee, and in the receiving line with Dr. and Mme. Koussevitzky will be the president of Brown University, Mr. Henry Merritt Wriston and Mrs. Wriston, and Mr. Edward A. Taft, of Boston, chairman of the Friends of the Boston Symphony Orchestra of Boston.

Mrs. Harry Parsons Cross will be in charge of tea and the assistants will include Mmes. John Nichols [illegible] Maurice Congdon, George Pierce Metcalf, Jesse H. Metcalf, S. Foster Hunt, Kenneth F. Wood, and Henry S. Lanpher.

Associates of Mrs. Sharpe on the committee are Mmes. Thomas H. West jr., Royal Little, Murray S. Danforth, Russell Grinnell, Elisha C. Mowry, William H. Edwards, John O. Waterman, John S. Cooke, Seeber Edwards, and William B. Greenough, and the Misses Emily Jiman, Margaret C. Mowry, Eleanor Mowry and Gertrude E. Lawson.

The reception will be followed by a preview of original drawings, by Gerome Brush, of members of the Boston Symphony Orchestra.

Mrs. Elizabeth Nicholson White gave a musicale at her home this afternoon in honor of Mrs. William L. Mauran. Paul Dognereau, pianist, [illegible]

WISCONSIN RAPIDS, WIS.
TRIBUNE

APR [illegible] 193

Famous Violin, Cello to Be Heard Here

Remo Bolognini, violinist, who plays at the Congregational church with his brother Ennio, cellist, and Doriss Wittich, pianist, owns a $30,000 Guarnerius violin, a gift to him by a wealthy American music patron.

He has played this violin in solo appearances with the New York Philharmonic, Boston and Chicago Symphony orchestras, and it is with this instrument that he made his last European concert tour. Local music patrons will have the opportunity of hearing the violin in a blending of tone with that of an equally famous Italian cello played by his brother Ennio.

Ennio Bolognini handles the violincello like a toy, handling music of every type as easily, as musically as he plays a scale. Miss Wittich is a favorite artist in this city, her appearance with Gina Vanna in the popular February concert increasing the number of her admirers.

This final concert will climax the Civic Music association series here, which opened with a recital by Alec Templeton, blind English pianist. The concert will begin at 3 p. m. A few single admission tickets are still available.

PAWTUCKET, R. I.
TIMES

APR 10 1937

Composer-Organist Dead in 85th Year

BOSTON, April 10 (AP)—Arthur William Foote, 84, of Newton, composer and organist, whose suite, "four character pieces after Omar Khayyam," was first performed by the Boston Symphony orchestra in 1912, died yesterday in Massachusetts General Hospital. He was a native of Salem, Mass.

Her

Apr 28

MUSIC

TUESDAY SYMPHONY

By ALEXANDER WILLIAMS

The final concert of the Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Moussorgsky..Prelude to "Khovanstchina"
Debussy
Prelude to the "Afternoon of a Faun"
Sibelius..........."The Swan of Tuonela"
Sibelius...."Finlandia," Symphonic Poem
Strauss
"Thus Spake Zarathustra," Tone Poem

The Tuesday concerts are tactfully designed to appeal to conservative taste; they must neither harrow the ear with wild and shrieking discords nor stun it with long and difficult works. Yet all the music on yesterday's program was certainly at one time and in varying degrees considered radical; and Strauss's tone poem must have been thought abstruse. Now, however, these composers are listened to eagerly, their "revolutionary" ideas fall on receptive ears. Neither their harmony nor their form presents any hopeless problems to the listener. It is not hard to believe that Hindemith and Roussel, Berg and Prokofieff—to take names at random—will be appreciated as readily by a Tuesday audience in 1970.

Another point in general about yesterday's program was that all the works were representational, were written, that is, to a program of varying complexity. Moussorgsky, Debussy and Sibelius painted, with exquisite beauty, pictures of a passing mood. Strauss attempted in music a treatise on Nietzche's philosophy. It is the rare listener who pays studious attention to an elaborate program. If the program or the idea of conveying something more than musical emotion appealed to a composer and helped him create, that is all very well. When the music is familiar few people bother about consciously thinking of or reading the program. Even when music is not so well known a program is sometimes a doubtful aid to the imagination. Would not d'Indy's "Istar," played last Friday, sound as well without the story? Yet some music emphatically does demand a title and a poetic background.

Actually it was a splendid concert with which to end this series. "Finlandia" is on the noisy side, but it made a popular ending to the first half of the program after the quiet beauty of the first three pieces. "Zarathustra" is Strauss's most magnificent tone poem, and it is a marvellous vehicle to display the qualities of a first rate orchestra. In particular the Boston Symphony and Dr. Koussevitzky have made it their own by the brilliant performances of the last few years.

Moussorgsky's imaginative prelude would have sounded even better if the peaceful conclusion had not been interrupted by so much coughing. After all Dr. Koussevitzky and the members of the orchestra do not cough, though they may be strongly tempted to do so. Why should the audience not restrain itself? Mr. Speyer in the English horn solo in "The Swan of Tuonela" again covered himself with glory. His playing was thoroughly artistic, and the tone was ravishing. Dr. Koussevitzky's interpretations were in perfect sympathy with the descriptive character of the music.

Y, APRIL 28, 1937

What's Going

Tuesday Symphonies in Conclusion

Dr. Koussevitzky's excursion into the realm of symphonic music, composed in the nineteenth century, came to a climax yesterday afternoon with the final program of the Tuesday series by the Boston Symphony Orchestra. This has been an illuminating sequence. It has led the patrons of these concerts through the period from 1808, the year in which Beethoven wrote the immortal Fifth Symphony, which appeared upon the first program of the season last November, to 1899, the date of "Finlandia" by Sibelius, which closed the first half of the program yesterday.

In addition to the usual informative notes, the program book also carried a chronological list (dated) of the nineteenth century music which has been performed at these concerts during the season; and, from a study of it one arrives at the conclusion that the composers listed were in possession of ripened powers at the moment of production. Schubert and Mendelssohn were of course the young men of the group, but proportionately each man was as mature as his colleagues who lived to a greater age. Thus, in addition to making a chronological selection, Dr. Koussevitzky assembled what might be termed a fairly representative group of orchestral works, a no inconsiderable achievement.

In addition to "Finlandia," Dr. Koussevitzky chose the Prelude to "Khovanstchina," by Moussorgsky, Prelude à l'Apres-midi d'un Faune," by Debussy, "The Swan of Tuonela," Legend from the "Kalevala," Op. 22, by Sibelius and the Tone Poem, "Also sprach Zarathustra," Op. 30 (Freely after Friedrich Nietzsche) by Richard Strauss. With the Moussorgsky opus Dr. Koussevitzky not only established a definite mood, but he also stirred once again the desire to hear this opera in its entirety, despite the measures reminiscent of the "Boris Godounoff" which preceded it.

Debussy's "Faune" continues to preserve the characteristic of perennial youth attributed to him and yesterday once again came to life in an exquisite bit of tone painting to which the deft performances of Messrs. Laurent and Gillet lent unusual charm. Orchestral perfection of a high order also marked the performance of "The Swan of Tuonela," with Mr. Speyer's superb performance of the solo for English Horn an outstanding item in a beautiful ensemble. To one listener, "Finlandia" seemed more theatrical than dramatic, but the Strauss opus was impressive and the conception, as a whole, led us to overlook the obviously less inspired portions of the work. In all, a rewarding conclusion to this series, another of which will open next autumn on October the 26th.

G. M. S.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Globe Apr 28/37

The Boston Symphony Orchestra bade farewell to the Tuesday subscribers yesterday afternoon. Completing his tour of the 19th Century—which era has furnished the music for this series—Dr Koussevitzky conducted a program which approached our own century as near as 1899, when Sibelius "Finlandia" was composed. The list contained another item by that Finnish master, "The Swan of Tuonela," music even better, in one sense, than "Finlandia." Otherwise there were the Prelude to Moussorgskys "Khovantschina," Debussy's "Prelude to the Afternoon of a Faun," and for a grand and stirring goodby, "Thus Spake Zarathustra," by Richard Strauss.

There may be a tendency on the part of listeners who consider Sibelius only in terms of his symphonies, to deprecate "The Swan of Tuonela" and "Finlandia" as trifling lesser works. That attitude misses the point. "Finlandia," if grandiose, yet breathes racial ardor, and presents a ruggedness found in music of emotional depth. Had it not been hackneyed by so many performances year in and out on "popular" programs, it might sound even fresher than yesterday. Dr Koussevitzky's apostolic reading, brimming with intensity, has for one person restored the beauties of the piece. "The Swan of Tuonela" is marvelously imaginative, true music of the north. From the first measures a definite mood is established, and it is carried through to the end without the slightest diminution. The English horn solo was again played impeccably by Louis Speyer.

Debussy's fanciful tone-picture—for such it is—once more gave pleasure, both by its own inherent qualities and those of an excellent performance. Not precisely the same can be said of "Thus Spake Zarathustra," because the orchestra unaccountably played off pitch here and there. Nevertheless, the tremendous surge of Strauss' music invariably carries all before it. Here is a stupendous tonal conception, expressed by the technical resources of a man who probably was never excelled in his knowledge of orchestration. Here, too, is what may be inextinguishable vitality. What if Strauss' complete unrestraint does lay him open to the charge of "vulgarity?" Better that than pathetic mincing caused by fear of the slightest breach of "good taste."

Up in the second floor foyer of Symphony Hall is an exhibit of photographs, prints, composers' autographs and such memorabilia, from the collection of Boaz Piller, bass, Bassoonist of the orchestra. From a strictly musical point of view, this exhibition is the most interesting to be shown at Symphony Hall this season. It will remain on view through the final concerts of Friday and Saturday.

C. W. D.

In the World of Music

Trans

Koussevitzky Gives Notable Concert

apr. 28, 37

By Redfern Mason

If Anatole France had been at yesterday's concert of the Symphony, he would have added the occasion to his "adventures among masterpieces." For such it verily was and I can answer for two members of the audience who were grateful to Serge Koussevitzky for giving us a couple of hours of unalloyed pleasure.

In the first half of the program Russian, Finn and Frenchman elbowed one another in neighborly fashion. First came Moussorgsky's Prelude to "Khovantchina," a compasition brimming over with melody and all of it characteristically Russian. Chameleon-like he took his color from his environment, as indeed all great composers have done.

All the audience had to do was to adopt a receptive attitude and drink in the music. This they did, and their enjoyment was manifestly great.

From Moussorgsky we turned to Debussy and listened, with an attention that familiarity has not caused to wane, to that most exquisite pagan poem of our generation, "L'Apres midi d'un faune." By rights, of course, before listening to it, one should re-read Mallarme's poem. Not that one would hope to understand it. For Mallarme's verse is not so much a series of intellectual propositions as a mosaic of verbal tones, chosen for their sheer sonorous loveliness. Mallarme would build up an orthodox line and then eliminate every syllable save those that convey a certain aesthetic thrill.

Debussy's score follows, to a certain extent, the like procedure. With flute and reeds he evokes a mood purely pastoral into which he plunges a Nijinsky like figure enamoured of nymphs and drunk with the languid warmth of noon.

It has come home to the public, which cares little for partisans and prefers to follow its own preference, that Debussy's "Faun" is a masterpiece. Anatole France must have loved it. If you read his "Jardin d'Epicure," you will know the reason why. For it is not the paganism of Cicero and Tacitus, but that of the Greek Anthology. Read the poem of Meleager, in which he give to every poet a flower, and you will sense the same exotic languor.

From Debussy Mr. Koussevitzky turned to that patriot musician of the North, Jan Sibelius. He gave us the "Swan of Tuonela" and I am sure that everyone went home the happier for the lyric beauty of Louis Speyer's English horn. Its pearly tones distilled the nostalgia of the North, and Sibelius' music is what is called, sometimes in a spirit of depreciation, "map music." What should a musician do but sing in his mother tongue?

Then the "Finnlandia," and every listener with a patriot's heart in his bosom must have responded to the passionate outcry of the brass, like the roaring of a caged lion, with which this splendid work opens. The chorale, which follows, sung first by the wood wind, is the lament of a people enslaved. The emotions "relieve one another in squads," as d'Annunzio says of "Tristan," rising to a paean in praise of freedom. Grand music, and the audience sensed its meaning with the infallible instinct of people who hearken with their hearts.

After the intermission we had the "Also sprach Zarathustra" of Richard Strauss. It represents a chapter of the composer's life. Did he attempt to explain philosophy in music? Of course not, it cannot be done. What he did was to picture the moods of the philosopher as he faced the experiences of existence. When he greets the sun there is a glory of instruments thrilling as Brunnhilde's cry to the orb of day. When he uses the fugue to express his doubts of the power of the mind to solve the problems of life, he is not scorning science, as commentators have suggested, but trusting to instinct and intuition. Life is beautiful; but what it means, its final significance, is beyond his ken .So the composition ends in opposing tonalities. To Strauss may be applied the great line in which Tennyson apostrophizes Virgil:

"Thou majestic in thy sadness at the doubtful doom of human kind."

It was a beautiful concert, one of the best Mr. Koussevitzky has given us this season.

Boston Symphony Orchestra Honors Strauss' "Blue Danube"

Sunday Post - Apr. 4/37

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in "working togs," as he will look when rehearsing "By the Beautiful Blue Danube." (Insert.) Amusing caricature of Johann Strauss, composer of the famous "Blue Danube Waltz," from an old German book.

"A symphony orchestra programme would be over my head—a common, everyday piece like 'The Blue Danube Waltz' is about my limit."

Anyone subscribing to that sentiment is in for a very pleasant surprise, a flattering compliment to his taste.

"The Beautiful Blue Danube" has been placed on the programme of the Boston Symphony Orchestra for next Friday afternoon and Saturday evening by its world-famous conductor, Serge Koussevitzky. A never-failing favorite at the Pops in their career of 52 years, this waltz of Johann Strauss, Jr., has been placed on a programme of the regular, "serious" season for the first time in their 56 years.

Why?

The Boston conductor wants to join the celebration which Vienna has been observing in honor of the 70th anniversary of the first performance of the waltz there, its native city. The leader and his 110 musicians love the piece—for more than just its dance spirit, too.

"Although it has not been the custom for the Boston Symphony Orchestra to play 'The Blue Danube' on its regular programmes, I am very happy to break this custom, for once, this year," Mr. Koussevitzky said.

Musicians Love It

"'The Blue Danube' is truly a work of art. Johann Strauss undeniably was a genius, and all his waltzes show high artistic merit. If the general public specially loves 'The Blue Danube,' that is a compliment to the public as well as to Strauss.

"Musicians love this work because it is not only a superb waltz, but a most beautiful piece of composition, from the point of view of workmanship. It is admirably constructed. There is much art in the instrumentation. From a technical point of view, one does not think how the instruments could be used more beautifully.

"Unfortunately, 'The Blue Danube' has been made so common by innumerable, perhaps careless, performances, that its uncommon qualities are often lost sight of.

"The artistic achievement of Johann Strauss in 'The Blue Danube' is great enough to deserve the most careful study, and an exceptional performance with the best of orchestral facilities. That is what I hope to effect."

Strauss' Art Envied by Brahms

Some composers able to rise to sublime heights of inspiration, or to plumb profound depths of human feeling, through their compositions, have achieved this without commanding the art of instrumentation in its perfection. Such a great composer of serious music as Johannes Brahms is accused of "muddy" instrumentation. He lived in Austria at the same time as Johann Strauss, and rather envied his art of instrumentation. Brahms enjoyed nothing better than to hear Strauss waltzes—especially "By the Beautiful Blue Danube," played by Strauss' own orchestra, under "The Waltz King's" own conductorship, in a pleasant beer garden.

Writing to a friend, Brahms said:

"You must go to the Volksgarten on Friday evening, when Johann Strauss will conduct his waltzes. THERE is a master—such a master of the orchestra that one never loses a single tone of whatever instrument!"

When the pretty step-daughter of Strauss, Frau Alice von Meyszner-Strauss, asked the great Brahms to autograph her fan—a fad of those days—he set down the first bars of "By the Beautiful Blue Danube." Underneath, he wrote, "Alas, not by Johannes Brahms!"

BROCKTON, MASS.
ENTERPRISE

APR 8 - 1937

Music With Your Meals.

DINNER is being served. Dr. G. Archibald Presby's voice flows from the radio set in an adjoining room. Expounding modern music. Interpreting with pseudo-erudition, measured phrase and highbrow cant, as if he were spokesman for the Stokowsky or Koussevitzky band, the hottest hullabaloo out of Harlem. And a swell satire it is.

The boys belt out bughouse rhythm, swinging it so-so in a grand jam. Table tempo steps up. Steak begins to shake a shoulder. Salad catches the beat. Plain and pious bread, mother of life, begins to swing it. Knives and forks, quickening to Harlem hotcha, do to dinner what Mr. Astaire does to his feet when he pulls out all stops.

Bughouse rhythm ends. Flows on a bughouse "commercial." Something for that acidity. Alkalize the easy way. Two tablets after meals . . . tra la! On with the dance.

Cause and effect, bughouse rhythm and pills, are linked strikingly during the dinner hour. Music at meals is said to aid digestion and promote health. It may be true. Radio hasn't given the theory a fair test.

WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

OCT 6 - 1946

~~SERGE KOUSSEVITZKY~~ will be on the podium Tuesday when the Boston Symphony Orchestra returns to the air (ABC-WAIR).

performed on January 29, 1781, to great applause, two days after the composer's twenty-fifth birthday.

"Idomeneo" has had occasional performances in Europe, mostly in Germany and Austria. There were further revivals in 1931, the 150th anniversary of the first performance, when there was a production at the Vienna State Opera in a version edited by Richard

ss and L. Wallerstein, and an-

ich musically edited by E.

Stahl. A ver-

in Lon-

involves the predicament of the king of Crete, who, in gratitude for escaping shipwreck, vows to the god Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first greets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the Princess of that country, but the Gods intervene, and decree that Idamante replace Idomeneo on the throne of Crete, together with his true love, Ilia, prisoner of war from Troy.

PHILADELPHIA, PA.
NEWS
APR 1 - 1937

Koussevitzky Family Thrills Concertgoers

By PHILIP KLEIN
Music Editor Daily News

A double-barreled music fest by the famous Koussevitsky family supplied entertainment galore to concert-going Philadelphia last night. Uncle Serge Koussevitsky held the spotlight at the Academy of Music when he maestroed the renowned Boston Symphony orchestra for the members of the Philadelphia Forum. Half a block away Nephew Fabien Sevitsky was doing musical tricks with the popular Philadelphia Chamber String Simfonietta, in the ballroom of the Bellevue-Stratford. And to top it all, Maria Koussevitsky, soprano wife of the Simfonietta's founder and conductor, appeared as soloist with the tabloid string orchestra.

This Boston Symphony, on its altogether - too - rare appearances here, gives opportunity to compare the qualities of our own village band. Uncle Serge, according to rumor, is a strict and sincere disciplinarian. Evidently his belief in rigid training has been sustained by the beauty of the notes that [illegible] can produce. There is an indefinable harmony that this orchestra possesses that demands attention. The violins bow with the same stride and manner. The woodwind section is superb. The cello group is indeed unique for its qualities. With such ensemble the grandness of results cannot be deterred.

Koussevitsky opened the concert with the Mendelssohn's Italian Symphony, an unusual, but adaptable, curtain-raiser. Four movements of this symphonic writing won the approval of the listeners. A feature of the program was the rendition of Sibelius' Pohjola's Daughter, a delightful study of harmonics. Finally, as a generous gesture came the Tschalkowsky Fourth Symphony, played with true artistry and ability.

All this while, the Simfonietta was doing its work well with a program that displayed great versatility. Purcell's Old Bachelor's Suite, gay and humorous, was succeeded by the very modern Trauermusik, by Hindemith. Schoenberg had his inning with the now-approved Verklarte Nacht. Four modern writings followed in succession, with Mme. Koussevitsky doing the vocal in Hadley's The Time of Parting. Her voice is rich and robust and her interpretation is unusually good. More of her singing in these parts would not be amiss. Maestro Sevitsky was well received and acclaimed for his contribution which brought the 11th season of the Simfonietta to an end. He has just been appointed conductor of the Indianapolis Symphony.

WESTERLY, R. I.
SUN
APR 11 1937

British Societies to Observe Coronation

The British and Canadian Societies of Boston and the English Speaking Union are collaborating in preparing for a British coronation ball and promenade concert to be held on coronation night, May 12th, in Symphony Hall, Boston.

The promenade concert will be given by the members of the Boston Symphony Orchesetra, Arthur Fiedler, conductor, to be followed by dancing with music furnished by Al Statrita and his London Orchestra.

The Caledonian Pipe Band will be in attendance.

Trooping of the colors by British and Canadian War Veterans; special recorded broadcast from London of the coronation of the King and the Queen.

The net proceeds from the event, which will be one of the principal celebrations in Boston of the coronation of King George VI and Queen Elizabeth, will be divided amongst the British and Dominion charities in Boston.

STAMFORD, CONN.
ADVOCATE
APR 9 - 1937

rites In Music

Rabinowitz Chooses Masters And Artists

Meets Request of Readers, but Emphasizes List Is Based on Personal Opinion—With Selections Not to Be Construed as "Greatest"—Toscanini Returns.

BY DAVID RABINOWITZ

Several readers have requested me to name the "best operas", "greatest composers" and most talented contemporay concert artists. Up to now I have refrained from making any such selections, because it is my firm conviction that no two persons could possibly agree on a list of the "greatest" this or that. With this in mind, I'm willing to name my favorite composers and compositions; emphasising the fact that they are personal choices, and in now way to be construed as "greatest."

The operas which most appeal to me are, in order:—"Meistersinger," by Wagner; "Tannhauser" by Wagner; " Rosenkavalier" by Richard Strauss; "Carmen" by Bizet; "Falstaff" by Verdi.

My favorite symphonies are Mozart's G minor symphony; Beethoven's 9th symphony; Brahms' C minor symphony No. 1; Franck's D minor symphony; Schubert's B minor (Unfinished) symphony.

Other favorites are: Piano; Chopin's B minor sonata; Schumann's Fantasie in C op. 17; Tocatta and Fugue in D minor by Bach-Tausig; Prelude, Chorale and Fugue by Cesar Franck; Braham's Variations on a Theme by Handel.

Violin Compositions: Chaconne from Sonata no. 4 by Bach; Sonata in A by Cesar Franck; Concerto D major by Beethoven; Concerto D major by Mozart; Sonata F major by Beethoven: pianists:Walter Gieseking, Josef Hofmann, Jose Iturbi, Laonia Kreutzer, Egon Petri; violinists: Szigeti, Menuhin, Kreisler, Heifetz, Zimbalist.

Orchestras: Philadelphia Symphony, Boston Symphony, New York Philharmonic, Chicago Symphony, Cleveland Symphony. Conductors: Toscanini, Kousevitzky, Bruno Walter, Mengelburg, Leopold Stokowski.

Critics: Ernest Newman, Lawrence Gilman, W. J. Henderson, Hugo Lichtentritt, Olin Downes; Musical Essayists: James Huneker, Philip Hale, Henry Finck. Singers: Enrico Caruso, Edouard and Jean DeReszke, Fedeor Chaliapin, Laurits Melchior, Geraldine Farrar, Kirsten Flagstad, Ernestine Schumann-Heink, Marjorie Lawrence, Elizabeth Rethberg.

Books: "Life of Richard Wagner" by Ernest Newman." Jean Chirstoph" by Romain Rolland." Beethoven, the man who freed Music" by Robert Haven Schauffler, "Mozart" by Marcia Davenport, Grove's "Dictionary of Music." Contemporary composers: Jan Sibelius, Richard Strauss, Ernest Bloch, George Antheil, Maurice Ravel.

Recent significant events: The news that Toscanini will return to America to conduct radio concerts. The feat of Kirsten Flagstad in singing three taxing Wagnerian roles on three consecutive evenings, the great recitals by Marian Anderson, contralto, the return to this country of Moritz Rosenthal, great pupil of Liszt; The superb singing of Emily Roosevelt in her recent Town Hall recital, where she delighted a packed house with her artistry; The miracle which Hugo Kortschek has performed with the Stamford Symphony Orchestra, and the pianistic possibilities displayed by Ralph Sheldon at the orchestra's last concert.

PITTSBURGH, PA.
SUN-TELEGRAPH
APR 11 1937

Americana via Feet

Martha Graham and her dance troupe are scheduled for an evening at Carnegie Music Hall, April 30. This will be an important event since Miss Graham—by the way, a Pittsburgher by birth—is exploiting Americana in her new dances. "Frontier" has made somewhat of a sensation in Chicago.

* * *

Podium Changes

Owing to the many visits of the Minneapolis Orchestra to our Syria Mosque we are naturally interested in the choice of director for the coming season. This winter there have been many tryouts by eminent leaders. Dimitri Mitropoulos, conductor of the Athens Symphony and inhabiter of the Boston Orchestra's podium the last two years during the mid-season vacation of Serge Koussevitzky, finally has received the appointment.

Incidentally, Koussevitzky's nephew, Fabien Sevitzky, founder of the Philadelphia Chamber String Sinfonietta and conductor of the Boston People's Symphony, has just been selected to head the Indianapolis Orchestra. And despite his wide European background, he insists on including an American work on each of his programs; not only an admirable policy, but one which all his colleagues in this country would gain much by following.

* * *

Bethlehem Festival

Devotees of Bach will want to watch the dates of this year's festival at Bethlehem, Pa., Friday, May 28, six cantatas and five chorales will comprise the program. The next day the usual performance of the B Minor Mass will take place. Soloists include Louise Lerch, soprano; Grace LaMar and Lilian Knowles, altos; Arthur Kraft, tenor, and Julius Huehn, baritone.

CHICAGO, ILL.
NEWS
APR 10 1937

Recorded Music

Fischer's Bach

VICTOR continues its seriatim release of Edwin Fischer's performance of Bach's "Well-Tempered Clavichord," one of the most admirable moves in its history. The music itself is well worth study and restudy, and to the inexperienced music-lover it has a peculiar charm through its variety of mood and the detached but curiously fascinating nature of the fugue as a form of music. More, Mr. Fischer's approach is astonishingly sane, unlabored and sympathetic. He is under no impulse to make of this superb material anything but what it is, the activity of a great genius in small but exacting form. He plays it beautifully and the entire series will be invaluable when it is concluded. There remains material for one further release of the "famous forty-eight," as these seven records carry through the forty-third prelude and fugue.

Serge Koussevitzky conducts the Boston Symphony in a brisk, six-surface recording of Beethoven's eighth symphony and fills it justly with that curious hilarity which only Beethoven has brought into music.

Fritz Kreisler heads his own string quartet to record his own charming quartet in A minor, supplementing it on an eighth surface with his scherzo for quartet in the manner of Dittersdorf. His quartet is extraordinarily free in form and is equally rhapsodic in spirit; it is so filled with its composer's own grace and sobriety and distinction as a violinist that the recording has the intimacy of an autobiography.

Igor Gorin (now in Hollywood) sings with a magnificent baritone voice a Ukrainian folk song, "Viut Vitre," and his own "Prayer." The record is theatrical, but suitably so, and would be an interesting item in anyone's collection.

Wanda Landowska's gemlike skill and exquisite taste are put to the service of a rather fiery performance of Bach's "Italian concerto." Three short preludes and a fugue fill a fourth surface. The recordings are beautiful and have astonishing variety of timbre.

Two breath-taking "vitalized" re-recordings by Caruso are among the current Victor releases, the Flower Song from "Carmen" and an incomparable performance of "O Paradiso" from "L'Africana."

Simon Barer plays a Chopin mazurka (F sharp minor) and gives a stupendous performance of the Schumann toccata.

The peerless organist, Charles M. Courboin, records a Franck andante and his own arrangement of Schumann's "Evensong."

Margherita Perras' singing of the two astonishing soprano arias from Mozart's "Abduction" is an interesting importation.

PITTSBURGH, PA.
SUN-TELEGRAPH
APR 11 1937

A Pair of 'Eights'

A MERRY RACE seems progressing between Serge Koussevitzky and Felix Weingartner in engraving Beethoven's symphonies. The former's Boston cohorts respond perfectlty to his always-vital reading (Victor M-336; six sides). Occasionally he is inclined to overstress, but many will be glad he does.

The special charm of this veritable epic of humor lies in its defiant spontaneity, however, so we prefer Weingartner's method with the Vienna Philharmonic (Columbia Set 292). He lets Beethoven decide when and how to frolic, particularly in the Allegretto—the shortest movement the master ever wrote and one of the most delightful.

Ormandy 'Debut'

IN HIS FIRST recording as conductor of the Philadelphia Orchestra, Eugene Ormandy invests "Dance of the Apprentices" and the succeeding "Entrance of the Meistersingers" from Wagner's great opera with bewitching clarity (Victor 1807).

A FULL-BLOODED performance also is turned out by Arthur Fiedler and the Boston "Pops" in that Tschaikowsky electrification, "March Slav" (Victor 12006).

Organ and Harp Artistry

THE ORGAN always has given sound mechanics the most trouble, so extra significance attaches to the initial recording by the virtuoso Charles M. Courboin on the Wanamaker Organ in Philadelphia, reputed the largest in the world. The Andante from Franck's "Grand Piece Symphonique" and Schumann's "Abenlied" are played with flowing dignity, but technicians seem to have saved poetic line at the expense of proper volume (Victor 14279).

FRENCH EXPERTS offer some pointers on how to capture tonal balance, letting the high artistry of Lily Laskine float forth in Faure's "Impromptu for Harp" (Victor 12005). This disc, just released domestically, won the Candide Grand Prix for 1935.

DR. KOUSSEVITZKY TO JUDGE CONTEST

Herald
Apr 18/37

Dr. Serge Koussevitzky, Myra Hess and Lee Pattison will judge the Mason & Hamlin prize competition at Jordan Hall, Wednesday afternoon, [illegible] 2:30 o'clock. This will be the 28th annual competition. A grand pianoforte will be awarded the winner of the competition. All properly qualified students of the New England Conservatory are eligible to compete. Many past winners are now well known concert performers. The list includes Jesus Maria Sanroma, Howard Goding, Martha Baird, Elizabeth Travis and Lucille Monaghan. The public is invited to attend.

COURIER
APR 14 1937

Harold Bauer, Pianist, at Hamilton Tuesday

Harold Bauer, the pianist of international reputation who won a distinguished place for himself throughout the entire musical world, will appear in a concert recital at the Colgate Memorial Chapel in Hamilton Tuesday evening, April 20. Acclaimed alike by audiences ranging from Paderewski to Arizona Indians, the eminent pianist ranks today as one of the most popular appearing before the public.

Although he was born in England, Mr. Bauer is an American by naturalization. During the winter he makes his home in New York City. His first appearance in this country was in Boston as soloist with the Boston Symphony in 1901, but since ~~then he~~ has appeared with every orchestra of note in this country and Europe.

MESSENGER
APR 16 1937

BARNARD CLUB TO GIVE CONCERT

A joint concert featuring Raphael Del Sordo, noted violinist of the Boston Symphony Orchestra, and Mrs. ~~Lillian~~ D. Hurlock, well known Clifton pianist, will be sponsored by the Barnard Club on Wednesday, April 21st.

The concert will be held in the chapel of the Old North Church at eight o'clock in the evening. Both artists have made reputations for themselves as accomplished musicians and should provide excellent musical entertainment.

NIAGARA FALLS, N. Y.
GAZETTE

APR 10 1937

MUSICAL MEANDERS

BY ISABEL WHITMAN

IN EUROPE summer festivals attract the most prominent artists and throngs of eager listeners. Through the years, interest in the various festivals has grown and many travelers make it a point to attend at least one festival during their summer trips abroad. It has become an honor in the musical world to perform at Salzburg or Bayreuth. There are many people who feel that such festivals are gardually building up in the United States. Throughout the country, one can discover summer musical events which are slowly taking on the form of permanent festivals. Such a development is naturally on a small scale but the fact that each year the activities grow proves that the trend for better music in the United States is increasing. The gift of a huge country estate near Lenox, Mass., to the Boston Symphony orchestra led to a short festival in August at which the orchestra, under Koussevitzky, presented a series of concerts. This season the same festival will be held but more programs will be given including choral groups and soloists Then at Chautauqua there is a gathering of great musicians, a symphony orchestra, an opera company, famous teachers and a much heralded choral group. Each year Chautauqua becomes more and more established as an artistic summer colony. In the west, the Hollywood Bowl concerts have been a decided success, featuring guest conductors, opera companies, soloists and choruses. The growing interest of Americans in music seems to signify that this country has every reason to believe that some day in the future our countrymen will not find it necessary to travel to Europe to attend a summer festival of music.

* * *

WHEN one scans the lists of world-famous conductors, there is never a true American included. Why, we wonder? There are many naturalized American citizens but they cannot be rightfully called real Americans. Stokowski was born in England of Polish parents, was educated abroad; Stock is a German; Barbirolli is Italian-English; Enesco is Rumanian; Iturbi is Spanish; Rodzinski was born in Dalmatia of Polish parents; Koussevitsky is Russian; Goossens is British; Chavez is Mexican. Somewhere a great American-born conductor must be undiscovered. Have we overlooked a well-known conductor who is an American despite a foreign sounding name? There are several American conductors who have been sufficiently successful to make their names hold a prominent position in this country but who have never seemed to go further. The question, why this is true, is one which still remains unanswered.

* * *

OUT IN Lincoln, Nebraska, Lillian Heims Polley, a member of the voice faculty at the University of Nebraska, believes that children should begin elementary voice culture when they are just out of their cradles. She has a voice training class of little students ranging from six to nine years. She has been so successful with them that she plans to have a special class of four-year-olds next winter. Her theory is that most great instrumentalists begin their training as tiny children and that developing the voice is just like working on another type of instrument. She feels that it also teaches a child to realize the potentialities of the art of song.

* * *

ANNOUNCEMENT has been received from the managers of the Ford Symphonic Program that Nelson Eddy will sing April 18 at a regular Detroit broadcast with Alexander Smallens directing the orchestra. Mr. Eddy has been ill with a serious throat trouble caused by a strepticocous infection. He was forced to return to his home in California two weeks ago when he had a recurrence of the illness. The popular young baritone is feeling better and hopes to be able to continue his concert activities and to begin work on a new picture at M-G-M which is scheduled for production next month.

* * *

RADIO HINTS:

Regular programs tomorrow all appear to include favorite artists: At 3 the New York Philharmonic-Symphony featuring a concert presentation of Honegger's opera "King David;" on WABC; at 8 the Promenade Concert with two soloists, Helen Gleason and Joseph Schmidt on WEAF; at 9 the usual orchestra and Gertrude Wettengren, contralto, as soloist on WABC; and the Swarthout recital at 10 on WEAF.

Tuesday afternoon the NBC Music Guild in "Four Centuries of of Polish Chamber Music" at 2:30 over the WEAF network.

On Wednesday night at 9 Lily Pons will begin her spring season as guest artist with Andre Kostelanetz and his orchestra on the WABC chain.

Thursday the Music Hall will once more present Pery Granger, composer and pianist, as a guest soloist. This is a WEAF presentation.

Saturday, next week, Richard Bonelli will give the first of a new series at 7:30 on the WABC chain. He will be assisted by Alec Templeton, blind pianist, and the Landt Trio.

* * *

WHENEVER a symphony orchestra introduces a modern orchestral composition on a program there always seem to be those who cannot bear the "noise" and the "lack of beauty" in the work. It would be a pleasure if these complainers would only think back and realize that the old orchestral repertory sometimes loses its vitality through over-usage. Seldom are the "noisy" works boring and they are certainly not worn out by constant playing. It must be because the familiar sounds of the old symphonies allow more time for mental relaxation.

FALL RIVER, MASS.
HERALD-NEWS

APR 24 1937

Radcliffe to have Night at the Pops

Announcement has been made by Mrs. DeForest Anthony, Radcliffe alumna, of "Radcliffe Night at the Pops" to be held May 11 in Boston. The program will include requests, the Regional Scholars and Jesus Maria Sanroma, soloist. Mr. Sanroma, pianist, is known in this city, having appeared here several times, most recently at the Fall River Woman's Club in December. He is a Spanish-American, pianist, a graduate of the New England Conservatory of Music, and has appeared many times as soloist with the Boston Symphony Orchestra. He has an impressive record of successes on the concert platforms of London, Paris and Berlin.

PORTLAND, ME.
NEWS

APR [illegible]

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Harvard Glee Club In Maine Concert Program Tomorrow

Completing an engagement at Wellesley College Sunday, the chorus of the Harvard Glee Club, composed of 60 men, will make its next trip to Maine, where the musical organization, conducted by G. Wallace Woodworth, yill present a concert program in the Chapel of Bates College tomorrow at 8 P. M. This program is the last in a series of the 1936-37 Lecture and Concert Series, sponsored by campus organizations at Bates and the George Colby Chase Lecture Fund.

The Harvard Glee Club, which is recognized as one of the ablest choral organizations in this country, was founded in 1858 and began its expansion in 1912 under the leadership of Dr. Archibald T. Davison, until it now has a membership of 250 members. According to bulletin reports, more students at Harvard try out for the Glee Club than for the football team.

Under the present leadership of Mr. Woodworth, the Glee Club has also won distinction for its performance of major works with the Boston Symphony Orchestra, under the direction of Serge Koussevitzky and for it twenty-odd annual concerts. The Glee Club's visit to Europe in 1921 aroused considerable interest in choral singing there. It has also given a performance of Stravinsky's "Oedipus Rex" with the Philadelphia orchestra under Stokowsky.

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B Herald Apr 18/37

Mrs. Coolidge's Festival; Progress at Washington

By ALEXANDER W. WILLIAMS

The eighth chamber music festival last week-end at the Congressional Library, Washington, and under the auspices of the Elizabeth Sprague Coolidge Foundation was chiefly remarkable for the introduction of Paul Hindemith on his first visit to America. The entire audience, led by Mrs. Coolidge, rose to its feet to welcome him when he came on the stage, and thereafter applauded his music with enthusiasm. The works that were played, mainly for the first time in this country, were Hindemith's sonata for flute and piano; four songs to poems by Friedrich Hoelderlin; sonata for viola alone; four part-songs to old texts; sonata No. 3 for piano; "Der Schwanendreher," viola concerto. Works not by Hindemith and played for the first time in public were the Quartet No. 1 in E minor, by Roger Sessions; Quartet No. 4, by Jerry Fitelberg; concerto for four horns, by Carlos Chavez; introduction and allegro, by Nicolai Berezowsky.

We may say at once that the best of the Hindemith works easily eclipsed the other new compositions. He has not only an assured mastery over the problems of counterpoint and modern harmony, but also a technique of making the finished work sound well. This is usually accomplished by rhythmic vitality; and it is likewise clear that Hindemith is a thoroughly sincere composer. He has been frequently accused in the past of spinning counterpoint in the humdrum way that the ordinary man solves a cross-word puzzle. He is certainly a prolific composer; but his really good work, such as "Der Schwanendreher" and the "Mathis der Maler" symphony, has a great deal more to it than the mere machine-like competence of which his severe critics, particularly in England, accuse him. It is true that some of his music, the viola sonata, for example, fails to sound effective. In other works, though, there is a combination of high spirits and an intellectual quality of reflection which is the emotional virtue of this music, aside from its undeniable technical skill.

HOMAGE TO HINDEMITH

"Der Schwanendreher" was played by the composer here in Boston last Tuesday and discussed at that time. In addition at that concert there was the Kleine Kammermusik for wind instruments, which showed Hindemith's ability to write with a sense of humor and exhilaration. In Washington we heard two other pieces, which should certainly be performed here. These were the sonata for flute and piano (1936) and the Sonata No. 3 for piano (1936). These were played with consummate ability by Jesus Maria Sanroma, pianist, and Georges Barrere, flute. The piano sonata seems almost fiendishly difficult, but when taken in hand by a good pianist is both a powerful and an effective work. The flute sonata was less serious in mood, an engaging and occasionally "tongue-in-the-cheek" composition.

These fine performances were continued by the motet singers of the Dessoff Choirs of New York (Paul Boepple, conductor), in four part-songs beautifully composed to old texts by such writers, as Martin Luther. Two years ago this festival, which is never lacking in contemporary musical interest, presented Stravinsky. This composer is undoubtedly more popular for his larger works than is Hindemith; but he was not a wise choice for chamber music, since his achievement in this field has been insignificant and in the nature of experiments, transcriptions of larger works and rough sketches for future compositions. Hindemith was a much more sensible choice for a chamber music festival; and we may hope that this successful introduction will result in a more extended American tour next year.

NEW QUARTETS

The Sunday afternoon concert brought forward the Sessions and Fitelberg quartets for the first time and the Brahms Op. 67 in B flat, all played by the Coolidge string quartet. This organization, composed of William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb, has played for special broadcasts, but not technically in public before. It is an admirable ensemble. Most of the musicians are young, so that, besides the excellent tone and precision that they have acquired, there is a feeling of vitality in their playing. They are worthy of every encouragement.

Mr. Sessions, who was in the audience, has written a quartet that is profoundly intellectual, and that probably is full of interesting and ingenious problems for the scholar of modern music. But it is extraordinarily unpleasant to listen to and makes no concessions of any kind that might even remotely be described as attractive. The reactions of the audience were amusing to follow. After the Brahms, of course, there was prolonged applause from everybody. The Sessions brought a polite response from many in the audience and a prolonged demonstration from a more than friendly group in one corner of the hall, who kept it up long after the majority had quit.

This audience in Washington, as a matter of fact, had an amazing stomach for chamber music. Here was a concert of straight string quartets lasting well over two hours and with no noticeable diminution of enthusiasm. The Fitelberg theme, variations and fugue won the Coolidge prize for 1936, and was even more confoundedly ugly than the Sessions. It was also exceedingly long and may have won the prize for what must be the most interminable fugue in existence. Actually its running the gamut of contemporary tricks was less impressive than the honesty of Mr. Sessions' creation.

At the final concert the audience expressed most enthusiasm for the introduction and allegro by Mr. Berezowsky. It is not so good a work as his Third Symphony, played here recently; but as a light and vivacious chance piece (it was written in 1927 and revised this year) it is certainly an agreeable work for chamber orchestra. Mr. Chavez's concerto for four horns is only a concerto in the sense that the horns are prominently scored. The first movement is a brightly attractive study in rhythm; the second movement is a perversely unsuccessful adagio, which finally stops and brings the concerto to a close with the ear still unsatisfied. As we said at the beginning, Hindemith was—and properly so—the hero of the festival.

PAWTUCKET, R. I.
TIMES

APR 21 1937

3ravo Echoes at To Boston Sympl

The Boston Symphony Orchestra, Serge Koussevitzky conducting, played its final concert of the season last night at the Metropolitan Theatre. The concert was a veritable triumph, for when a Providence audience stands to applaud and shouts of "Bravo" are heard, something extraordinary has happened. It was Tchaikovsky's Fourth Symphony which caused the outburst, and rightly so. It is beautiful music but it takes on added glory under Dr. Koussevitzky's baton. He is easily the outstanding interpreter of Tchaikovsky. We are indeed fortunate to be able to record in our musical experiences another of his famous performances of the great Russian's music.

The program opened with Mendelssohn's Symphony No. 4 in A major. This is called the Italian Symphony. The key of A major is a happy one and the allegro vivace was played with much sparkle and zest. To speak of unity in the string section savors of the trite. Any first-rate orchestra has it. Last evening's playing showed the type of unity which fine string quartets exhibit; a certain indescribable quality which comes from long association. It is akin to the conversation of devoted friends which requires few words but which denotes perfect understanding. The precision of the phrasing was noteworthy as the delicate modulations brought out the development of the themes. In the second movement, the oboe and bassoon carried the plaintive minor strain of melody which rests gently on a delicate staccato 'cello accompaniment. The flutes were most expressive in their counter-theme. The third movement has much of the lyric quality of many of the songs without words. The last movement, a saltarello, presto, was played at top speed. The saltarello is a type of Italian dance not unlike a tarantelle. Here the brass section distinguished itself by the clarity of tone in the rapid passages.

In direct contrast to Mendelssohn was "The Swan of Tuonela," a legend from the Kalevala Opus 22, No. 3, by Sibelius. In Finnish mythology, Tuonela is land of death which is surrounded by a swiftly running river of black water. A lovely white swan sings while floating majestically on the river. In the score an English horn portrays the swan. This solo was exquisitely played by Louis Speyer. The beauty of his tone, the balance of his phrases together with the poignant delicacy of the orchestral accompaniment made this music a thing which tightens the throat. The prolonged hush at its finish spoke more than the volume of applause which finally burst forth. The genius of Sibelius at writing weird but lovely music was eloquently displayed by Mr. Speyer, who was recalled many times.

Tchaikovsky's Symphony No. 4 in F minor was the final number. The opening brass octaves presaged the high level of this performance. The strings were vibrant and went quickly into the working out of the first movement. At the moderato the clarinet sang its hesitating little theme which soon becomes a conversation between flutes and oboes in descending chromatic bits. A climax of tremendous power was built and here again the brass gave splendid support. In the second movement the oboe announces the graceful theme which the 'cellos later take up along with an interesting figuration of reeds. The full orchestra in the chorale-like passage played with great beauty of tone. The third movement written for pizzicato strings throughout was played with marvelous precision. The finale was truly allegro con fuoco. It seemed that orchestra and conductor were intent on giving their utmost to finish the season gloriously. Their aim was reached and Dr. Koussevitzky was obliged to return many times and to bring the orchestra to its feet to acknowledge the thunderous applause.

R. T.

DAVENPORT, IA.
Democrat & Leader

APR 25 1937

HERE AND THERE

. . . the board of trustees of the Berkshire Summer festival is erecting a permanent summer pavilion for the Boston Symphony concerts this summer . . . the closing date for the entries in the contest for New York's anthem has been advanced to July 1 . . . "Rendezvous

The Latest Opinions of Science on

RIGHT WAY of LIVING

FACTS ABOUT OUR BODIES, OUR FOODS, OUR HABITS, ETC., OF GENERAL INTEREST

By JAMES W. BARTON, M. D.

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April 21 1937 Post

HUNGER PAINS OFTEN GO UNNOTICED

We have been told that we should not eat any food until Nature sends us a warning by giving us "hunger" pains; that if we follow Nature we'll never have any upset of the stomach or intestine. We have been further advised that the infant teaches this lesson—to wait until we feel hunger pains before we eat—as it would sleep all the time if hunger pains did not wake it up to take in some more food.

Now we all have hunger pains at times but research physicians tell us that even when there is still food in the stomach, the hunger pains may develop. These hunger pains are due to the contraction of the muscle walls of the stomach (they act just like the opening and closing of your hand).

As the stomach becomes empty, its muscular walls contract from 10 to 25 more times, after which it becomes quiet again and then following this the contractions occur again and then the stomach becomes quiet. If no food is taken these pains become stronger and occur oftener. In the child the quiet periods (when there are no contractions and pains) last from 10 minutes to one hour, and from one to three hours in the adult.

In his book, "The Control of Hunger in Health and Disease," Dr. A. J. Carlson says that with strong hunger contractions there is an unpleasant or even painful sensation in the region of the stomach. While these contractions are painful enough to make an infant cry, they are often unnoticed by the adult, but there is a feeling of weakness, irritability, and an inability to concentrate, and also a feeling of tiredness, fatigue, and lack of desire to work.

Now if these symtoms were due to just tiredness or fatigue, rest should bring relief, thus Drs. Howard W. Haggard and Leon A. Greenberg point out in their book, "Diet and Physical Efficiency":

"The feeling of fatigue and irritability that shows the need for food is not relieved by rest but is relieved by food. And the food that appears to be most needed is sugar."

Thus the piece of bread covered with brown sugar our mothers gave us after school was really a "scientific" method of preventing quarrels and crying spells.

A lump of sugar, a piece of taffy, a chocolate bar or a banana at mid-afternoon should relieve those feelings that were formerly thought to be due to fatigue.

INDIANAPOLIS, IND.
NEWS
APR 24 1937

Great Music Is Not Written in Attic, Says Composer's Widow

The popular conception of genius toiling in an attic is "all wrong," Mrs. Edward McDowell, widow of the composer of "To a Wild Rose" and other favorite compositions, said today.

"While it is conceivable that an artist might compose a sonata in an attic, it would be nearly impossible for the same person to write a symphony or any larger work in the same atmosphere," Mrs. McDowell added.

She speaks with authority because, for the last thirty years, she has devoted her life to the development of the McDowell Colony at Peterboro, N. H.

The ideal of the colony, she explained, was to supply all the physical elements conducive to creative work, and then to leave the artist alone.

After many years of contact with persons regarded as geniuses, Mrs. McDowell asserted it was her observation that "really big persons are the simplest."

"While European artists are often inclined to look the part, American artists in most cases could easily be mistaken for scientists, or about anything."

One of the compensations for assuming the responsibility for the colony comes when a member's work meets popular acclaim. A recent tribute to one of the colony's products was accorded Mabel Daniels when after a rendition of her composition, "Deep Forest," by the Boston Symphony Orchestra, the composer was called to the platform at the demand of the audience.

"I am not an unusual woman. This is my life's work," Mrs. McDowell said.

PITTSFIELD, MASS.
EAGLE
APR 24 1937

Boston Symphony Orchestra To Open Berkshire Festival With All-Beethoven Program

Closing Program Devoted to Music by Brahms—Ballet Music From "Rosamunde," Schubert's Unfinished" Symphony, Compositions by Mozart, Ravel, Tschaikovsky, Respighi, Franck, Sibelius and Rimsky—Korsakov Also Included—Next Week Last Opportunity for Membership

First announcement of the programs to be played at the Berkshire Symphonic Festival by the Boston Symphony Orchestra at Tanglewood in August, was made today by Dr. Serge Koussevitzky, conductor.

The Festival will open with an all-Beethoven program and close with a Brahms program. There will also be one program devoted entirely to Wagnerian music. Sebelius' Symphony No. 7 is included on the next to the last program.

Last Week for Membership

Next week will be the last in which memberships may be secured for the series of concerts, Aug. 5, 7 and 8 and Aug. 12, 14 and 15. Music lovers who have not taken advantage of membership are urged to do so as soon as possible through their local chairmen or through the office at Stockbridge.

The Programs

PROGRAM I
Overture to Leonora No. 3 .... Beethoven
Symphony No. 6, "Pastoral"
Symphony No. 5

PROGRAM II
Symphony in E Flat .... Mozart
Suite No. 2 "Daphnis and Chloe"...Ravel
Symphony No. 4 .... Tchaikovsky

PROGRAM III
Ballet Music from "Rosamunde"..Schubert
"Unfinished" Symphony .... Schubert
"Pines of Rome" .... Respighi
Symphony in D Minor .... Franck

PROGRAM IV
Overture and Bacchanale from "Tannhauser" .... Wagner
The Ride of the Valkyries
Prelude and Liebestod from "Tristan und Isolde"
Forest Murmurs
Siegfried's Ascent to Brunnehilde's Rock from "Siegfried"
Good Friday Music from "Parsifal"
Prelude to Act III, "Meistersinger"
Prelude to Act I, "Meistersinger"

PROGRAM V
Symphony in D Mayor .... Haydn
Symphony No. 7 .... Sibelius
"Scheherazade" ...... Rimsky-Korsakov

PROGRAM VI
Variation on a Theme by Haydn...Brahms
Concerto for Violin
Symphony No. 1
Academic Festival Overture ..... Brahms
Symphony No. 3
Symphony No. 1

HARTFORD, CONN.
TIMES
APR 24 1937

MUSIC

—By Carl E. Lindstrom—

IT IS A TRUISM of the concert hall that the audience is a vital factor in music making.

A crowded auditorium of enthusiastic listeners can stimulate musicians to inspired effort; empty seats often chill them to lassitude and indifference. So important is this factor at times that the listeners could be considered a part of the instrument, like the additional strings on the viola d'amore and certain Oriental instruments which, vibrating sympathetically, affect the timbre of the strings actually played upon. Dr. Serge Koussevitzky has said that he prepares and plays upon his audiences as he does upon the orchestra.

This is astute musical psychology but, as a comprehensive theory, the existence of the Unknown Musician cuts the ground from under it. He is the man who is passionately devoted to musical art, treasures it as a restorative panacea in a busy and pitiless world and clings to it for its power to lift up out of every day life.

He has no audience. He has never expected music to earn a cent for him; he is the aristocrat of music. He is the amateur, if you like. Does he make good music? It doesn't matter in the least. It doesn't even matter whether his friends like it—a great many of them don't know him as a musician, for to the world he is a doctor, a banker, a laborer, a lawyer or an insurance executive. His performances have never been "reviewed."

The lack of listeners was never a handicap to inspiration and an elevated mood. Quite the contrary. He is usually at his best when alone. Eavesdroppers said of Adolf Henselt that he was capable of poetical flights comparable to a Liszt or a Chopin but he was unable to play the piano in public.

GADSDEN, ALA.
TIMES
APR 24 1937

MUSICAL GENIUS AT FIVE—Alan Reed-Tikman, 5, of Dorchester, Mass., is hailed as a musical genius. According to Harvard intelligence rating, Alan is five points above that of a genius. His father, Louis Reed-Tikman, is a former member of the Boston Symphony orchestra.

N. ADAMS, MASS.
TRANSCRIPT
APR 24 1937

PROGRAMS FOR MUSIC FESTIVAL

Announced Today by Serge Koussevitzky

SECOND SEASON

Will Include All-Beethoven, All-Wagner and All-Brahms Concerts.

The first announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony Orchestra, was made today by Serge Koussevitzky. The celebrated conductor and his orchestra will be making their second annual appearance in the festival, which last summer they raised to national fame.

An all-Beethoven, an all-Wagner and an all-Brahms programs have been planned by Koussevitzky as concerts of special summer festival character. The other four programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate, between Lenox and Stockbridge, offer in their entirety a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works by Respighi, Ravel and the American, Edward Burlingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two week-ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken. The first series will consist of concerts on Thursday, Saturday and Sunday (August 5, 7, 8); the second series will be given on corresponding days of the following week (August 12, 14, 15).

Two movements from the Sinfonietta for String Orchestra by Edward Burlingame Hill will be played. The programs in further detail for the first week will include: Beethoven's Fifth, and "Pastoral" Symphonies, and Third "Leonore" Overture; Mozart's Symphony in E flat; Ravel's Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and Ballet Music from "Rosamunde"; Respighi's "Pines of Rome"; and Franck's Symphony in D minor.

For the second week, the Wagnerian program will include excerpts from "Tannhauser", "The Valkyrie", and "Siegfried"; also from "Tristan and Isolde", "Die Meistersinger", and "Parsifal". Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade".

PHILADELPHIA, PA.
Evening Public Ledger
APR 24 1937

The Critic Talks to MUSIC

By SAMUEL

AN INTERESTING EXPERIMEN has just been completed in New Yo Friends of Music, which was organi by Mr. I. A. Hirschmann and carried to a most successful conclusion. One of the most interesting and novel results of its season of sixteen chamber music concerts was the fact that the project almost paid its own expenses throughout its season and for one of the very rare times on record, nobody had to dig down to pay a sizeable deficit which in the past has marked most seasons of this kind of music, which has always and with some reason been considered the red-headed step-child of the art. Certainly it has always been the hardest form of music to make pay its own way.

Of equal interest is the fact that Mr. Hirschmann, the president of the New Friends of Music, has made public the complete financial statement of the organization's opening season, being one of the very few times that any musical organization has done this. The Boston Symphony Orchestra is the only one of the major groups of the country, as far as the writer knows, which has done this in the past, evidently believing that when the public is asked to make up a deficit it has some right to know exactly where the money went. Mr. Hirschmann's reason for doing this, however, is of an entirely different kind, for the fact remains that the deficit incurred by his organization, was less than $26 a concert, which in itself is well worth chronicling in view of experiments of a similar kind in this city and other music centers.

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THE WATCHWORD OF the New Friends of Music, which is an incorporated organization, is, "to answer the increasing demand for the best of the major works of lieder, piano and chamber music at prices within the reach of all," a most laudable undertaking. Mr. Hirschmann, in sending out the statement, writes that he "believes that music lovers throughout the country will be interested in seeing the results of a determined and uncompromising effort to make chamber music self-supporting at a very low cost to the audience under conditions closely approaching the ideal." Furthermore, he says: "For many years the unfortunate idea has persisted in musical and managerial circles that chamber music was 'over the heads' of the general musical public and, therefore, had to be heavily subsidized. The result of our concerts this season should help to dispel this idea once and for all."

The concerts of the new organization were given on Sunday afternoons, at 5 o'clock, a most unusual hour for a musical entertainment and which may or may not have anything to do with the gratifying success of the season. Certainly, from experience in the past in this city, it would be difficult to get a large audience together on this day and hour. However, it has worked in New York. The use of Town Hall for the events also gave the organization an auditorium of sufficient size, so that a paying audience could be accommodated there. Mr. Hirschmann explains also that the small deficit was accumulated through money paid to additional artists in the closing events; otherwise, the project would have paid its own way completely.

* * *

THE FINANCIAL results of the season show that the total income for the sixteen concerts was $16,024 (omitting the odd cents), of which artists' fees, rentals and audience services accounted for $10,065, the other expenses being $3813 for publicity, advertising and promotion, and $2254 for taxes, administrative and clerical salaries. No officer of the corporation received any compensation whatever. In a "breakdown" of the use made of each subscriber's dollar it is brought out that 44 cents went for artists' fees, 9 cents for hall rental, 5 cents for audience service (programs, printing and tickets), 24 cents for advertising, promotion, publicity and postage, 14 cents for secretarial and clerical salaries and 4 cents for miscellaneous expenses.

The total income of the organization was derived from the sale of tickets and there were no donations or contributions of any kind whatever. Therefore the income averaged just about $1000 per concert which is a very satisfactory figure for chamber music events, especially when it is considered that some of the famous chamber music organizations of the world were obliged to disband in the last few years because of lack of popular support. From these figures, either the tide has turned in favor of this enlightened form of the musical art or else there was unusual acumen displayed by the New Friends of Music in securing its audiences. Whether it would be possible to duplicate this success in other cities is of course a matter which can only be settled by trying it.

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MR. HIRSCHMANN declares that "in principle" he is "opposed to the patronage system which places a musical organization on the infirm basis of one or more individuals' desire to subsidize the music" and, as he justly remarks, "the results, as history shows, are unstable and often capricious." This is perfectly true as a matter both of principle and history but too often in the past it has been a matter of getting some person or persons to subsidize chamber music or doing without it altogather; and of course, the continuance of it depends entirely upon the ability or on the disposition of the subsidizers to do so. The plan, adopted by the New Friends of Music, is by far the better one, provided it can be carried out.

In emphasizing the "co-operative spirit" which existed between the audience and the artists Mr. Hirschman said: "We believe we have now established a vehicle through which all the great chamber music organizations of the world will continue to be invited at appear with compensation satisfactory to themselves and at the same time chamber music lovers will have an established institution through which to hear all the literature of this type of music, together with the great lieder cycles, at prices within their reach." He does not explain the "co-operation" on the part of the musicians in detail but on a basis of 44 cents out of every dollar for the artists, this averages a little more than $440 per concert, not a large sum compared with what the great quartets of the past received, but enough to engage most artists at the present time. But, under any circumstances, the result of the first season of the new group is most encouraging.

NEW YORK, N. Y.
EVENING POST
APR 2 4 1937

New Records

By AARON STEIN

The recording companies have been lavish this month, making available a choice of no less than two separate recordings of Beethoven's Eighth Symphony. Victor released the album on its April list and the Columbia version came out as a special release this month. For Victor the symphony is played by the Boston Symphony under the direction of Serge Koussevitzky. The Columbia performance is by Felix Weingartner and the Vienna Philharmonic.

Both sets are admirably recorded with nothing to choose between the very satisfactory record surfaces. Both furthermore are such performances as should evoke cheers if offered before a concert hall audience. Since a good modern recording of the merry and vigorous Eighth has long been needed, the two new versions present something like an embarrassment of riches.

In making a choice between the two there is little to go on but questions of individual taste. We happen to incline toward the Weingartner. He has a way with Beethoven, and that way seems especially effective in relation to the witty good humor of the Eighth Symphony. We have reasons for this preference, but there will be many who have as good reason for preferring the Koussevitzky reading.

The Vienna Philharmonic has its record of sounding like a tired and careless band, but for Felix Weingartner on these discs they did their best, and it is a best that is admirably faithful to both the conductor and the composer. They handle this chuckling and laughing music with grace, vitality and precision, keeping a beautifully delicate balance between the bright freedom of its moods and the neat shapeliness of its form.

The Koussevitzky treatment is brilliant, and the Bostonians show their customary responsiveness in living uy to the brilliance of their great conductor. The more monumental and vigorous finale they handle superbly, but the earlier parts of the work seem to us a bit overdone, slightly too portentuous in emphasis. We happen to believe that, in the Eighth, Beethoven went back to the gracious manners of an earlier style because what he had to say in this symphony could be said most lucidly in terms of that grace. On the other hand, if you feel that Beethoven returned to the earlier style to endow it not only with fresh meanings but also with a fresh weight, you will probably prefer Koussevitzky's recording. It is the basis for long and inconclusive argument.

Light and Swingy

As usual, things go whizzing by like mad in the popular and dance divisions. There is a new series out, called Master Records, and they made a good start with swing and various dance items. Fans for swing foolery should look up the Raymond Scott Quintet which tosses off deft rhythmic wisecracks in a Minuet in Jazz which is backed by a bright burlesque called "Twilight in Turkey."

On the same list "I've Got To Be A Rug Cutter" is Duke Ellington in full ducal splendor. There is also a modernization of "In the Shade of the Old Apple Tree" by Midge Williams that is fun. Dancers should like the Hudson-DeLange orchestra's "Sophisticated Swing" and Lucky Millinder's workout with "Blue Rhythm Fantasy." The list also includes a Cab Calloway contribution, but it is only mild Calloway

Foreign and Demestic

Victor has an importation in the disc of the Quintet of the Hot Club of France. They do "Nagasaki" and "Shine"; and Django Reinhardt's guitar is one of those things you may not believe even after you've heard it. Decca has given a twelve-inch record to Josephine Tumminia and Jimmy Dorsey's band for "The Blue Danube" with swing embellishment. She sings it and they swing it after the manner of the Lily Pons performance in the recent Pons film. It's well done and on the fancy side.

FLINT, MICH.
JOURNAL
APR 2 5 1937

Eliel Saarinen Chosen Architect for Tanglewood Building

Eliel Saarinen of Bloomfield Hills, internationally known architect, has been chosen by trustees of the Berkshire Symphonic festival as architect for the building to be erected at Tanglewood, 210-acre estate between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, given to the Boston Symphony orchestra by Mrs. Gordon Brooks of Brookline, Mass., as a permanent home for the festival.

Tanglewood is where Hawthorne lived in the Berkshires, where he wrote "The Wonder Book" and first told his "Tanglewood Tales."

The Boston Symphony orchestra will give six concerts on the estate this summer under the direction of its eminent conductor, Serge Koussevitzky. The dates are Aug. 5, 7, 8, 12, 14 and 15. Three concerts given by the orchestra for the festival last summer were attended by more than 15,000 persons from 25 states and Canada.

Mr. Saarinen will be the architect for the entire development contemplated at Tanglewood, including the musical pavilion to seat 5,000 persons. It is hoped to make a start on construction of the pavilion this year, but completion is not planned until 1938.

Born in Finland

Born in Helsingfors, Finland, in 1873, Mr. Saarinen was graduated in 1897 from the Institute Polytechnic in Helsingfors. For 11 years he was associated with Herman Cossellius and Armas Lindgren whose most prominent work was the National museum at Helsingfors.

Since 1907 Mr. Saarinen has worked alone and has designed the following remarkable buildings: railway station at Helsingfors; town hall in Joensun, Finland; town hall at Lahti, Finland; the private gallery, Keirkner, Helsingfors; Estobank, Reval, Estonia.

Since 1925 Mr. Saarinen has resided at Cranbrook, Bloomfield Hills, where he designed the Cranbrook School for Boys, the Kingswood School for Girls, the Cranbrook Academy of Art, of which he is the director. He is now developing the Cranbrook Institute of Science building. The Academy of Art is a graduate school with a small limited enrollment.

Next door to Mr. Saarinen lives his friend and associate, Karl Milles, famous sculptor.

In international competitions Mr. Saarinen has figured prominently, winning first prizes for city planning for Reval, Estonia and Gewerbovereinshaus, Riga, Latvia; second prizes in city planning for Yas Camberra, Australia, and the Tribune building at Chicago, Ill.

To Budapest, Hungary, and Reval, Estonia, Mr. Saarinen was asked as expert on city planning, to Paris as a member of the jury for the architectural competition at the Olympiad in 1924, and for the same reason to Los Angeles in 1932; to Yas Camberra, Australia, as jury member of the competition for a Parliament house; to Bergen, Norway, as jury member of the city planning competition and to Madrid, Spain, and Rio Janeiro, Brazil, as a jury member of the international competition for the Columbus memorial light tower at Santo Domingo.

Has Many Honors

Mr. Saarinen is vice president of the International City Planning Conferences, holds the gold medal of the Architectural League of New York. He is honary professor, honored by the Finnish government; commander, Class 1 of Finland's White Rose Order, honorary doctor of philosophy of the University of Helsingfors, honorary doctor of technology of the Technical University of Finland, honorary doctor of engineering of the University of Karlsruhe, Germany, honorary doctor of architecture and city planning of the University of Michigan, member of the Finnish Academy of Art, the Imperial Academy of Art in St. Petesburg, Russia, the Royal Academy of Art in Stockholm, Sweden, honorary member of the Architects society of Finland, honorary member of the Central Institute of Architects in Brazil, of the Architects society of Uruguay, Detroit chapter of the American Institute of Architects, the Michigan Society of Architects, honorary corresponding member of the Royal Institute of British Architects, corresponding member of the Royal Society of Arts and Crafts in Budapest, Hungary, Der Deutsche Werkbund, Germany, and Der Zentravlvereinigund der Architeckten Oesterreichs, Vienna, Austria.

Boston Symphony Orchestra's Final Concert of the Season Outstanding Event Last Week.—Many Dinners, Teas and Luncheons Enjoyed

By Alice E. Dyer

Faunce House Tea to Honor Koussevitzky

Prov. Journal

Socially Prominent Folk on Committee Planning Afternoon Function for Tomorrow

April 25/37

MRS. HENRY DEXTER SHARPE is chairman of the reception and tea which will be given tomorrow afternoon by Brown University and Providence Friends of the Boston Symphony Orchestra, at Faunce House Art Gallery from 4:30 to 6 o'clock, in honor of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The affair will be held in connection with a pre-view of original drawings by Gerome Brush, of members of the Boston Symphony Orchestra.

Assisting Mrs. Sharpe are Mesdames Royal Little, Thomas H. West, Jr., Harry Parsons Cross, Murray S. Danforth, John S. Cooke, Seeber Edwards, William H. Edwards, William B. Greenough, Sr., Russell Grinnell, Elisha C. Mowry, John O. Waterman and The Misses Emily Diman, Eleanor Mowry, Margaret C. Mowry and Gertrude E. Lawson.

In the receiving line will be Dr. and Mrs. Henry Merritt Wriston, Dr. Serge Koussevitzky and Mme. Koussevitzky, Mrs. Sharpe and Mr. Edward A. Taft, the latter chairman of the Friends of the Boston Symphony Orchestra.

Mrs. Harry Parsons Cross will be in charge of those who will pour. They are Mesdames John Nicholas Brown, Arthur M. Allen, G. Maurice Congdon, G. Pierce Metcalf, Jesse H. Metcalf, S. Foster Hunt, Henry S. Lanpher and Kenneth F. Wood.

Mrs. Thomas H. West, Jr., is in charge of floral decorations assisted by Mrs. Royal Little.

PROVIDENCE, R. I.
NEWS-TRIBUNE
[illegible]

DR. KOUSSEVITZKY WILL BE HONORED

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Pouring are to be Mrs. Harry Parsons Cross, in charge; Mesdames John Nicholas Brown, Arthur M. Allen, G. Maurice Congdon, G. Pierce Metcalf, Jesse H. Metcalf, S. Foster Hunt, Henry S. Lanpher, and Kenneth F. Wood.

SCHENECTADY, N. Y.
GAZETTE
APR 2 6 1937

Map Berkshire Music Festival

Programs for Symphonic Presentations Arranged; Six Concerts Planned

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An all-Beethoven, an all-Wagner and an all-Brahms program have been planned by Koussevitzky as concerts of special summer festival character. The other four programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate, between Lenox and Stockbridge, Mass., offer in their entirety a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Respigi, Ravel and the American, Edward Burlingame Hill.

The festival of 1937 will consist of six orchestral concerts distributed over two week-ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken. The first series will consist of concerts on Thursday, Saturday and Sunday (August 5, 7, 8); the second series will be given on corresponding days of the following week (August 12, 14, 15).

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For the second week, the Wagnerian program will include excerpts from "Tanhauser," "The Valkyrie," and "Siegfried"; also from "Tristan and Osolde," "Die Meistersinger" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in D major, 104; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

CHICAGO, ILL.
Herald-Examiner
APR 2 5 1937

Indiana Founds Symphony; Names Savitzky Conductor

Indiana has founded a state symphony orchestra, to be known as the Indianapolis Symphony. It is to play fifteen concerts in all parts of the commonwealth in addition to its series in the capital city.

In selecting conductors, the directors of the new orchestra have been careful to follow the best American precedent and have found an unknown European more to their taste than any of the gifted young Americans whom Dr. Stock has trained in the Chicago Civic Orchestra. Probably Mr. William B. Hall of Muncie, knew nothing of these native musicians, though if the plan to represent American composers on every program is carried through the music of several of them will be played.

Fabien Savitzky has been chosen conductor. Except that he is said to be a relative of Koussevitzky of the Boston Symphony, nothing is known of his talents or his previous experience. The announcement also states that only world famous artists will be accepted as soloists in the subscription concerts. Nearly any visitor from Europe is supposed to be world famous, but the real boxoffice values among the concert artists are natives, strange to tell.

This information is passed on to Mr. Hall and his associates together with the suggestion that 18,000 American musicians, plus another thousand soloists, are active in the various orchestras, bands and such, of the federal music project. The players in ensemble get a subsistance wage from taxpayers' money. The soloists get nothing, but still must live. Their numbers increase constantly but there is no opening for them in Indiana. G. D. G.

HARTFORD, CONN.
TIMES
APR 6 1937

BERKSHIRE FETE MUSIC ANNOUNCED

Koussevitsky Schedules Contemporary and Masters' Works

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50

From Symphony Hall, Boston, and
Berkshire Symphonic Festival, Inc.

For release Monday, April 26

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UNION-STAR

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PROFESSOR ANTONIN HONICKY will present his violin and piano pupils of this City, Saratoga and Albany in recital May 3 at 8:30 p. m. in the main lodge room of Odd Fellows' Hall, corner of State and Hawk Streets, under the auspices of the Mohawk Valley Lodge, No. 12, I. O. O. F., and Dorpian Encampment 126.

Professor Honicky will open the recital with a brief address on music study, followed by "Caprice Prague," for violin, his own composition. He will be accompanied by his pupil, Mildred Meilun, a Skidmore College student, who will also play two piano solos. The Maloney Sisters, Muriel Maloney, violinist and Mary Maloney, pianist will offer a violin Concerto by Seitz and a piano solo by Alfoldy. A violin trio: "Fantasia on Home, Sweet Home," an original arrangement by Professor Honicky, will be included in the program which embraces violin and piano solos, duet, trios, quartets and quintets.

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SPRINGFIELD, MASS.
MORNING UNION

[illegible]

ARTIST PARRISH, MRS. GOULD JOIN SYMPHONIC LIST

Trinity College President Also a New Member; Total Reaches the 1000 Mark

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NEW BEDFORD, MASS.
STANDARD-TIMES

APR 2 7 1937

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COURIER-CITIZEN

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NEW YORK, N. Y.
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EAGLE

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Chotzinoff Visits Symphony Hall

Finding himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play an all-French program. An all-French program is a serious affair, quite different from an all-German or even an all-Russian program, and Boston's willingness to encounter one seemed like an indication of the superior receptiveness of Back Bay music-lovers. In New York we have a reasonable fondness for French music, but an entire evening devoted to d'Indy, Franck, Roussel and Berlioz would be tolerated rather than welcomed. At Symphony Hall, however, the Gallic menu had attracted a huge audience, which displayed an eagerness and enthusiasm that only a program of Bach, Beethoven or Brahms would have elicited from our heavier ticket-holders at Carnegie Hall.

New Yorkers have frequent occasion to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in that hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and wood-winds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters —BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthy E flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic - Symphony were some day to decide to build a hall for its use, he could do no better than to imitate the acoustical properties of Symphony Hall. New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.—S. Chetain W in New York Evening Post.

WHEELING, W. VA.
INTELLIGENCER

APR 26 1937

Hans Kindler to Conduct National Symphony in Concert Here Tuesday

HANS KINDLER

In bringing the National Symphony Orchestra of Washington, D. C., to Wheeling tomorrow evening, the Zou Hastings Frazier Memorial committee had an opportunity that could not be refused of presenting a major American orchestra. Whenever the National Symphony goes on tour it crosses the paths of other great American orchestras, among them the Philadelphia orchestra, the New York Philharmonic, the Boston Symphony, and others .

Has Kindler Director

Under the baton of Hans Kindler ,this orchestra from the nations capital will bring to Wheeling music representing the achievement of the ideals of Hans Kindler in building a major symphony orchestra in the short five years of its existence. After its several tours the organization is now widely acclaimed. However, it originally drew nation-wide attention because it gave the capital of the United States a symphony orchestra comparable to those in other large music centers in America.

More and more during the last five years eyes and ears of the musical world have been directed on Dr. Kindler and his work with this orchestra.

Growing Prestige

The growing prestige of the National Symphony has resulted in a steady increase in the demand for its music. This year the orchestra has played a total of 40 out of town concerts, many of them being return engagements. On three tours out of Washington the National Symphony has played in cities from Jacksonville, Fla., on the south, to several New England cities on the north.

Patrons of the Frazier Memorial course will present their tickets for the Mexican orchestra, whose engagement was cancelled because of flood conditions in January. Others may purchase single admission tickets at the Y. W. C. A. today or at the box office of the theatre after 10 a. m. tomorrow. The concert will be given in the Virginia theatre beginning at 8:30 p. m.

PITTSBURGH, PA.
PRESS

[illegible] 1937

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ALTHOUGH RCA-Victor has already recorded the Beethoven eighth symphony as played by the British Broadcasting Company orchestra, led by Dr. Adrian Boult, the latest reproduction of this fascinating though lesser known symphony, by the Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, is recommended as a ~~significant~~ achievement. Three 12-inch discs comprise the pressing, and what a glorious performance! Here we have Beethoven, glowing, pulsating, filled with the joy of life. The buoyancy of the first movement, the jovial spirit that marks the second movement—allegretto scherzando; the delightful charm and warmth of the third movement, in which Beethoven reverts to the old-fashioned minuet form and endows it with rare beauty, and the final movement—allegro vivace, potent and vigorous—all these elements are proclaimed magnificently by Dr. Koussevitzky and his players. These records represent the pinnacle of Beethoven symphonic playing through higher fidelity recording.

Kreisler! There is so much in this name—one that is a household word wherever the language of music is spoken. Fritz Kreisler, the man as well as the musician, is probably the most beloved personality on the concert stage today. His compositions, nearly all of which have been cast in the mould of miniatures, are musical gems and fascinating program material. A myriad of these have been recorded by RCA-Victor. Now comes the reproduction of Kreisler's own string quartet in A-minor on five sides of three 12-inch discs, and also his Scherzo a la Dittersdorf on the remaining side.

Here is delightful music that expresses the spirit of the composer's native Vienna. In free style, the work is replete with all the Kreislerisms which charactrize his violin pieces. This quartet is an admirable addition to chamber music literature, and as played by Kreisler himself and his three confreres on these records the composition is bound to provide great enjoyment.

ALTOONA, PA.
MIRROR

APR 27 1937

CELLIST WILL BE SYMPHONY GUEST

Thursday evening, April 29, in the Roosevelt Junior High school, the Civic Symphony of Altoona will present the closing concert of the 1937-38 season. The soloist at this time will be Georges Miquelle, first cellist of the Detroit Symphony orchestra.

Mr. Miquelle, acclaimed following his recent New York recital as "an artist of the very first order," was born in Lille, France. As a child, his talent with the cello was so impressive that he was sent to the Paris conservatoire where he won the coveted first prize and graduated with the highest honors.

His first appearance in the United States was as solo cellist with the Boston Symphony orchestra. His success was immediate and innumerable appearances as recitalist and soloist with leading orchestra followed. He has also frequently been heard in joint recitals and programs of chamber music with the late Ossip Gabrilowitsch, and as soloist under Mr. Gabrilowitsch's baton.

Mr. Miquelle's unexcelled artistry and gift of interpretation, his magnificent tone and brilliant technique, have been enthusiastically applauded wherever he has appeared by those who love the music of the masters presented by a master musician.

Under the baton of Russell Gerhart, the orchestra will perform the Haydn Concerto in D major with Mr. Miquelle and also a group by the composer's Faure and Popper.

In closing this eighth concert season the executive board announces the dates of the season 1937-38 with guest-artists at each concert. The concerts will take place on Thursday, Nov. 18, Jan. 13, March 3, April 28, on the same basis as the season now closing. Those subscribing now will be given first preference for reserved seats.

SPRINGFIELD, MASS.
MORNING UNION

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Six Concerts by Boston Symphony Over Two August Week Ends

The first announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony Orchestra, was made yesterday by Serge Koussevitzky The celebrated conductor and his orchestra will be making their second annual appearance in the festival, which last summer they raised to national fame.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned by Koussevitzky as concerts of special summer festival character The other four programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate between Lenox and Stockbridge, offer in their entirety a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Respighi, Ravel and the American, Edward Burlingame Hill.

The festival of 1937 will consist of six orchestral concerts distributed over two week ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken. The first series will consist of concerts on Thursday, Saturday and Sunday (Aug. 5, 7, 8); the second series will be given on corresponding days of the following week (Aug. 12, 14, 15).

PITTSFIELD, MASS.
EAGLE

APR 27 1937

Lenox

COMMITTEE ON FESTIVAL TO MEET

Miss Estelle Hutchinson Urges People To Buy Memberships Before Deadline

LENOX, April 27.—A meeting of the Lenox committee for the Berkshire Symphonic Festival will be held in the Brotherhood Club Friday night at 7.30, Miss Estelle Hutchinson, chairman, announced today.

Miss Hutchinson urges all who have not bought their membership tickets to do so before April 30, the deadline for purchasing tickets at membership rates. After May 1 tickets will be priced higher.

At the last meeting it was reported that 68 membership tickets had been sold here. Many more have been sold since then. Among recent purchasers of boxes for the festival is Mrs. Edwards Spencer, summer resident of Lenox.

Sidney Blumenthal of 1 Park Avenue, New York City, who spent last summer at the Curtis Hotel and who attended the festival concerts by the Boston Symphony Orchestra, has sent a gift of $50 to Miss Hutchinson for the building fund.

ALTOONA, PA.
TRIBUNE

APR 28 1937

Georges Miquelle to Appear In Final Symphony Concert

Georges Miquelle, solo 'cellist of the Detroit Symphony orchestra, and appearing as guest artist in the concluding concert of the Altoona Civic Symphony seriest o be held on Thursday evening, in the Roosevelt Junior High school auditorium, is acclaimed throughout the world as one of the greatest artists on his instrument.

Miquelle, reported, following his recent New York recital as "an artist of the very first order," was born in Lille, France. As a child his talent with the 'cello was so impressive that he was sent to the Paris Conservatoire, where he won the coveted first prize and graduated with the highest honors.

His first appearance in this country was as solo 'cellist with the Boston Symphony orchestra Since ~~then he~~ has won laurels in all of the principal cities of the United States, and his appearance in Altoona is indeed an honor for the city to be appreciated by all music lovers.

Mr. Miquelle's unexcelled artistry and gift of interpretation, his magnificent tone and brilliant technique, have been enthusiastically applauded wherever he has appeared.

He has appeared as geust conductor with leading Symphony orchestras, and has frequently been heard in joint recitals and programs of chamber music with the late Ossip Gabrilowitsch, who was largely responsible for the outstanding success of the Detroit Symphony orchestra. Mr. Miquelle is concertmeister of the 'cello section of the Detroit Symphony.

Director Russell Gerhart of the city symphony has surpassed all other programs in that arranged for the concluding concert.

The program will open with Mendelssohn's "Italian Symphony," which includes the following movements: "Allegro vivace," "Andante con moto," "Moderato con moto," and "Saltarello."

The second number will be the "Concerto in D major" by Haydn, with Mr. Miquelle taking the solo part in the arrangement of 'cello and orchestra.

Following the intermission, the Altoona Civic symphony, under the direction of conductor Gerhart, will present the overture to "Die Fledermaus" by Strauss.

Soloist Miquelle will then play the "Elegie" by Faure and the "Hungarian Rhapsody" by Popper.

The program and concert series for this season will be concluded with the orchestra's rendition of Tschaikowsky's "March Slave."

Those Altoonans who have attended all of the concerts of the symphony this season, as well as those who have been able to attend only one performance will be glad to learn that the schedule of concerts for the season of 1937-38 is now ready.

According to announcement made by conductor Russell Gerhart, a series of concerts with guests artists appearing with Altoona's own fine orchestra has been tentatively scheduled for the following dates: Thursday, November 18, 1937; January 13, March 3 and April 28, 1938. Those subscribing now will be given first preference for reserved seats.

Following the concert on Thursday evening, a reception and dance will be given for the members of the orchestra and the executive board at the Blairmont country club.

UNDREDS GREET DR. KOUSSEVITZKY AT RECEPTION

Prov. R. I. Bulletin
Apr. 27/37

Mrs. Henry D. Sharpe is seated (upper left) with Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Mr. arry Parsons Cross (standing) had joined them in the informal terlude of the reception-tea opening a preview of Gerome rush drawings yesterday in Faunce House Art Gallery. Upper ght, Mrs. Henry S. Lanpher, one of the pourers, as she served rs. Henry B. Gardner, Sr. The background shows some of the harcoal sketches of the 109 Boston Symphony players. Among e guests were Mrs. Nathaniel W. Smith and Mr. Edgar J. Lanher (lower right) and Mr. and Mrs. F. Alan Hallworth, couple the left.

Friends Crowd Faunce House Art Gallery

Walls Are Hung with Charcoal Portraits of Musicians

By Gladys Van Egmond

Academic, musical, artistic and society groups joined in one big family yesterday to honor the man whose baton has waved many Tuesday night audiences into being over a dozen years—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Faunce House Art Gallery, ordinarily spacious enough, was jammed with the friends Dr. Koussevitzky and his musicians have made in seasonal appearances here. Certainly 300 persons shook the hand of the master during the reception and tea hours, from 4:30 to 6 o'clock.

In Receiving Line

Mrs. Henry D. Sharpe, chairman of the affair in behalf of the Providence Friends of the Boston Symphony Orchestra, stood with Dr. Koussevitzky, Dr. Henry Merritt Wriston, president of Brown University, and Mr. Edward A. Taft, in the receiving line.

All the walls of the large gallery were hung with charcoal portraits, showing each of the 109 Boston Symphony musicians playing the instrument by which he gained a measure of fame along with the orchestra as a whole.

Guests thronged around these original pictures as best they could in the crowd. A little autobiography of the player (in his own words) was attached to every sketch for the preview of Gerome Brush's exhibition.

Coffee, Tea Served

Graceful fronds of Woodwardia fern marked the entrances to the hall and decorated the corners. By the Waterman street windows, the reception line formed. At the opposite end of the room, pourers, under direction of Mrs. Harry Parsons Cross, served coffee and tea to the guests.

Yellow daffodils and purple iris made a springtime decoration for the long service table, and ivory tapers in old English silver candelabra contributed to the attractive setting.

Presiding over the tea and coffee urns were: Mrs. John Nicholas Brown, Mrs. Arthur M. Allen, Mrs. G. Maurice Congdon, Mrs. G. Pierce Metcalf, Mrs. Jesse H. Metcalf, Mrs. S. Foster Hunt, Mrs. Henry S. Lanpher and Mrs. Kenneth F. Wood.

Mrs. Thomas H. West, Jr., was in charge of the floral arrangements assisted by Mrs. Royal Little.

Aided Arrangements

Others who assisted in the party were: Mme. Avis Bliven Charbonnel, Mrs. Harry Parsons Cross, Mrs. Murray S. Danforth, Mrs. John S. Cooke, Mrs. Seeber Edwards, Mrs. William H. Edwards, Mrs. William B. Greenough, Sr., Mrs. Russell Grinnell, Mrs. Elisha C. Mowry, Mrs. John O. Waterman, the Misses Emily Diman, Eleanor Mowry, Margaret C. Mowry and Gertrude E. Lawson.

Noted in the afternoon's gathering were Governor and Mrs. Robert E. Quinn, Mrs. Jesse H. Metcalf, Mrs. Frederick Stanhope Peck, Mrs. G. Pierce Metcalf, Mrs. Charles H. Merriman, Sr., Mr. and Mrs. Lawrence Lanpher, Mrs. Peter G. Gerry, Rev. Arthur L. Washburn, D. D., Mrs. Robert Lippitt Knight, Mr. Maxim Karolik of Newport, Mrs. Walter S. Ball, Mrs. Putnam C. Aldrich, Mrs. Henry Dexter Sharpe, Miss Amey L. Willson, Prof and Mrs. Charles Wilson Brown, Mr. and Mrs. Henry C. Hart, Mrs. Charles Morris Smith, 3rd, Mr. and Mrs. Sidney Clifford, Mr. and Mrs. Arthur M. Allen, Mrs. William Greene Roelker, Mr. and Mrs. William Davis Miller, Mr. and Mrs. F. Alan Hallworth, Mrs. Harold T. Merriman, Sr., Mr. and Mrs. Clarke Freeman, Mr. Harry Parsons Cross, Miss Sophie L. Mauran, Mrs. I. Harris Metcalf, Mrs. E. Nicholson White, Mrs. Frank E. Richmond, Miss Ruth Robinson, Mr. and Mrs. Nathaniel W. Smith.

Mrs. Walter E. Richmond, Mr. and Mrs. Howard L. Anthony, Samuel T. Arnold, Dean of Brown University; Prof. and Mrs. Robert H. George, Mrs. Louis C. Gerry, Mrs. Eugene S. Graves, Mrs. Russell Grinnell, Mr. S. Foster Hunt, Miss Fanny T. Ingalls, Mr. F. Ellis Jackson, Mr. and Mrs. Eugene A. Kingman, Prof. and Mrs. Hans Kurath, Prof. and Mrs. Benjamin C. Clough, Mr. and Mrs. George A. Freeman, Miss Emily Diman, Miss Emily S. Paddock, Mrs. Alfred K. Potter, Mr. and Mrs. Samuel Powel, Dr. and Mrs. Henry A. Whitmarsh, Prof. and Mrs. Will S. Taylor, Mr. and Mrs. John H. Wells, Mrs. Frank E. Waterman, Mrs. William B. Waterman, Mrs. John O. Waterman, Mrs. Albert H. Miller, Mrs. Donald S. Babcock, Mrs. Daniel Beckwith, Mr. and Mrs. Henry G. Clark, Mrs. Richard E. Wheeler, Mrs. Gustave J. S. White of Newport, Mr. Raymond G. Williams, Miss Mabel Woolsey, Prof. Jacob D. Tamarkin, Miss Kathleen Miller, Mr. and Mrs. Harold B. Tanner, Miss Edith Nichols, Mr. and Mrs. Robert E. Jacobson, Mr. Nelson B. Jones, Dr. Wassili Leps, Mrs. William H. Reynolds, Miss Mary C. Reynolds, Mr. and Mrs. Alden Rogers, Mrs. Edgar W. Shaw, Mr. and Mrs. Kirk Smith, Mr. George E. Judd, manager of the Boston Symphony Orchestra; Mr. M. A. De Wolfe Howe, one of the trustees of the Boston Symphony, Dr. and Mrs. Walter I. Sweet, and Mrs. Myrick Crane of Fall River.

Mrs. Samuel M. Nicholson, Mrs. Harry Hale Goss, Mrs. Arthur Ingraham, Jr., Mrs. Zenas R. Bliss, Mrs. William B. Greenough, Jr., Mrs. Alfred L. Lustig, Miss Ruth Tripp, Mr. and Mrs. Paul C. DeWolf, Mrs. May Atwood Anderson, Mrs. Royal B. Farnum, Miss A. Loraine Johnson, Mrs. Wallace Kenyon, Prof. and Mrs. George E. Bigge, Prof. George E. Downing, Miss Bertha Greenough, Mr. George Henry Lovett Smith, curator of exhibits at Symphony Hall, Boston.

NEWPORT, R. I.
NEWS

MAY 4 - 1937

KOUSSEVITZKY SAILS

BOSTON, May 4 (AP)— Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was on his way to New York today where he will sail at noon on board S. S. Paris for a quiet vacation at his home in Paris.

Accompanying the conductor were his wife, Mrs. Koussevitzky, and his niece and secretary, Miss Olga Naumoff. He plans to return here late in July to complete preparationsf or the Berkshire Symphonic Festival in August.

LOWELL, MASS.
SUN

MAY 4 - 1937

Koussevitsky to Sail for Paris

BOSTON, May 4 (AP)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, was en route to

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HOLYOKE, MASS.
Transcript Telegram

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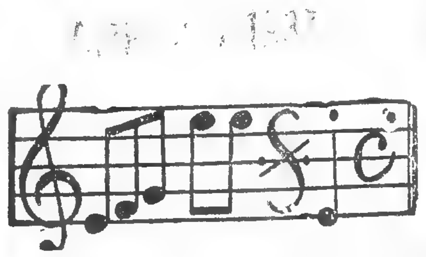

The first announcement has been made of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony orchestra. Dr. Serge Kousevitsky, celebrated conductor, and his orchestra will make their second annual appearance at the festival.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned. The other four concerns to be presented in the course of the two weeks' series at "Tanglewood," between Lenox and Stockbridge, offer a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikowsky. The contemporary field will be represented by works of Respighi, Ravel and the American, Edward Burlingame Hill.

The festival will consist of six orchestral concerts distributed over two week-ends in August, these to be divided into two units of three concerts each. The first series will consist of concerts on Thursday, Saturday and Sunday, August 5, 7 and 8. The second series will be given on corresponding days of the following week, August 12, 14 and 15.

Two movements from the Sinfonietta for String Orchestra by Edward Burlingame Hill will be played. The programs in further detail for the first week will include: Beethoven's Fifth and "Pastoral" Symphonies and third "Leonore" overture; Mozart's Symphony in E flat; Ravel's Second Suite from "Paphnis and Chloe." Tchaikowsky's fourth symphony; Schubert's "Unfinished" symphony and ballet music from "Rosamunde;" Respighi's "Pines of Rome" and Franck's Symphony in D minor.

For the second week, the Wagnerian program will include excerpts from "Tannhauser," "The Valkyrie," "Siegfried," "Tristan and Isolde," "Die Meistersinger" and "Parsifal." Brahms' First and Third Eymphonies will be played, also his Academic Festival Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Scheherazade."

HUDSON, N. Y.
DAILY STAR

APR 2 8 1937

'Round the Town

If there's a hole in a' your coats,
I rede you tent it:
A chield's amang you taking notes,
And, faith, he'll prent it.
—BURNS.

It may have rained harder, but certainly there was never a wetter rain than that between eleven and twelve yesterday morning, and only the very wise, "respectable married people with umbrellas," as Robert Louis Stevenson once put it, were armed for the down- . . . There will be a special meeting three one-act plays which are shortly to be produced in Greenville on Friday evening in Christ church parish house. . . . There will be a special meetiung of the trustees of the Home for the Aged this morning at 10:30. . . . Many residents of this city and of the county towns will be interested to know what Dr. Serge Koussevitsky has announced that the first week of the Berkshire Symphonic Festival will include symphonies by Mozart, Beethoven, Schubert, Tschaikowsky and Franck, and that at the second week's concerts Rimsk-Krosakov's "Scheerazade" will be given, a symphony by Haydn and one by Sibelius. There will also be an all Wagner and all Brahms program. . . . The Columbia County Choral club has chartered a bus for its trip to Greenville this evening. . . . It is reported that two of the most attractive teahouses of the county will not open their doors this spring.

A Hudson woman on recent bus trip became quite hungry and spotting a street car asked the driver to stop. She thought it was a diner. . . . Bonds for the two Safety Commissioners whose appointments will be announced Thursday, have been applied for. When the bonds are filed their names will be made public. . . . Antique collectors will attend the Thompson auction on Fairview avenue today in goodly numbers. . . . Business in police circles has been exceptionally quiet for some time. . . . Mayor Wheeler will review his city administration and the work of the various city departments in his annual message which will not be released until he enters the Common Council chambers Saturday night. . . . There was 18 inches of snow in the Blue Mountain Lake district of the Adirondacks last week and as the result a number of Hudsonians who were to trout fish there this week are staying home. . . . The fishermen are catching great nets of herring in the run in the creek at Linlithgo these days. . . . Watch the $5 bills. Quite a few bad ones containing Lincoln's photograph slightly different from the original, have appeared here. . . . A Philmont store was robbed of a number of suits of clothing and a quantity of men's shirts, all large sizes, over the week end. . . . If it's a nice day quite a crowd will go to Albany Thursday for the opening game of the baseball league. . . . Quite a few local wrestling fans disappointed when the scheduled contestants in the main bout for last night were suspended at the last minute for their rough-house the week before. . . . A girl with a yellow-gold Easter suit plans to wear it in the rain if the weather man doesn't give her a better break.

A comedy drama, entitled, "Boomerang," and sponsored by a local young ppeople's group, is scheduled for presentation in Hudson on May 21 and 22 Local fishermen puzzled over proposed new trout law which makes size in Columbia County 7 inches and in Albany 6 1-2. Local fishermen often fish streams in both counties in one day and if they legally caught 6 1-2 inch trout in the Albany county streams and then came over the line with them here, would they be liable to arrest?...... Noted for its display of pansies each spring the Hudson Gardens surpasses itself this year with a splendid showing already in bloom.

PROVIDENCE, R. I.
NEWS-TRIBUNE

PR 2 7 1937

Leader of Symphony Is Honored

Large Reception Held for Koussevitzky in Faunce House Art Gallery

Hundreds of men and women who have sat before the footlights in Providence auditoriums and enjoyed the music of the Boston Symphony Orchestra under its able conductor, Dr. Serge Koussevitzky, personally felicitated the eminent musician at a reception given in his honor yesterday in Faunce House Art Gallery.

The affair, which was on from 4 to 6 o'clock, was sponsored by Brown University and Providence Friends of the Boston Symphony Orchestra, and offered a pre-view of drawings by Gerome Brush of members of the orchestra.

In the receiving line with the honored guest were President Henry Merritt Wriston, of Brown University, and Mrs. Wriston, Mrs. Henry Dexter Sharpe, who was chairman of the reception and Edward A. Taft, chairman of the friends of the Boston Symphony Orchestra.

ON RECEPTION COMMITTEE

Assisting Mrs. Sharpe on the reception committee were Mesdames Royal B. Little, Thomas H. West, Jr., Harry Parsons Cross, Murray S. Danforth, John S. Cooke, Seeber Edwards, William B. Greenough, Sr., Russell Grinnell, Elisha C. Mowry, John C. Waterman, and the Misses Emily Diman, Eleanor Mowry, Margaret C. Mowry and Gertrude E Lawson.

The tea table was centred with an antique silver candelabra, flanked with large silver bowls holding great masses of yellow daffodils and blue iris, and at either side were other candelabra holding ivory tapers.

Pouring tea and coffee were Mesdames John Nicholas Brown, Arthur M. Allen, G. Maurice Congdon, G Pierce Metcalf, Jesse H. Metcalf, S Foster Hunt, Henry S. Lanpher and Kenneth F. Wood

Mrs. Allen wore frock of dull purple, with crescents of rose pink and purple, Mrs. Brown was in a smart tweed suit of light tan, with straw sailor of matching shade, having a brown scarf with white spots. Mrs. G. Pierce Metcalf wore a black frock with silver fox, and small black straw turban, with Dubonnet flower Mrs. Harry Parsons Cross, who was in charge of the pouers, wore a black coat over her figured print on wine-rust background, and tiny hat of black silk. Mrs. Sharpe also wore block, offset with pearls. Mrs. S. Foster Hunt wore a printed gown with black and yellow daisies on a background of black. Mrs. Jesse Metcalf's blouse of silver lame was worn over an underskirt of black Mrs. William H. Hoffman also wore black. Mrs. Samuel M. Nicholson's black gown had black and white figures. Mrs. Frank E. Richmond wore a Paisley coat over a bright print gown. Mrs. Robert E. Quinn, who came in with Gov. Quinn, wore a trim black taillier, with yellow blouse studded with tiny silver dots. Mrs. Walter S. Ball and Mrs. Frederick S. Peck was among the many who wore trim tailored suits. Mrs. G. Maurice Congdon wore a strand of pearls with her black gown.

OTHERS PRESENT

Also noted in the gathering were Mr. and Mrs. Harold B. Tanner, Miss Kathleen Miller, Mrs. Donald S. Babcock, Mrs. Edgar V. Shaw, Mr. and Mrs. William Greene Roelker, Miss Sophie L. Mauran, Dr. and Mrs. Henry A. Whitemarsh, Mr. and Mrs. William Davis Miller, Harry Parsons Cross, Arthur M. Allen, Henry Dexter Sharpe, M. Foster Hunt, Mrs. Elisha H. Howard, Mrs. E. Nicholson White, Mr. and Mrs. Nathaniel Waite Smith, Mr. and Mrs. John H. Wells, Mrs. Everitte St. J. Chaffee, Mr. and Mrs. Henry Garfield Clark, Prof. and Mrs. Robert H. George, Mrs. Putnam G. Aldrich, Prof. and Mrs. Charles Wilson Brown, Royal B. Little, Mr. and Mrs. George A. Freeman, Mrs. Robert Lippitt Knight, Miss Edith Nichols, Mrs. Peter G. Gerry, Mrs. Philip C. Sheldon, Mrs. Albert H. Fenner, Prof. and Mrs. Benjamin C. Clough, Mrs. Emma Winslow Childs, Miss Ruth Tripp, Miss Mabel Woolsey, Mme. Avis Bliven Charbonnel, Mrs. Preston H. Gardner, Mrs. Edward L. Johnson, Miss A. Lorraine Johnson, Prof. and Mrs. Henry B. Gardiner, Miss Ruth Robinson, the Rev. Arthur L. Washburn, D. D., and Mr. and Mrs. Sidney C. Clifford.

SYMPHONY IN FINAL MATINEE

Clementi and Ravel Followed by Brahms' First

Post - May 1/37

BY WARREN STOREY SMITH

To any institution, whether it be that of monarchy or of a long-established symphony orchestra, a certain amount of ceremonial is meet and proper. Two things savored of rite and ritual at the Boston Symphony Orchestra's concert of yesterday afternoon, the final matinee of this, its 56th season.

One of these was the simultaneous rising of orchestra and audience when Dr. Koussevitzky first came upon the platform, the other was the presence of Brahms' First Symphony as the concluding number of the programme.

DISPLAY TONAL RESOURCES

Only this symphony, however, has become an item prescribed by recent custom on this final list. For his freer choice yesterday, Dr. Koussevitzky selected two compositions which had little in common beyond the opportunity they offered the orchestra to display its tonal resources. What this D major Symphony of Clementi and Ravel's "Mother Goose" did not ask of the band was required of it by the Symphony of Brahms. Had it been possible also to include the recently played "Thus Spake Zarathustra" of Strauss, the casual visitor would have experienced virtually the full gamut of its sonorous and coloristic range.

Clementi's Symphony, composed at the end of the second decade of the last century and allowed to remain in obscurity for 100 years, was played for the first time in America by our orchestra last December. Briefly to retell what was then the musical news of the moment, the manuscript of this symphony came to light in London in 1917, was acquired by the Library of Congress in Washington, and was then pieced together and edited by another illustrious Italian, Alfredo Casella.

Is Grateful Music

A second hearing yesterday confirmed the original impression that the symphony, while genial, grateful music, impressive at the very outset and brilliant at the close, is the work of a composer of skill and taste but hardly of true genius. Clementi, who was born seven years before the death of Handel and who died five years later than Beethoven, nearly split the difference in his own music between the two. In the main the style of his symphony is late 18th century.

Contemporary comparisons of Clementi as symphonist with the mature Beethoven are now proved to be as erring as most contemporary judgments. Nevertheless, there is enough of interest in the symphony, aside from its picturesque history, to warrant Dr. Koussevitzky's repetition of it at the concerts of yesterday and this evening. But we do not need to hear it very soon again.

Ravel's "Mother Goose"

Ravel's "Mother Goose" is one of the most exquisite contrivances of a composer who, perhaps not with entire justice, has been called a "little master"; Ravel also wrote "Daphnis and Chloe." By itself this musical distillation of the fairy tales of Perrault must inevitably pall after too many hearings. But it would be either a callous or a satiated ear that was not charmed by the subtle and various beauties of sound which Dr. Koussevitzky and his orchestra here evoked yesterday.

The orchestra, which could strike with tremendous might in the final pages of Brahms' Symphony, had here on occasion the touch of a velvet glove.

Brahms' First

It is a favorite critical pastime nowadays to note the change which has come over the music of Brahms, or over the general reaction to it—which after all is the same thing. Once a formidable and remote composition of epic and heroic stride and breadth, Brahms' First Symphony, save at the very beginning and at the end, has become an essentially comfortable and companionable piece.

Its one-time glacial grandeur and aloofness must now be sought in another Symphony in C minor played by our orchestra two weeks ago, the Eighth of Anton Bruckner.

Herald May 1

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 24th concert of the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Clementi	Symphony in D
Ravel	"Ma Mere L'Oye"
Brahms	Symphony in C minor No. 1, Op. 68

During the 13 years that Dr. Koussevitzky has conducted the Boston Symphony he has chosen to end nine of those seasons with a Brahms symphony, six times for the First and three for the Second. In 1929 there was a request program drawn from votes on the music played during the year. Tchaikovsky's Fifth defeated its nearest rival, the Franck, by a lot; and the Brahms Second trailed a poor third. It is sufficient that the three remaining seasons did not wind up with Brahms. Both Monteux and Muck on the whole favored Wagner for a glorious conclusion, with Strauss as a rule to balance the last half of the program. M. Rabaud was so bold as to offer Saint-Saens' Ode, "The Lyre and the Harp."

These statistics are here presented, not simply because it is hard to find anything new to say of Brahms' First Symphony nor because the magnificent qualities of the Boston Symphony and its conductor are too obvious to need extensive elaboration, but in view of the indications of the public taste. When the social history of the time is written and the historian is expatiating on materialism and cynical disregard for life and so on and so forth, let it be remembered that there was no more popular composer than Johannes Brahms. Of course it should be added that, if Dr. Koussevitzky's predelictions had as regularly lighted on Beethoven or Franck or Schubert or several others, the Brahmsian star might not gleam so brightly. Repetition is the first requisite for public favor.

There was the customary prolonged applause after the Brahms and in regard for the final concert. Indeed it might have been any season were it not for the performance of the Clementi Symphony. This happy discovery by Alfredo Casella was wisely repeated, for it is a delightful work. Next season may we not hope for one of the other three symphonies of Clementi that have not yet been heard in America? Ravel's exquisitely orchestrated and graciously archaic "Mother Goose" suite made a good contrasting number and was played with the greatest nicety yesterday.

Artistically the Boston Symphony is keeping to the standard of perfection and brilliance which has been established in these recent years of Dr. Koussevitzky's regime. As to programs Dr. Koussevitzky has followed his rather conservative policy of last season. Not more than a dozen new works were presented, of which Berg's violin concerto, Malipiero's piano concerto (under Mr. Mitropoulos) and Roussel's "Rapsodie Flamande" stand out as the most interesting. For the rest, modern music was best served by the revival of Hindemith's "Matthis der Maler" Symphony and the visit of Prokofieff.

The most important aim of this season and last has been to broaden the base of the symphonic repertoire. Although all four of the Brahms symphonies were played, it is not sensible to go on year after year repeating them and the works of Beethoven. There is a saturation point for some in the audience if not for all. Therefore the revival by a conductor of symphonies by the more neglected masters of the 19th century is wise and far-sighted. It was also intelligent to explore a little further into the vast quantity of symphonic material by Mozart and Haydn.

We have discussed the Boston Symphony season at some length for Sunday's paper and need not repeat ourselves in advance. A glance at the list of works in the back of the program will convince anyone that the choice of music has been remarkably catholic and interesting.

The concert will be repeated tonight. Next Wednesday the Pops will open under Arthur Fiedler.

POPS OPEN TONIGHT

Her. May 5/37

The 52d season of the famous Pop concerts will open tonight in Symphony Hall at 8:30 o'clock. Arthur Fiedler, who begins his eighth consecutive season as Pops conductor, will direct an orchestra of approximately 90 players. Refreshments will be served at the tables which cover the floor of the auditorium. The opening program follows:

Procession of Nobles from "Mlada"	Rimsky-Korsakov
Overture to "Sakuntala"	Goldmark
Minuet (for string orchestra)	Bolzoni
Three Russian Dances	A. Tcherepnin
Austrian Peasant Music	Schonherr
Festivo (tempo di bolero) from "Historic Scenes"	Sibelius
Marche Slave	Tchaikovsky
"Tales from the Vienna Woods," Waltzes	Strauss
"The Way You Look Tonight" (Symphonic paraphrase by L. Cailliet)	Kern
The Ride of the Valkyries	Wagner

52d POPS SEASON OPENS TONIGHT

Post - May 5/37

Tonight at 8:30, the 52d season of the famous Pop concerts will open in Symphony Hall. Arthur Fiedler, who begins his eighth consecutive season as the most popular leader the Pops ever had, will direct an orchestra of approximately 90 players. Refreshments will be served at the tables which cover the floor of the auditorium. The opening programme mingles old favorites with numbers new to the Pops:

Procession of Nobles from "Mlada"	Rimsky-Korsakov
Overture to "Sakuntala"	Goldmark
Minuet (for string orchestra)	Bolzoni
Three Russian Dances	A. Tcherepnin
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"The Way You Look Tonight" (Symphonic paraphrase by L. Cailliet)	Kern
The Ride of the Valkyries	Wagner

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The tonal magnificence of Brahms' First Symphony brought a rousing end to the Friday Symphony concerts yesterday afternoon. As usual on occasions of seasonal welcome and leave-taking, Symphony Hall was packed, and there was a certain heightened expectancy in the air. Once more it was agreeable to watch the rite of orchestra and audience rising to greet the first appearance on the stage of Dr Koussevitzky. Such a graceful sort of demonstration may be counted among the cherishable virtues of Boston audiences.

One listener, at least, was appreciative of the choice of opening number for this final program—the Symphony in D by Muzio Clementi, which Dr Koussevitzky performed for the first times in America last December. Here is music which gives us moderns an inkling of what the lesser composers shortly after the turn of the 19th century, were writing. The story of its resurrection by Alfredo Casella, after 100 years, was fully told in the Globe four months ago.

At that time this reviewer said: "The Symphony in D is melodious, dashing, constructed after formal patterns of the 18th century, yet with episodic touches of a later period. The material is plainly individual, of a Latin ardor that neither Mozart nor Beethoven, naturally, possessed. Clementi's turns of phrase have a grace easily identified with Mozart, but that was simply a manner then common. If the scoring for orchestra calls up the epithet 'Beethovenian' there is still the fact that Haydn and even Mozart in their last symphonic music employed the orchestra's resources with a boldness which heralded the middle period of Beethoven. It is likely that the elements of this orchestral style were more or less common currency.

"The minuetto of the Symphony in D in neither 18th century nor does it share the rough humor of Beethoven's scherzos. Indeed, the phrases are long, flowing and demand a faster tempo than those of Mozart. This movement shows most of all the original qualities of Clementi's talent." A second hearing confirms these first impressions. It may be added, however, that Clementi's thought stemmed from the late 18th century, through his treatment is more robust—looser, so to speak—than of that time. After the turn of the 19th century Clementi's creative thought must have been fixed by maturity. The Symphony will bear occasional repetition in the future.

The middle portion of the program is occupied with those five beautifully scored and delightfully fanciful children's pieces of Ravel, the "Mother Goose" Suite. Despite the larger proportions of some of Ravel's best scores, his talent has probably been essentially that of a miniaturist. The observation carries no deprecation, for it is just as difficult to work in miniature as it is to sketch huge tonal designs. And the necessity for polished detail is considerably greater. The "Mother Goose" pieces show this side of Ravel to perfection.

The afternoon was one of superb orchestral playing. One could not imagine better performances of Clementi and Ravel, or a more heroic interpretation of Brahms' noble C minor Symphony. Dr Koussevitzky has offered this symphony as a seasonal valedictory a number of times. It is peculiarly fitted, by reason of imposing stature and final exaltation, for this position.

With the repetition of this program tonight, the 56th season of the orchestra will be ended.

C. W. D.

Monitor - May

Symphony Season Ends

To conclude the fifty-sixth season of the Boston Symphony Orchestra, Dr. Koussevitzky selected the Clementi-Casella Symphony in D, Ravel's "Mother Goose" Suite and the First Symphony of Brahms. According to custom, orchestra and audience rose to greet the conductor when he entered the hall yesterday, and there was an ovation at the close of the Symphony in C minor. Without doubt there will be similar demonstrations this evening.

This was in itself an interesting program; which displayed the conductor's catholicity of taste as well as the unexcelled virtuosity of the band which he has directed now for 13 years. The Clementi symphony was presented by Dr. Koussevitzky last December for the first time in America. The excellent impression it made then was renewed on a second hearing. The work was worth playing again so soon, and it may well take its place in the repertory.

Ravel's "Mother Goose" Suite is among the most engaging of the French master's creations. Ravel possesses all the Gallic artistic virtues, and this unpretentious piece embodies his characteristic qualities. The performance was as representative of the modern French genius as was that of the Clementi symphony of the classical Italian.

This is the season for closing with the Brahms First. There is hardly a better candidate. The performance was eloquent, as usual. There were a few shortcomings in detail, but the peroration was irresistible.

Dr. Koussevitzky will conduct the six concerts of the Berkshire Festival in August, as already noted in this place. In the fall he will return for another season, with nearly the same personnel under his baton. The most important change will be the introduction of a new first horn player, whose identity has not been disclosed, if indeed it has been determined. Later, we may take occasion to give some account of the orchestral season in review. L. A. S.

Radcliffe Pops To Be Staged May 11

Her. May 2/37

Concert to Benefit Special Scholarship Fund

Whenever Radcliffe alumnae gather these days, one subject which they never fail to discuss is the forthcoming "Radcliffe at the Pops" concert taking place a week from Tuesday, May 11, in Symphony Hall. The Radcliffe Club of Boston, sponsor of the concerts, will again devote the proceeds toward a scholarship to be given to the outstanding junior regional scholar at Radcliffe.

A portion of the patroness list for this year's concert has already been announced. This morning there are several notable additions, including Mrs. James Bryant Conant, wife of Harvard's president; Miss Abigail A. Eliot of Francis avenue, Cambridge; Mrs. Louis M. Atherton of Swampscott; Mrs. Percy A. Atherton of Charles River square, Mrs. A. Barr Comstock of Memorial drive, Cambridge; Mrs. Somers H. Sturgis of Willard Street court, Cambridge; Mrs. Atherton Loring, Jr. of Beacon street, Mrs. Pinckney Holbrook of Waterhouse street, Cambridge; Mrs. S. Burt Wolbach of Sudbury, and Mrs. Kenneth G. T. Webster of Hillside street, Milton.

It is only natural that a large proportion of the patronesses should be residents of Cambridge. Additional ones from the University city are Mrs. John Graham Brooks, Mrs. Sidney Fay, Mrs. Frederic L. Day, Mrs. Wilbur K. Jordan, who is dean of Radcliffe; Mrs. Richard W. Thorpe, Mrs. Charles S. Bolster, Mrs. John S. Browning, Mrs. Louis L. Green, Mrs. A. Karl Koch, Jr., Mrs. Frederick W. C. Lieder, Mrs. John M. Maguire, Miss Doris C. Mann, Miss Penelope B. Noyes, Miss Elinor Gregory, Mrs. William C. Greene, Miss Rose Sherman, Mrs. James Donovan, Mrs. Walter Earle and Miss Jennie Cummings.

Residents of other localities on the patroness list are Mrs. Arthur B. Brooks of Concord, Mrs. Seth T. Gano, Mrs. Arthur P. Stone, and Mrs. John S. Vaughan of Belmont; Dr. Fannie Fern Andrews of Commonwealth avenue, Miss Kathryn Adams of Walpole, Miss Catherine B. McCoy of Revere street, Mrs. Paul S. Phenix of Winchester, Mrs. Henry W. Porter of President's lane, Quincy; Miss Edith Johnson and Miss E. Elizabeth Jones, both of Wellesley; Miss Mary Bacon of Canton avenue, Milton; Miss Mary W. Killam of Waltham, Miss Alice M. Maginnis, Miss Caroline L. Humphrey and Miss Margaret C. Williams, all of Brookline.

POPS FLOWER VENDOR

Trav. May 1/37

The reason that Madeline Jackson of Westwood looks so cheerful is tha she hopes to win the new car which will be awarded next Thursda; evening, May 6 at the Christopher Shop Pops of 1937 in Symphony Hall She will be one of the flower vendors at this event featuring dances by Paul Draper and music by the two-piano team of Fray and Braggiotti

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Notes from Last Symphony

In spite of our new-made resolution to have shorter lists of names it is hard to avoid reams of them in writing of the last Symphony which is definitely an "occasion" with society in all its white-gloved best. In the capacity audience . . . which rose as an ovation to Dr. Koussevitzky when he entered to conduct . . . was Mrs. Richard K. Thorndike, Jr. Wishing her good-luck for her trip to England . . . on which she starts next week . . . was her aunt, Miss Harriett Rantoul.

Arrivals instead of departures were Mr. and Mrs. Nathaniel Simpkins of New York, who summer at Beverly Farms with the senior Mrs. Nathaniel Simpkins. From the North Shore, too . . . Anne Ayer was with Martha Proctor. Caroline Hunnewell . . . receiving good wishes on the announcement of her engagement made since the last concert . . . wore a cunning polka-dotted hat and Eleanor Williams had a bright paisley turban.

After going over to New York every week for music lessons Jean Sears was enjoying music nearer home and other young music-lovers were Frances Lowell, Faith Thoron and Mrs. Theodore Chase, who was with Helen Mason. Mrs. Nicholas Danforth chatted with Faith Barney before going in and others were Halldis Prince, Nancy Cochrane, and the two attractive young Burrages . . . Nancy and Cynthia . . . dressed alike in navy with rolling sailor hats.

An outstanding costume was that of Eleanor Coolidge . . . red lizard shoes matching the trimming on her beige turban of the same material as her coat. Her cousin, Barbara Stevens, was in smart black. Mrs. Francis G. Shaw, Jr., with her mother, Mrs. Stanwood G. Wellington, strolled during the intermission and others were Mrs. Ernest B. Dane, Jr., Mrs. Lawrence Coolidge, Mrs. Robert Treat Paine, Mrs. Alfred Kidder, 2d, Mrs. William Stanley Parker, Mrs. Robert C. Terry, Mrs Adolph Leeds, her daughter, Felice; Connie Turner, Mrs. William Everts and Mrs. Hugh Bancroft.

ALBANY, N. Y.
Knickerbocker Press
MAY 2 - 1937

BERKSHIRE FESTIVAL PROGRAMS PLANNED

The first announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony Orchestra has been by Serge Koussevitzky. The celebrated conductor and his orchestra will be making their second annual appearance in the Festival, which last summer they raised to national fame.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned by Koussevitzky as concerts of special summer festival character. The other four programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate, between Lenox and Stockbridge, Mass., offer in their entirety a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikowsky. The contemporary field will be represented by works of Respighi, Ravel, and the American, Edward Burlingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two week ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken.

On the Paris

Dr. and Mrs. Serge Koussevitzky sail tomorrow on the Paris of the French Line for a vacation abroad, the last concert of the Boston Symphony Orchestra, of which Dr. Koussevitzky is the conductor, having taken place last week.

Dr. and Mrs. Koussevitzky will return to this country in time for the opening of the Berkshire Festival, which the former also conducts, early in August.

In the World of Music

Trav. May 1/37

Final Symphony Is Glorious

By Redfern Mason

It was the last Symphony concert of the season and audience and orchestra stood up to greet Serge Koussevitzky. He bowed modestly and pointed towards the players, as if to say, "Without the assistance of these gentlemen I could not make the music you come to hear."

The program opened with the Clementi Symphony in D, resurrected and put in order by Alfredo Casella, that good musician who loves to think that the Casella who sang for Dante Alighieri was his ancestor.

Italy is not rich in symphonic music and it is a pleasure to hear this serene and elegant score, with its occasional bravura a la Rossini, its sparkle and its clever succession of musical mosaics. It makes one think that, if men of the stamp of Pergolesi, for instance, had devoted themselves to the form, we might have had a different interpretation of the art of symphony. For Italy gave us the beginnings of fugue and sonata; opera is her invention and hers too are the first oratorios.

The audience enjoyed Clementi's well-woven fabric, which Koussevitzky directed with manifest symphony. The music sings and the making of melody which commends itself to the ear is as fine an art as the making of beautiful verse.

From Italy we passed to France and listened to the piquant make-believe of "Ma mere l'oie," Mother Goose in fact, but hardly the Mother Goose of New England, for the Frenchman based his composition on the stories which Charles Perrault wrote for the little Frenchmen and Frenchwomen of the closing years of the seventeenth century.

Think of the chateau country; people it with little folks whose parents were patricians, and set them to play on a languorous summer day, and you have the milieu into which Ravel introduces the Sleeping Beauty, that Laideronette (of whom Hans Andersen was probably thinking when he wrote "The Ugly Duckling"), and "Beauty and the Beast." It is thistledown music, simple in seeming, but, in reality of an elegant Gallis sophistication. Grown-ups are probably better qualified to enjoy it than are children. If the little folks in the score were like the children in Grimm, our youngsters would take to them more kindly. for they like their fairy lore homespun.

But it is delightful music with which to pass an idle half hour and in that spirit, I think, the Boston Symphony audience accepted it.

After the intermission, they turned their attention to one of the great pages of musical art, the C minor Symphony of Johannes Brahms, or, if you like better the "Tenth Symphony," for so it has been called, though whether the words mean the tenth of Beethoven or the tenth of all symphonies has not been determined.

The choice of this work was a kind of consecration, a reminder to the people of Boston that their Symphony is something august, an institution which ranks the city high among the communities of America, an educational force, a civic asset.

Koussevitzky gave himself to the task of direction like a priest at the altar. And gloriously the tonal epic unfolded, from the attention-compelling drumbeats of the exordium to the splendors of the Finale.

That opening movement is walled and buttressed like a great Gothic cathedral; the lyrical beauties of the Andante Sostenuto dwell in the memory alongside the choruses of Euripidean tragedy. There are pastoral notes and pages in which you feel that Brahms was downcast on the subject of our human destiny. But that beautiful horn melody, which the composer heard in the Swiss mountains, comes like a voice of comfort from another world. Finally the chorale pours forth in all the joy of renewed and unshakable faith, moving from glory to glory till the music tops Olympus.

It was a grand performance and once more establishes Mr. Koussevitzky, not only as a great director, but as an educator of men. The audience applauded him to the echo and he, palpably touched, turned to the orchestra with a gesture of recognition for their splendid service.

We shall hope to meet the Symphony again in August, when the festival is held at Stockbridge.

ALBANY, N. Y.
TIMES-UNION
MAY 2 - 1937

MUSIC

By EDGAR S. VAN OLINDA

Berkshire Symphonic Festival Programs, Dates Announced by Koussevitzky

FIRST announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony orchestra, has been made by Serge Koussevitzky. The celebrated conductor and his orchestra will be making their second annual appearance in the Festival, which last summer they raised to national fame.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned by Koussevitzky as concerts of special summer festival character. The other four programs to be presented in the course of the two week's series on the beautiful "Tanglewood" estate, between Lenox and Stockbridge Massachusetts, offer, in their entirety, a panoramic view of the great musical literature of the sypmphony, from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Respighi, Ravel, and the American, Edward Brulingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two week-ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken. The first series will consist of concerts on Thursday, Saturday and Sunday (August 5, 7, 8); the second series will be given on corresponding days of the following week (August 12, 14, 15.)

Two movements from the Sinfonietta for String Orchestra by Edward Burlingame Hill will be played. The programs in further detail for the first week will include: Beethoven's Fifth, and "Pastoral" Symphonies, and Third "Leonore" Overture; Mozart's Symphony in E flat; Ravel's Second Suite "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Respighi's "Pines of Rome"; and Franck's Symphony in D minor.

For the second week, the Wagnerian program will include excerpts from "Tannhauser", "The Valkyrie" and "Siegfried," also from "Tristan and Isolde," "Die Meistersinger", and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Scheherazade."

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"Pops" Open Wednesday; Art

Symphony Season in Review; Consolidating Success

By ALEXANDER W. WILLIAMS

It is no doubt stupid, and possibly dangerous, to take an institution for granted; but it borders on smugness to sing its praises, likes the jolly miller, "from morn till eve." Thus the Boston Symphony is a splendid orchestra, very likely the best in the world, and it has played magnificently throughout the season that has just been concluded. The public knows this, though it sometimes forgets what an immense privilege it is for Boston to be able to boast such an organization. Is it a critical duty to remind the public of this fact in glowing terms each Saturday morning? Or is it wiser to keep hosannas within modest bounds and concentrate on the music? With the posing of this problem, we shall now take the latter course.

Last year it was observed on all sides that Dr. Koussevitzky had become much more conservative with regard to the introduction of new music. Less than a dozen new works were brought forward, and the same is true of this season. If this meant that the programs merely ran a treadmill of the symphonies, concertos, tone poems and overtures that are thrice familiar, there would be cause for alarm. That, however, is not the case, although Brahms. Beethoven and Mozart, as the most represented composers, might give an impression of extreme conservatism.

BROADENING THE BASE

Actually the symphonies of Mozart, outside the three greatest, are rarely played. Together with the symphonies of Haydn they offer a rich field whereby to widen the repertoire. It was then an excellent idea to play three of the less well known Mozart symphonies and a serenade in addition to the E flat and the No. 102 of Haydn in addition to the hackneyed "Surprise." Moreover Beethoven was represented by the 2nd and 4th, neither of which is too frequently heard, and Mr. Mitropoulos's version of the long C sharp minor string quartet.

Evidently Dr. Koussevitzky is still seriously pursuing a very important goal, that of widening the symphonic reportoire by revivals of works that have not received their due recognition. No one can doubt the wisdom of this policy. You have only to look at the place that Sibelius now occupies to realize what can be accomplished in the work of changing the rut of public opinion into a road. Last year Dr. Koussevitzky revived symphonies by Taneiev, Bruckner, Glazounov, Rachmaninov, Mahler and others, This year we had Liszt's Faust Symphony, Kalinnikov's Symphony, the 8th of Bruckner, the 5th and 7th of Sibelius, Berlioz's Fantastic Symphony, Mahler's "Lied von der Erde," the 2nd and 4th of Schumann and the remarkable discovery in Clementi's Symphony in D, which was given its first American performance in December and repeated at the final concert.

That is a good record, and it becomes even better when we take into account such other revivals as Debussy's "Martyrdom of St. Sebasian," MacDowell's Piano Concerto No. 2 and the two concertos of Dvorak. It was also gratifying that there was somewhat less emphasis on Strauss than in the past few years. His tone poems are wonderful vehicles of orchestral display, and obviously D. Koussevitzky loves to conduct them and to show off the qualties of the Boston Symphony in them. But they can and have been overworked. Altogether, from the point of view of a wide choice of music, the season was extremely interesting.

MODERN SCORES

In the realm of modern music 12 works were played for the first time at the regular concerts of the Boston Symphony and there were revivals of Hindemith's "Mathias der Maler" Symphony and Prokofieff's Scythian Suite and 3rd Piano Concerto. There was only one "world premiere," Werner Josten's cerebral and dismal Symphony in F. The following works were played for the first time in America: Berg's Violin Concerto, Castagnone's Preludio Giocoso, Malipiero's Piano Concerto, Messiaen's "Les Offrandes oubliees," Roussel's "Rapsodie Flamande," and Shaporin's Symphony.

The most pretentious of these was the Shaporin Symphony. It was supposed to have political implications and was certainly bombastic enough for anybody. It was also elaborate and difficult to play, but even the performance that Mr. Burgin and the orchestra lavished on it did not convince us that the Soviet genius had at last been found. Unquestionably the most original music was the Berg Concerto. This was an exceedingly interesting work, not one to win immediate general approval, nevertheless music that was deeply felt and individually expressed by the composer. Oliver Messiaen's composition was also a moving piece of writing, though on a smaller and simpler scale.

Two remarkable works in more cheerful mood were Roussel's Rhapsody and Malipiero's Piano Concerto. The former, as we might expect from the eminent French composer, was deftly wrought and an exceptionally attractive piece of national music. It showed that the composer of the admirable 3rd and 4th Symphonies has not come to the end of his powers by any means. Malipiero's Concerto was a surprise, for it did not resemble the rather abstruse Violin Concerto played here a few years ago. It did not withdraw intellectually from the world, as the Italian composer has often written, but was brightly and effectively direct. Furthermore in performance it justified Mr. Mitropoulos in conducting and playing at the same time, which the disappointing Respighi's Toccata did not.

Berezowsky's Third Symphony justified Dr. Koussevitzky's faith in this composer. The Castagnone prelude was a most amusing piece; and the quite different prelude by Mabel Daniels was a charming piece of impressionism. The modern revivals were excellently chosen. Hindemith's Symphony is one of the important modern scores; and Prokofieff's talents as composer and performer need no recommendation to the Boston public.

It remains only to tie up one or two other threads in this review. Dr. Koussevitzky is usually so punctilious about commemorating anniversaries that it is odd that he let slip the Balakirev centenary, especially since that composer has not been played here for a long time. The season was saddened by the death of Charles A. Ellis, manager of the Boston Symphony from 188 to 1918, and of Arthur Foote, composer. The most important guests of the orchestra were Prokofieff in February and Dimitri Mitropoulos in January. The latter was greeted with great enthusiasm on his second term as guest conductor and again made a deep impression by his extraordinary musicianship. Of the other soloists (and there were not too many this season) the violinists Ruth Posselt and Louis Krasner, made a distinct success. The season oficially has ended, though it would be ungrateful not to remember the Pops for the next two months and the Berkshire Festival in August.

52d Season of Pops Begins Wednesday Under Fiedler

Next Wednesday night in Symphony Hall at 8:30 the Pops will begin its 52d season of concerts. Arthur Fiedler, who through the last seven seasons has brought the Pops to a greater degree of popularity than ever before, will again be in control. He will have at his bidding an orchestra of about 90 Boston Symphony players. The auditorium will appear in its summer decorations, and refreshments will be served at the tables which cover the floor and in the balcony as well. The Pop concerts will run nightly through May and June, with Sunday Pops included in the present month.

Arthur Fiedler has added new music of interest to the enduring favorites of former years. The concert of Thursday night, May 6, has been taken for the benefit of the Christopher Shop, at which the guest artists will be Fray and Braggioti, the two-piano team and renowned for their skillful musical parodies, and Paul Draper, the well-known dancer. Heinrich Gebhard, the noted Boston pianist, will be the soloist for the first Sunday concert. He will be heard in Grieg's Concerto.

The programs of the first week are as follows:

Wednesday Evening, May 5
OPENING NIGHT
Cortege from "Mlada" ..Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Minuet (for string orchestra)....Balzoni
Russian Dances............A. Tcherepnin
Austrian Peasant Music........Schonherr
Festivo (tempo di bolero) from "Scenes historiques" ....Sibelius
Marche Slave.....................Tchaikovsky
"Tales from the Vienna Woods," waltzes. Strauss
The Way You Look Tonight........Kern
(Orchestral paraphrase by L. Caillet)
The Ride of the Valkyries........Wagner

Friday Evening, May 7
Marche Militaire...............Schubert
"Fingal's Cave," overture ..Mendelssohn
Liebestraum ....Liszt-Herbert
Persian Dance...................Guiraud
"By the Beautiful Blue Danube," waltzes. Strauss
Meditation from "Thais"...... ...Massenet
Solo violin: Julius Theodorowicz
Second Hungarian Rhapsody........Liszt
Victor Herbert favorites... arr. by Sanford
Deep River............ ....arr. by Jacchia
"Pomp and Circumstance," march...Elgar

Saturday Evening, May 8
Entrance of the guests into the Wartburg, "Tannhauser"...........Wagner
Suite ....Corelli
Ave Maria......... Schubert-Wilhelmj
Finale from the Fourth Symphony. Tchaikovsky
A Siegfried Idyll ....Wagner
Minuet from the Symphony in G minor. Mozart
Bolero ....Ravel
"Maytime," selection ....Romberg
"Roses from the South," waltzes..Strauss
Seventh Slavonic Dance ....Dvorak

Sunday Evening, May 9
Polonaise Militaire.....Chopin-Glazounov
Suite from "Dardanus"...........Rameau
(Transcribed for orchestra by D. Lamarter)
Valse Triste ....Sibelius
Ouverture Solennelle, "1812"..Tchaikovsky
Second Suite from "Peer Gynt"......Grieg
Concerto for pianoforte in A minor. Grieg
Soloist: Heinrich Gebhardt
Prelude to "Die Meistersinger von Nurnburg" ....Wagner
Songs of the Volga bargemen. arr. by Jacchia
Sailor's Dance from "Red Poppy"...Gliere

Berkshire Festival Programs Are Now Announced

Dr. Koussevitzky has announced, before his departure for Europe, the programs he intends to conduct the Boston Symphony in at the summer festival in the Berkshires. An all-Beethoven, an all-Wagner and an all-Brahms and other more diverse programs are planned for the two weeks' series on the beautiful Tanglewood estate between Lenox and Stockbridge, the first series of concerts occurring on Thursday, Saturday and Sunday (Aug. 5, 7 and 8), and the second series on corresponding days of the following week, Aug. 12, 14 and 15.

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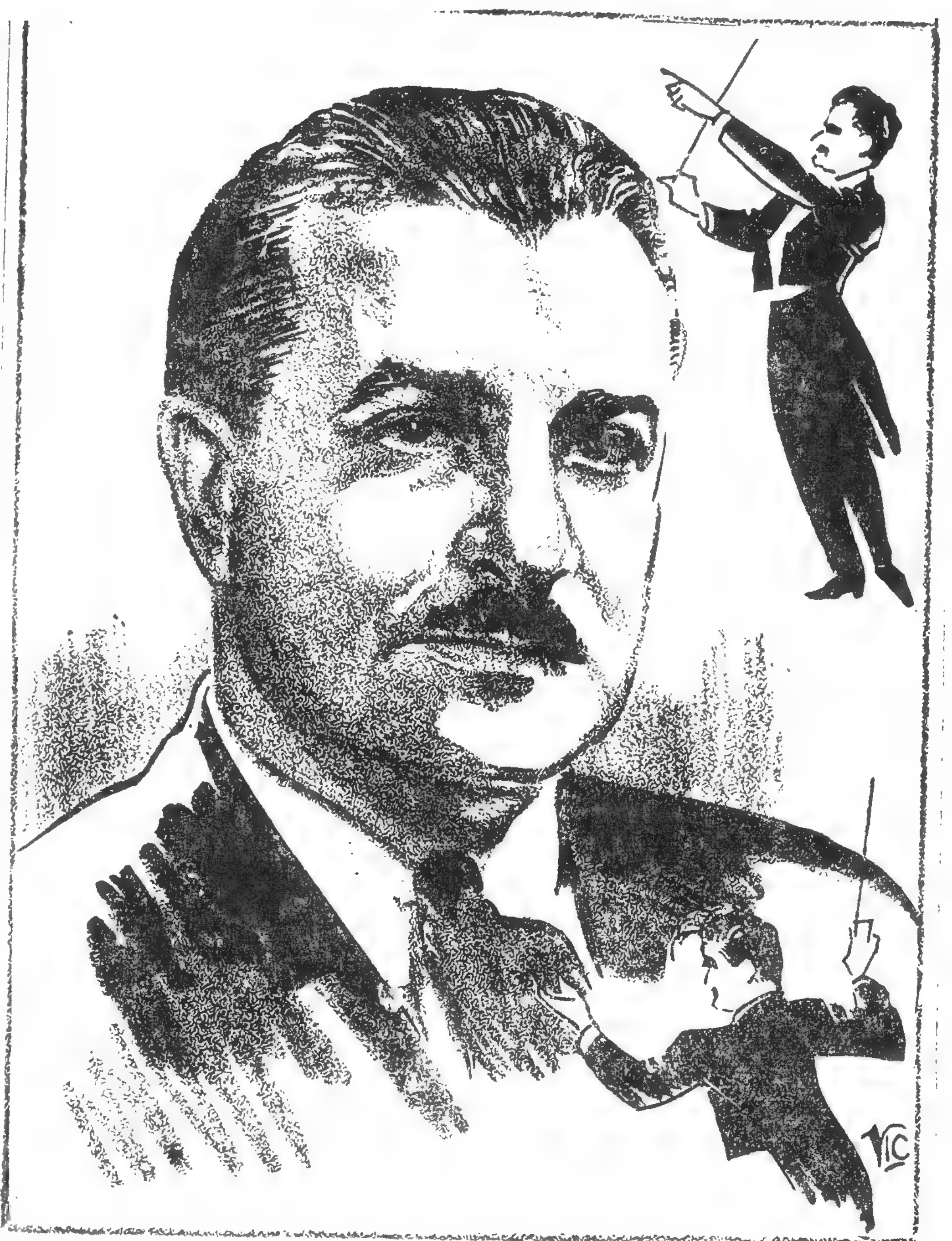

An impression of Arthur Fiedler, conductor of the Pops, which begin their 52d season at Symphony Hall on Wednesday evening.

Symphony Audience Pays Tribute to Koussevitzky

By RUTH MARSTERS

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The symphony was one of those which came to light in London in 1917 after having lain in obscurity since the composer's death.

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TORRINGTON, CONN.
REGISTER
MAY 1 - 1937

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Dr. Koussevitzky has announced part of his program. The first week will include symphonies from Mozart, Beethoven, Schubert, Tchaikovsky, Franck, as well as other works. The second week he will give Rimsky-Korsakov's "Scheherazade," a symphony by Haydn and one by Sibelius. There will also be an all Wagner and all Brahms program.

Mrs. Gorham Brooks of Brookline has given her property, Tanglewood to the Boston symphony orchestra as a permanent home for the Berekshire symphonic festival. The surroundings are ideally suited for this purpose.

Tanglewood, established in 1849 by William Tappan of Boston, extends from West street in Lenox to Lake Mahkeenac in Stockbridge. On the shores of the lake, Chief Konkapot and the Stockbridge tribe of Indians gathered for their camp fires.

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"Pops" Open Wednesday; Art

Symphony Season in Review; Consolidating Success

By ALEXANDER W. WILLIAMS

It is no doubt stupid, and possibly dangerous, to take an institution for granted; but it borders on smugness to sing its praises, likes the jolly miller, "from morn till eve." Thus the Boston Symphony is a splendid orchestra, very likely the best in the world, and it has played magnificently throughout the season that has just been concluded. The public knows this, though it sometimes forgets what an immense privilege it is for Boston to be able to boast such an organization. Is it a critical duty to remind the public of this fact in glowing terms each Saturday morning? Or is it wiser to keep hosannas within modest bounds and concentrate on the music? With the posing of this problem, we shall now take the latter course.

Last year it was observed on all sides that Dr. Koussevitzky had become much more conservative with regard to the introduction of new music. Less than a dozen new works were brought forward, and the same is true of this season. If this meant that the programs merely ran a treadmill of the symphonies, concertos, tone poems and overtures that are thrice familiar, there would be cause for alarm. That, however, is not the case, although Brahms. Beethoven and Mozart, as the most represented composers, might give an impression of extreme conservatism.

BROADENING THE BASE

Actually the symphonies of Mozart, outside the three greatest, are rarely played. Together with the symphonies of Haydn they offer a rich field whereby to widen the repertoire. It was then an excellent idea to play three of the less well known Mozart symphonies and a serenade in addition to the E flat and the No. 102 of Haydn in addition to the hackneyed "Surprise." Moreover Beethoven was represented by the 2nd and 4th, neither of which is too frequently heard, and Mr. Mitropoulos's version of the long C sharp minor string quartet.

Evidently Dr. Koussevitzky is still seriously pursuing a very important goal, that of widening the symphonic reportoire by revivals of works that have not received their due recognition. No one can doubt the wisdom of this policy. You have only to look at the place that Sibelius now occupies to realize what can be accomplished in the work of changing the rut of public opinion into a road. Last year Dr. Koussevitzky revived symphonies by Taneiev, Bruckner, Glazounov, Rachmaninov, Mahler and others, This year we had Liszt's Faust Symphony, Kalinnikov's Symphony, the 8th of Bruckner, the 5th and 7th of Sibelius, Berlioz's Fantastic Symphony, Mahler's "Lied von der Erde," the 2nd and 4th of Schumann and the remarkable discovery in Clementi's Symphony in D, which was given its first American performance in December and repeated at the final concert.

That is a good record, and it becomes even better when we take into account such other revivals as Debussy's "Martyrdom of St. Sebasian," MacDowell's Piano Concerto No. 2 and the two concertos of Dvorak. It was also gratifying that there was somewhat less emphasis on Strauss than in the past few years. His tone poems are wonderful vehicles of orchestral display, and obviously Dr. Koussevitzky loves to conduct them and to show off the qualties of the Boston Symphony in them. But they can and have been overworked. Altogether, from the point of view of a wide choice of music, the season was extremely interesting.

MODERN SCORES

In the realm of modern music 12 works were played for the first time at the regular concerts of the Boston Symphony and there were revivals of Hindemith's "Mathias der Maler" Symphony and Prokofieff's Scythian Suite and 3rd Piano Concerto. There was only one "world premiere," Werner Josten's cerebral and dismal Symphony in F. The following works were played for the first time in America: Berg's Violin Concerto, Castagnone's Preludio Giocoso, Malipiero's Piano Concerto, Messiaen's "Les Offrandes oubliees," Roussel's "Rapsodie Flamande," and Shaporin's Symphony.

The most pretentious of these was the Shaporin Symphony. It was supposed to have political implications and was certainly bombastic enough for anybody. It was also elaborate and difficult to play, but even the performance that Mr. Burgin and the orchestra lavished on it did not convince us that the Soviet genius had at last been found. Unquestionably the most original music was the Berg Concerto. This was an exceedingly interesting work, not one to win immediate general approval, nevertheless music that was deeply felt and individually expressed by the composer. Oliver Messiaen's composition was also a moving piece of writing, though on a smaller and simpler scale.

Two remarkable works in more cheerful mood were Roussel's Rhapsody and Malipiero's Piano Concerto. The former, as we might expect from the eminent French composer, was deftly wrought and an exceptionally attractive piece of national music. It showed that the composer of the admirable 3rd and 4th Symphonies has not come to the end of his powers by any means. Malipiero's Concerto was a surprise, for it did not resemble the rather abstruse Violin Concerto played here a few years ago. It did not withdraw intellectually from the world, as the Italian composer has often written, but was brightly and effectively direct. Furthermore in performance it justified Mr. Mitropoulos in conducting and playing at the same time, which the disappointing Respighi's Toccata did not.

Berezowsky's Third Symphony justified Dr. Koussevitzky's faith in this composer. The Castagnone prelude was a most amusing piece; and the quite different prelude by Mabel Daniels was a charming piece of impressionism. The modern revivals were excellently chosen. Hindemith's Symphony is one of the important modern scores; and Prokofieff's talents as composer and performer need no recommendation to the Boston public.

It remains only to tie up one or two other threads in this review. Dr. Koussevitzky is usually so punctilious about commemorating anniversaries that it is odd that he let slip the Balakirev centenary, especially since that composer has not been played here for a long time. The season was saddened by the death of Charles A. Ellis, manager of the Boston Symphony from 1885 to 1918, and of Arthur Foote, composer. The most important guests of the orchestra were Prokofieff in February and Dimitri Mitropoulos in January. The latter was greeted with great enthusiasm on his second term as guest conductor and again made a deep impression by his extraordinary musicianship. Of the other soloists (and there were not too many this season) the violinists Ruth Posselt and Louis Krasner, made a distinct success. The season oficially has ended, though it would be ungrateful not to remember the Pops for the next two months and the Berkshire Festival in August.

52d Season of Pops Begins Wednesday Under Fiedler

Next Wednesday night in Symphony Hall at 8:30 the Pops will begin its 52d season of concerts. Arthur Fiedler, who through the last seven seasons has brought the Pops to a greater degree of popularity than ever before, will again be in control. He will have at his bidding an orchestra of about 90 Boston Symphony players. The auditorium will appear in its summer decorations, and refreshments will be served at the tables which cover the floor and in the balcony as well. The Pop concerts will run nightly through May and June, with Sunday Pops included in the present month.

Arthur Fiedler has added new music of interest to the enduring favorites of former years. The concert of Thursday night, May 6, has been taken for the benefit of the Christopher Shop, at which the guest artists will be Fray and Braggioti, the two-piano team and renowned for their skillful musical parodies, and Paul Draper, the well-known dancer. Heinrich Gebhard, the noted Boston pianist, will be the soloist for the first Sunday concert. He will be heard in Grieg's Concerto.

The programs of the first week are as follows:

Wednesday Evening, May 5
OPENING NIGHT
Cortege from "Mlada"...Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Minuet (for string orchestra)....Balzoni
Russian Dances............A. Tcherepnin
Austrian Peasant Music.......Schonherr
Festivo (tempo di bolero) from "Scenes historiques" ....Sibelius
Marche Slave..............Tchaikovsky
"Tales from the Vienna Woods," waltzes. Strauss
The Way You Look Tonight........Kern
(Orchestral paraphrase by L. Caillet)
The Ride of the Valkyries........Wagner

Friday Evening, May 7
Marche Militaire..............Schubert
"Fingal's Cave," overture...Mendelssohn
Liebestraum ....Liszt-Herbert
Persian Dance..................Guiraud
"By the Beautiful Blue Danube," waltzes. Strauss
Meditation from "Thais".......Massenet
Solo violin: Julius Theodorowicz
Second Hungarian Rhapsody.......Liszt
Victor Herbert favorites... arr by Sanford
Deep River.................arr. by Jacchia
"Pomp and Circumstance," march...Elgar

Saturday Evening, May 8
Entrance of the guests into the Wartburg, "Tannhauser"..........Wagner
Suite ....Corelli
Ave Maria..........Schubert-Wilhelmj
Finale from the Fourth Symphony. Tchaikovsky
A Siegfried Idyll...............Wagner
Minuet from the Symphony in G minor. Mozart
Bolero ....Ravel
"Maytime," selection ....Romberg
"Roses from the South," waltzes..Strauss
Seventh Slavonic Dance..........Dvorak

Sunday Evening, May 9
Polonaise Militaire......Chopin-Glazounov
Suite from "Dardanus"..........Rameau
(Transcribed for orchestra by De Lamarter)
Valse Triste....................Sibelius
Ouverture Solennelle, "1812"..Tchaikovsky
Second suite from "Peer Gynt".....Grieg
Concerto for pianoforte in A minor. Grieg
Soloist: Heinrich Gebhardt
Prelude to "Die Meistersinger von Nurnburg" ....Wagner
Songs of the Volga bargemen. arr. by Jacchia
Sailor's Dance from "Red Poppy"...Gliere

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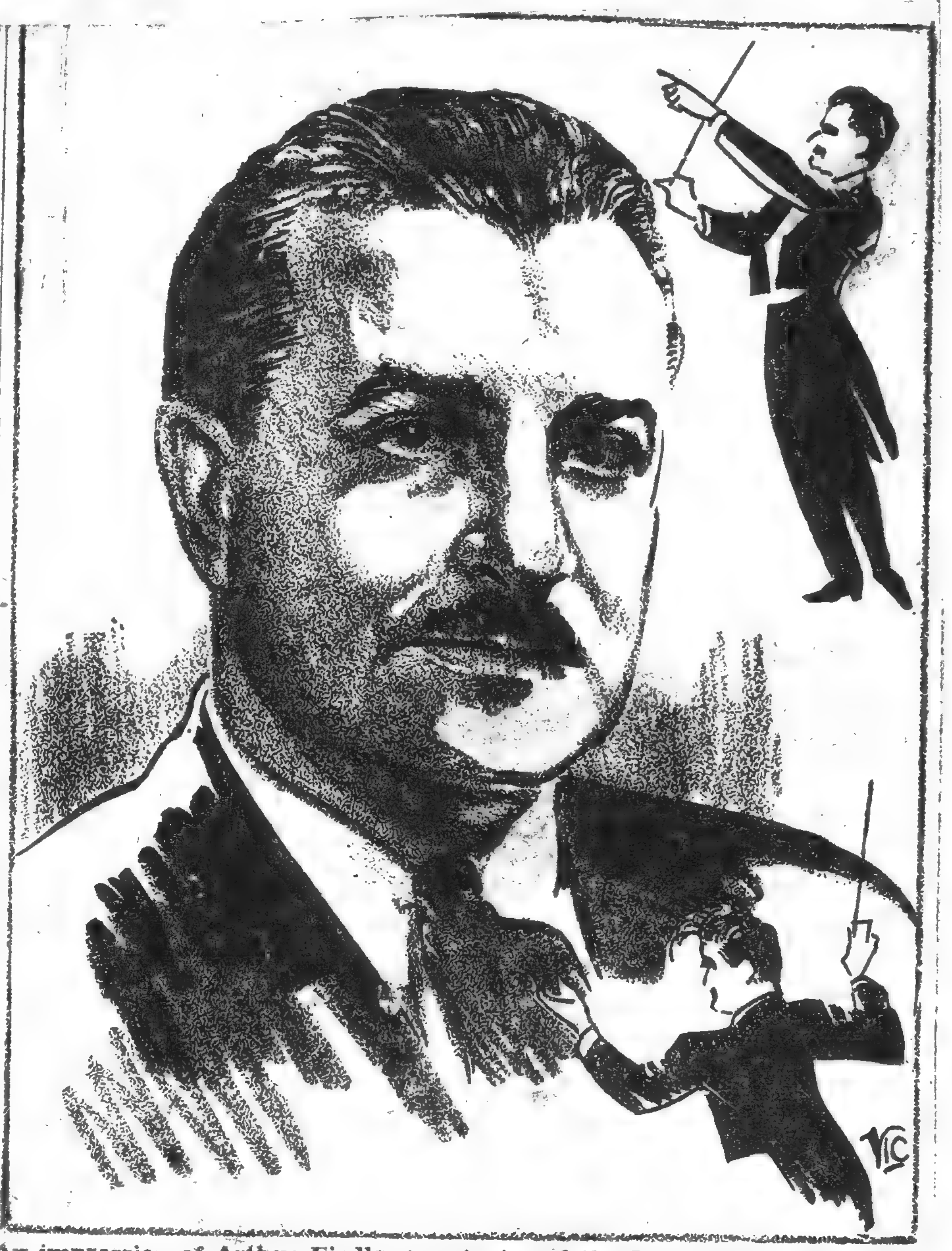

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American, May 1

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56

NEWS OF THE WORLD OF MUSIC

Post, May 2/37

Pops Concerts Resume on Wednesday

BY WARREN STOREY SMITH

IN the spring, to paraphrase Tennyson, the Symphony Orchestra's fancy lovingly turns to thoughts of lighter things. By next Wednesday evening Symphony Hall will be transformed within, sombre red giving way to vernal green, tables replacing chairs upon the floor, and at 8:30 Arthur Fiedler will lead an orchestra of 90 men through the first number of the first concert of the 52d season of the Pops. To judge from the reservations already made for special nights, this will be the most successful season of all, although the records of its immediate predecessors will be hard to better.

The programme for the opening concert follows familiar lines. The novel numbers are Schoenherr's Austrian Peasant Music and Lucien Caillet's paraphrase of Kern's "The Way You Look Tonight"; the unfamiliar ones, a cortege from Rimsky-Korsakov's "Mlada," Tcherepnin's Russian Dances and a movement, "Festivo," from Sibelius' "Scenes Historiques." For the rest, this initial programme offers Goldmark's "Sakuntala" Overture, Bolzoni's Minuet, the Slavic March of Tchaikovsky, Strauss' "Tales from the Vienna Woods" Waltzes, and Wagner's Ride of the Valkyries. The concert of Thursday evening will be for the benefit of the Christopher Shop, when the two-piano team of Fray and Braggiotti and the dancer, Paul Draper, will be the guest artists. At the concert of next Sunday evening Heinrich Gebhard will be the soloist, playing the Piano Concerto of Grieg.

* * * *

The symphony season which ended last evening was the orchestra's 56th, and Dr. Koussevitzky's 13th as its director. In brief retrospect this season would seem to have given us relatively few new or even unfamiliar pieces, and even more eloquent performances of familiar items than those of the past. This superiority in the matter of performance is, of course, something that cannot be measured, but the relative absence of novel music is a matter of record.

Four composers were represented for the first time at these concerts: Muzio Clementi (who died in 1832), Olivier Messiaen, Riccardo Castagnone and Yuri Shaporin. We are indebted to Dr. Koussevitzky for Clementi's sturdy Symphony in D and Messiaen's unconvincing "Les Offrandes oubliees," and to Mr. Mitropoulos for Castagnone's brilliant "Prelude Giocoso." Mr. Mitropoulos gave us three other Italian works of interest: Malipiero's Piano Concerto and Respighi's Concerto, in both of which he was soloist and conductor, and a suite from Casella's "La Donna Serpente," played at a Monday evening concert. Dr. Koussevitzky's most effective contributions to the store of novelty were the notable Violin Concerto of Alban Berg; the exhilarating Flemish Rhapsody of Roussel; an early symphony of Mozart, in A major; and the pleasing Divertimento from Stravinsky's ballet, "The Fairy's Kiss." A symphony by the Russian Shaporin, conducted by Mr. Burgin, and symphonies by Werner Josten and Nicolai Berezowsky, conducted by their respective composers, came and went and seem not likely to disturb us again. The same may be said of the Second Piano Concerto of Leo Sowerby, which Dr. Koussevitzky introduced at a Monday concert.

* * * *

To select outstanding performances, where the general level of interpretation and execution was giddily high, is not an easy task. But here are a few for the records: the Lament from Purcell's "Dido and Aeneas" and Beethoven's C-sharp minor Quartet (as arranged and conducted by Mr. Mitropoulos); the First and Fourth Symphonies of Brahms and Bruckner's Eighth; Haydn's Symphony in B-flat; the "Faust Symphony" of Liszt; Mahler's "Song of the Earth"; Mozart's Symphony in E-flat; Schumann's Symphony in C major (conducted by Mr. Mitropoulos); Strauss' "Thus Spake Zarathustra"; Wagner's "Siegfried Idyll"; the "Forest Murmers" from "Siegfried", and above all, the Pension Fund performance of Bach's "Passion According to St. Matthew." To the enjoyment of the season as a whole the programme notes of John N. Burk again made valuable contribution.

The native composers fared not too well this season. Messrs. Josten and Berezewsky are Americans by adoption only, and otherwise the pieces from American hands were MacDowell's Second Piano Concerto, played by Howard Goding; the late Arthur Foote's "Night Piece," and Miss Daniels' "Deep Forest," and the concerto of Sowerby noted above.

Symphony's Vivid Close

Am. May 2/37

By Ruth Marsters
Music Editor

THE FIFTY-SIXTH season of the Boston Symphony Orchestra was brought to a brilliant conclusion with the twenty-fourth regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening.

The occasions were singularly stirring. As Dr. Koussevitzky came upon the stage to conduct the last program, the capacity audiences of each concert rose to its feet in tribute to conductor and orchestra. And well they might!

The achievements of this great musical organization under its distinguished conductor during the season past have added gloriously to its long and honorable record.

It has been the privilege of its audiences to hear the great works of the classic literature in performances of the utmost rarity of caliber.

At the same time there has been no lack of representative contemporary efforts, and quick and unerring as has Dr. Koussevitsky's perception of true worth always been the programs have continued toc ontain only the most significant of the new works.

* * *

IN THE Orchestra's concerts in New York and elsewhere on tour it has been more than ever acclaimed during the past season, so that Boston audiences,—and the Boston press—seem a little apathetic in comparison.

It is impossible, of course, to be continually composing eulogies on the excellence of the orchestra and the musical personality of the conductor. But neither should the extraordinary be taken for granted just because it is familiar.

It is generally acceeded by those with experience to judge that the Boston Orchestra is one with which few in the world can vie, and none surpass. A fact which should make us all very proud, and not a little humble.

It was a fairly typical program which Dr. Koussevitzky had chosen for the last concerts.

The opening work, Clementi's Symphony in D, as revised by Alfredo Casella, was first performed in America at these concerts in December of the current season.

The resurrected treasure is one that certainly deserves a place in the established repertoire of the orchestra. The product of the mature genius, who, raised in the tradition of Scarlatti, lived to absorb the influence of Beethoven, this symphony appears to be possessed of certain salient qualities of both.

* * *

CASELLA has pieced it together in its present state from manuscript which had come into the possession of the library of Congress at Washington upon its emergence from the obscurity in which it had lain since the death of the composer, and fragments found in the Bitish Museum.

Casella's work has been purely that of restoring the original, and the orchestration is Clementi's own.

One might dwell at length on the delicate precision and power of the performance of the Clementi, of the exquisite poetry of performance brought to Ravel's "Ma Mere l'Oye" Suite which followed.

But it was necessarily the Brahms First Symphony in C mior, concluding the program, necessarily climaxed the whole.

* * *

ACCORDING to D. Millar Craig, Brahms carried the manuscript of the entire symphony around with him for fourteen years before he himself considered it finishred and consented to its performance (in Carlsruhe) in 1876.

Dr. Koussevitzky brought to the reading of the Brahms Symphony that keenness of perception, and fire of enthusiasm, which mark his customary interpretation of Brahms music.

The orchestra sounded never more sonorous. Again one could not but marvel at its tonal splendour, its solidity, and vitality.

* * *

THIS WEEK AT THE POPS

WEDNESDAY EVENING, MAY 5
OPENING NIGHT

Cortege from "Mlada"	Rimsky-Korsakov
Overture to "Sakuntala"	Goldmark
Minuet (for string orchestra)	Bolzoni
Russian Dances	A. Tcherepnin
Austrian Peasant Music	Schonherr
Festivo (tempo di bolero) from "Scenes Historiques"	Sibelius
Marche Slave	Tchaikovsky
"Tales From the Vienna Woods," Waltzes	Strauss
"The Way You Look Tonight" (Orchestral paraphrase by L. Caillet)	Kern
The Ride of the Valkyries	Wagner

Friday evening, May 7:

FRIDAY EVENING, MAY 7

Marche Militaire	Schubert
"Fingal's Cave," Overture	Mendelssohn
Liebestraum	Liszt-Herbert
Persian Dance	Guiraud
"By the Beautiful Blue Danue," Waltzes	Strauss
Meditation from "Thais" Solo violin: Julius Teodorowicz	Massenet
Second Hungarian Rhapsody	Liszt
Victor Herbert Favorites	Arranged by Sanford
Deep River	Arranged by Jacchia
"Pomp and Circumstance," March	Elgar

SATURDAY EVENING, MAY 8

Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Suite	Corelli
Ave Maria	Schubert-Wilhelmj
Finale From the Fourth Symphony	Tchaikovsky
A Siegfried Idyll	Wagner
Minuet From the Symphony in G Minor	Mozart
Bolero	Ravel
"Maytime," Selection	Romberg
"Roses From the South," Waltzes	Strauss
Seventh Slavonic Dance	Dvorak

It Is Maytime and The Pops Are Here

May 2 Adv

The 52nd season of that ever popular form of spring entertainment, the Pops, will open in Symphony Hall on Wednesday evening at 8:15.

Arthur Fiedler will again conduct the Pops orchestra which will be made up of about 90 Symphony players. As has been his custom in his six consecutive seasons as director of these concerts, Mr. Fiedler will present many novelties in addition to the standard Pops fare.

The auditorium will be decorated in its usual informal fashion, and refreshments will be served.

The program for opening night is fairly typical of those to follow. There will be included Rimsky-Korsakov's "Cortege" from "Mlada," overture to Goldmark's "Sakuntala," Russian dances by Tcherepnin, Austrian peasant music by Schonherr, and Tchaikovsky's "Marche Slave."

A minuet for string orchestra by Bolzoni, an excerpt from Sibelius' "Scenes Historiques," Strauss' waltzes, "Tales From the Vienna Woods," Jerome Kern's "The Way You Look Tonight," and Wagner's "Ride of the Valkyries" lend diversity enough.

Thursday evening's concert will be given for the benefit of the Christopher Shop.

As guest artists on this occasion, Marie Braggiotti and Jacques Fray will perform the former's "Spanish Rhapsody," written in the form of a concerto for orchestra and two pianos, as well as De Falla's "The Fire Dance" and "Variations on Yankee Doodle."

The latter, as arranged by Braggiotti, is a parody on the styles of Bach, Chopin, Beethoven, Debussy and George Gershwin.

HUDSON, N. Y.
DAILY STAR

MAY 3 - 1937

BERKSHIRE FESTIVAL PROGRAMS PLANNED

The first announcement of the programs to be given at the Berkshire Symphonic Festival in August by the Boston Symphony Orchestra has been made by Serge Koussevitzky. The celebrated conductor and his orchestra will be making their second annual appearance in the Festival, which last summer they raised to national fame.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned by Koussevitzky as concerts of special summer festival character. The other four programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate, between Lenox, Mass., and Stockbridge, Mass., offer in their entirety a panoramic view of the great musical literature of the symphony, from Haydn and Mozart to Franck and Tchaikowsky. The contemporary field will be represented by works of Respighi, Ravel, and the American, Edward Burlingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two week ends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken.

PITTSFIELD, MASS.
EAGLE

MAY

Dr. Koussevitzky Sails Today For Paris

Boston Symphony Conductor To Return in July To Plan for Festival

Serge Koussevitzky, conductor of the Boston Symphony Orchestra sailed from New York today aboard the S.S. Paris for a quiet vacation at his home in Paris. He plans to return in July to make plans for the Berkshire Symphonic Festival, Aug. 5 7 and 8 and Aug. 12, 14 and 15 at "Tanglewood," between Lenox and Stockbridge.

As the eminent conductor boarded the ship he was handed a telegram from his Berkshire friends bidding him bon voyage and telling him that more than 1700 music lovers had taken out Festival membership. Ninety-eight have taken boxes. These two groups represent more than 2500 individuals The latest patron is Mrs. Matthew John Whittall, of Worcester and Washington, well known patron of music.

Accompanying Dr. Koussevitzky were Mrs. Koussevitzky and his niece and secretary, Miss Olga Naumoff.

PROVIDENCE, R. I.
BULLETIN

MAY - 1937

KOUSS VITZKY IS TAKING VACATION

Boston, May 4. — (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, went to New York today to sail aboard the S. S. Paris for a quiet vacation at his home in Paris.

Accompanying the conductor were his wife, Mrs. Koussevitzky, and his niece and secretary, Miss Olga Naumoff. He plans to return here late in July to complete preparations for the Berkshire symphonic festival in August.

LOWELL, MASS.
LEADER

MAY 4 - 1937

Koussevitzky to Vacation in Paris

BOSTON, May 4 (AP).—Serge Koussevitzky, conductor of the Boston Symphony orchestra, was en route to New York today where he will sail at noon aboard the S. S. Paris for a quiet vacation at his home in Paris.

Accompanying the conductor were his wife, Mrs. Koussevitzky and his niece and secretary, Miss Olga Naumoff. He plans to return here late in July to complete preparations for the Berkshire symphonic festival in August.

THE BOSTON SUNDAY GLOBE—MAY 2, 1937

Gossip of the Town

MAYBE WE'RE CRAZY: Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, wanted to give his fellow-virtuosi a rare threat. He didn't tell them what it was because he desired suspense and thrill. Now people who play and study and rehearse and teach music all their lives would prefer what kind of a holiday—do you think? We'd imagine they'd like to bury their instruments in the back yard and go to the circus, or play golf, or attend a wrestling match. Nothing like that.

The boys with their wives and friends, at the invitation of the conductor, got together in a private and exclusive, no-admission-charge group in Symphony Hall. The surprise was a 13-year-old lad Dr. Koussevitzky had brought over from New York. For an hour and some 15 minutes this prodigy played exquisitely on his violin the music of Saint Saens and Beethoven.

When it was over the musicians came out of the hall kissing the tips of their fingers and exclaiming: "Perfect!" "Wonderful!" "What technique!" "What tone!" "A-a-h!" "O-o-o-h!" It was very plain to a man they had simply had one wow of a time. A musician's idea of a holiday is more music.

GREAT RESPONSE TO BERKSHIRE FESTIVAL

Nationwide response is being shown toward the Berkshire Symphonic Festival concerts which will be given on Aug. 5, 7 and 8 and 12, 14 and 15 at "Tanglewood," the 210-acre estate recently presented to the Boston Symphony by Mrs. Gorham Brooks of Boston as a permanent home for the festival. The membership lists close today, but all applications bearing the April 30 cancellation will be honored. Full memberships include the six concerts, sustaining memberships, either of the two week-ends.

Among the 90 box-holders already secured are Edward Taft of Boston; Albert Spalding, famous violinist; Miss Mabel Choate, Owen Johnson, Grenville L. Winthrop, Giraud Foster and Alan M. Limburg. Applications for membership have been received from every New England state, from Canada, New York, Pennsylvania, New Jersey, Michigan, Ohio, Florida, North Carolina and even California.

Prices may be obtained by telephoning Symphony Hall, and applications for membership should be sent to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass.

Gala Season of Pops Opens This Week

Tyrolienne Pops

New ideas are constantly in demand for Pops benefits, where original motives are increasingly difficult to find. The laurels for planning a different setting must go to the committee from the Infants' Hospital for creating the "Tyrolienne Pops." Mrs Ernest Dane Jr of Brookline is the chairman of this committee.

Two of the highlights of this unique "Pops" are the tyroleon yodeller and his sister who plays a guitar while he, an enormous Bavarian, in a colorfully embroidered costume, sings the folk songs of his country. Miss Evelyn Hollingsworth of Milton is in charge of the program. In charge of those distributing these programs is Miss Barbara Bremer and her committee includes Miss Beth C. Cabot, Mrs Harland Warren, Miss Frances Hovey, Mrs Francis C. Welch, Miss Susan Morse, Mrs Thornton W. Scott, Mrs Marshall Fabian Jr, Miss Sue Ayre, Miss Agnes Osborne, Miss Joanna Palfrey, Miss Mary Bird, Miss Alida Goodwin, Miss Dorothea Merriman, Miss Julia Barbour, Mrs James Parker 2d, Miss Eleanor Thompson, Miss Mary Bigelow, Miss Abigail Adams, Miss Eleanor Little, Miss Molly Ayre, Miss Rebecca Perry, Mrs William Perry, Miss Barbara Putnam, Miss Hollis Prince, Miss Marion Minot, Miss Susan Russell, Mrs Joseph Emery, Mrs Charles F. Hovey, Miss Virginia Ward, and Mrs Carl J. Gilbert.

Among the many members of the Ladies' Aid committee, of which Mrs Ernest Dane Jr is chairman, are Mrs Gordon Abbott Jr, Mrs John S. Ames Jr, Mrs T. P. Beal Jr, Mrs Thomas Blumer, Mrs Samuel Cabot, Mrs William Caswell, Mrs F. C. Church Jr, Mrs Lawrence Coolidge, [illegible] W. Cutler, Mrs Charles

POPS BEGIN TONIGHT

Tonight at 8:30, the 52d season of the famous Pop concerts will begin in Symphony Hall. Arthur Fiedler, who begins his eighth consecutive season as the most popular leader the Pops have ever had, will direct an orchestra of approximately 90 players. Refreshments will be served at the tables which cover the floor of the auditorium. The opening program mingles old favorites with numbers new to the Pops:

Procession of Nobles from "Mlada," Rimsky-Korsakov; Overture to "Sakuntala," Goldmark; Minuet (for string orchestra), Bolzoni; Three Russian Dances, A. Tcherepnin; Austrian Peasant Music, Schonherr; Festivo (tempo di bolero) from "Historic Scenes," Sibelius; Marche Slave," Tchaikovsky; "Tales from the Vienna Woods," Waltzes, Strauss; "The Way You Look Tonight," Kern; (Symphonic paraphrase by L. Cailliet); The Ride of the Valkyries, Wagner.

Gl. May 2

Patronesses for Radcliffe Pops

——Taking their cue from the success of last year's "Radcliffe at the Pops," members of the Radcliffe Club of Boston have planned to repeat this type of party to aid the Regional Scholarship Fund, on Tuesday evening, May 11.

Prominent among the patronesses for this event are Miss Kathryn Adams, Mrs Fannie Fern Andrews, Mrs Louis M. Atherton, Mrs Percy A. Atherton, Miss Mary Bacon, Mrs Charles S. Bolster, Mrs Arthur B. Brooks, Mrs John Graham Brooks, Mrs John S. Browning, Mrs James B. Conant.

Also included are: Mrs W. F. Earlé, Mrs Sidney Fay, Miss Abigail A. Eliot, Miss Jennie Cummings, Mrs Frederic L. Day, Mrs James Donovan, Mrs Seth T. Gano, Mrs A. Barr Comstock, Mrs Louis L. Green, Miss Elinor Gregoy, Mrs E. C. Greene, Mrs Pinckney Holbrook, Miss Caroline L. Humphrey, Miss Edith Johnson, Miss E. Elizabeth Jones, Mrs Wilbury K. Jordan and Miss Mary W. Killam.

Others are: Mrs Al Karl Koch Jr, Mrs Frederick W. C. Lieder, Mrs Atherton Loring Jr, Miss Catherine B. McCoy, Miss Alice M. Maginnis, Mrs John M. Maguire, Miss Doris C. Mann, Miss Penelope B. Noyes, Mrs Paul S. Phenix, Mrs Henry W. Porter, Miss Rose Sherman, Mrs Arthur P. Stone, Mrs Somers H. Sturgis, Mrs Richard W. Thorpe, Mrs John S. Vaughan, Mrs Kenneth G. T. Webster, Miss Margaret C. Williams and Mrs S. Burt Wolbach.

SPRINGFIELD, MASS.
MORNING UNION

MAY 5 - 1937

Koussevitzky Sails For Vacation in Paris

NEW YORK, May 4 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed at noon aboard the S. S. Paris for a vacation at his home in Paris.

Accompanying the conductor were his wife, Mrs. Koussevitzky, and his niece and secretary, Miss Olga Naumoff. He plans to return late in July to complete preparations for the Berkshire Symphonic Festival in August.

A most gala Pops in retrospect—the attractive junior committee for last season's American Night at Pops for the Christopher Shop, who are again engaged in plans, many of them, for this season's Christopher Shop Pops on Thursday of this week. From left to right are Miss Peggy Macomber, Miss Mimi Little, Miss Betty Watson, Miss Betty Titcomb, Mrs Richard P. Waters Jr (Joan Chapin), Miss Priscilla Phelan and Miss Martha Chapin.

music.

May 5

POPS OPEN TONIGHT

Tonight at 8:30, the 52d season of the famous Pop concerts will open in Symphony Hall. Arthur Fiedler, who begins his eighth consecutive season as the most popular leader the Pops have ever had, will direct an orchestra of approximately 90 players. Refreshments will be served at the tables which cover the floor of the auditorium. The opening program mingles old favorites with numbers new to the Pops:

Procession of Nobles from "Mlada".... Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Minuet (for string orchestra).....Bolzoni
Three Russian Dances.......A. Tcherepnin
Austrian Peasant Music........Schonherr
Festive (tempo di bolero) from "Historic Scenes"......................Sibelius
Marche Slave ....Tchaikovsky
"Tales from the Vienna Woods," waltzes Strauss
"The Way You Look Tonight".......Kern (Symphonic paraphrase by L. Cailliet)
The Ride of the Valkyries.........Wagner

AT POPS TONIGHT

Prices for the pop concert at Symphony Hall tonight have been advanced to benefit the Christopher Shop. Tonight will be known as "radio night" for the first part of the program will be broadcast. Arthur Fiedler will conduct. The program follows:

French Military March from the "Algerian Suite" .... Saint-Saens
Suite from "Dardanus"..........Rameau
Overture to "The Flying Dutchman" Wagner
Waltzes, "Wine, Woman and Song".Strauss
Roumanian Rhapsody ....Enesco
Jacques Fray and Mario Braggiotti In Music for two Pianos
Spanish Rhapsody.......Mario Braggiotti
Ritual Fire Dance...............de Falla
Variations on Yankee Doodle Mario Braggiotti
Paul Draper Creative interpretations of the Dance (with orchestra)
Suite from "Alcina"............Handel
"By the Beautiful Blue Danube," Waltzes Strauss
Malaguena ....Lecuona-Grofe

Mrs Alfred Kidder 2d of 5 Shady Hill Square, Cambridge, heads the busy committee planning Tyrolienne Night at the Pops on May 10 for the benefit of the Infants' Hospital.

Christopher Shop Pops

——Black and silver will be the prevailing accents at the Christopher Shop Pops on Thursday evening, although the decoration motif remains a secret, except to committee members and the chance vendors, who are to wear costumes and headdress to harmonize with the general scheme. Paul Draper, Jacque Fray and Mario Braggiotti will be the popular soloists at this early Pops benefit.

Recent subscribers include Mrs Nelson W. Aldrich, Mrs Max Whiting, Mrs James Jackson, Mrs Sidney Winslow, Mr and Mrs George Lewis Jr, Mrs John C. Dinsmoor, Mrs Paul Clark, Mrs Marshall Dwinnell and Mrs Henry Clark.

SPECIAL NIGHT AT POPS

The Pop concert in Symphony Hall tonight, Arthur Fiedler conductor, at which the prices will be advanced for the benefit of the Christopher Shop, is called "Radio Night," and the first part of the program will be broadcast while the audience views the operation. The program follows:

60n.6

French Military March from the "Algerian Suite," Saint-Saens; Suite from "Dardanus," Rameau; Overture to "The Flying Dutchman," Wagner; Waltzes, "Wine, Woman and Song," Strauss; Rumanian Rhapsody, Enesco; Jacques Fray and Mario Braggiotti in music for two pianos: Spanish Rhapsody, Mario Braggiotti; Ritual Fire Dance, de Falla; Variations on Yankee Doodle, Mario Braggiotti; Paul Draper; Creative interpretations of the Dance (with orchestra), Suite from "Alcina," Handel; "By the Beautiful Blue Danube," waltzes, Strauss; Malagueña Lecuona-Grofe.

57

58

Christopher Shop 'Pops' Will Attract Social Leaders to Symphony Hall

Koussevitzky Declines Visit to Coronation

Symphony Conductor Sails from New York Today for Paris Vacation

Although Serge Koussevitzky has been invited to attend the Coronation of King George VI, he has declined the invitation.

The conductor of the Boston Symphony Orchestra made known that fact, before leaving for New York to sail today in the French liner Paris for a vacation at his home in the French capital. He is accompanied by his wife and his niece and secretary, Miss Olga Naumoff.

Koussevitzky plans a quiet vacation to prepare for the Berkshire music festival at Tanglewood, the estate of the Boston orchestra between Lenox and Pittsfield. The festival will be held Aug. 5 to 15 and the conductor is keenly interested in it.

Before leaving Boston he stated he had been invited to witness the Coronation ceremony but did not make known the name of the person from whom the invitation came.

George E. Judd, manager of the Boston Symphony Orchestra accompanied the party to New York and will watch them sail.

Smart Hostesses Busy Planning Gay Dinner Parties Prior to Attending This Annual Event for 'Sweet Charity

SYMPHONY HALL WILL be packed from pit to dome on Thursday evening . . . when the smartest of the smart will assemble to watch Arthur Fiedler conduct the "Christopher Shop Pop Concert for 1937" . . . one of the gayest of the many gay events happening this gay spring season.

As usual a series of dinner parties precedes this annual benefit concert . . . pursuasive debs and post-debs will trip about the hall and corridors . . . even out on the entrance steps to Symphony . . . selling chances on a motor car of popular make . . . the hall will be gaily decorated in silver and black . . . it seems there's a definite reason for this particular color scheme, which will be divulged to the audience during the evening.

Among the attractive girls . . . selling motor car tickets and fragrant blooms for the honor and glory of Christopher Shop . . . one of society's pet philanthropies . . . will be Anne Howard and Priscilla Weld . . . of the post-debutante set . . . representing next year's crop of debbies will be Virginia Prout . . . daughter of Mr. and Mrs. Henry B. Prout of Chestnut Hill . . . Cynthia Haskell . . . whose parents are the George Haskells of Beacon street . . . Deborah Sprague . . . the Charles F. Spragues' bud . . . Anna Benedict . . . daughter of Dr. and Mrs. Edward B. Benedict of Chestnut Hill . . . Jean Carpenter, Mr. and Mrs. Edward Carpenter's new debutante . . . and Nancy Nye, daughter of Dr. and Mrs. Robert N. Nye of Chestnut Hill.

Mrs. John C. Dinsmoor, Mrs. Paul Foster Clark, Mrs. Nelson Aldrich and Mrs. Franklin Hobbs are among the patronesses bringing on dinner guests to the benefit "pops."

Table reservations for this annual event have been made by Mrs. Dudley L. Pickman, Jr. . . . who has invited a group of young friends of her daughter, Nancy Cochrane . . . one of the past season's deb flock . . . to listen to the excellent program conducted by Arthur Fiedler . . . watch Paul Draper's trio of dance numbers . . . including his unique interpretation of the Blue Danube waltz . . . and hear the celebrated two-piano team of Fray and Braggiotti play a Spanish Rhapsody . . . written by this talented member of Boston's famous Bragiotti family.

Also entertaining guests at Symphony Thursday evening are Mrs. Eben Draper, Mrs. Dunbar Lockwood, Mrs. Robert Gould Shaw, 2d, Mrs. Henry Lyman, Mrs. Clemenet Houghton, Mrs. George Peabody Gardner, Mrs. Galen Stone, Mrs. John Buttrick, Mrs. Charles Lee, Mrs. Benjamin Pitman, Mrs. William Constable, Mrs. Bernard C. Weld, Mrs. William Whitman, Mrs. Harry Goodwin, Mrs. Roland M. Baker, Mrs. Richard D. Fay, Mrs. Peter Hunter Thompson, Mrs. Horace Morison, Mrs. J. Harleston Parker, Mrs. Lloyd Cabot Briggs, Mrs. Charles Blanchard and Mrs. Channing Wells.

A brilliant array of smart set members will turn out on Wednesday evening for the very first of the numerous benefit pop concerts . . . this particular one for Baldwinsville Hospital Cottages for children.

Before going on to Symphony Hall, Mrs. Augustine B. Conant, Mrs. Richard Palmer Watters and Mrs. Paul Mascarene Hubbard . . . all of Brookline . . . are entertaining dinner guests.

In the World of Music

Radcliffe Night at the Pops

May /37

By Redfern Mason

It was Radcliffe night at the Pops and the number the audience most loudly insisted on hearing a second time was the Cole Porter-Bodge "I've Got You Under My Skin." To tell the truth the music is much better than you would expect from the title. There are hints of "Siegfried" at the beginning; but later on it is as American as Broadway.

Those Radcliffe lassies and their swains applauded it uproariously and elders, startled out of their reserve by the sheer infectiousness of the score, followed suit, myself among them, jazzy and unashamed. For this music is audacious Yankeeland, music of the folk who, in Kipling's phrase, "toss with the embarrassed gods for beers." Of course some of the Harvard pundits will raise supercilious eyes and tell their students to go back to Mozart and repent of their sins. Yet, if Mozart had been there last night, he would probably have found in this insolent music just the note of originality which he was hoping to hear from the New World.

I had hoped that the Radcliffe girls would sing; but they are up to their ears in exams. But Mabel Daniels, one of their sisterhood, was represented by her prelude, "Deep Forest," which is subtly impressionistic and full of wildwood suggestiveness. It is well orchestrated and the Symphony manifestly took pleasure in playing it. The satisfaction of the audience was vociferously expressed.

In purest classic vein we had the Mozart "Figaro" Overture, played with rare delicacy. Louis Speyer's English horn—by the way the instrument is neither a horn nor English—sounded beautiful in the "Swan of Tuonela" of Sibelius and the gifted artist played a "Cowherd's Tune" by Schumann, a lovely mountain ditty, with something of the Ranz des vaches about it. Another soloist was Jesus Maria Sanroma, who played the piano part of Weber's "Concertstuck," music which to some sounds curiously old fashioned. Yet Weber was one of the great ones. The pianistic tradition of the Viennese lingers with him, plus romanticism. The Lisztian bedevilment of the clavier had not as yet manifested itself. Mr. Sanroma is a musician of rare talent; he is no victim of mere technique, and he knows how to make the piano sing.

It was an evening of diversities. Arthur Fiedler conducted the Ravel Bolero with a vivid bravura, not failing to let his hearers know the sinister undertone of the music. It begins unobtrusively, like the war in Spain, but it concludes with a cosmic crash. One wondered whether the parallel would be realized over in embattled Europe.

We had three numbers from Grieg's First Peer Gynt Suite, the "Blue Danube," "On the Trail" from Grofe's "Grand Canon Suite" and the "Torch Dance" by a Welshman named Jenkins, who called himself Edward German, because he did not think England would ever believe that a man with a name like Jenkins could write music worth listening to.

It was a throughly enjoyable concert. There was not a vacant seat in the hall, and Fiedler and his men were "i'th vein."

"Pop" Promenades

The Pop concert in Symphony Hall tonight will be turned into a London "Prom" and dedicated to the British Coronation festivities. The floor will be cleared for promenading, London fashion, and Arthur Fiedler will include upon the program music which will also be played at the Coronation. A ball will follow the concert. The program follows:

Coronation March...Edward German
"The Royal Fireworks," Suite
Handel
Entr'acte from "Rosamunde"
Schubert
Finale, Symphony in C minor,
No. 1....................Brahms
French Military March..Saint-Saens
"The Mikado," Selection
Sir Arthur Sullivan
Two Canadian Marches:
"The Land of the Maple"
"Laurentian March".Laurendeau
"Sally in Our Alley"
(Transcribed for String Orchestra by
Frank Bridge)
"Country Gardens"........Grainger
"Pomp and Circumstance," March
Sir Edward Elgar
God Save the King

May 1937

Symphony Pops Open Tonight

Tonight at 8.30, the fifty-second season of the famous Pop concerts will open in Symphony Hall. Arthur Fiedler, who begins his eighth consecutive season as leader, will direct an orchestra of approximately ninety players. Refreshments will be served at the tables which cover the floor of the auditorium. The opening program mingles old favorites with numbers new to the Pops:

Procession of Nobles, from "Mlada"
Rimsky-Korsakov
Overture to "Sakuntala".Goldmark
Minuet (for string orchestra)
Bolzoni
Three Russian Dances
A. Tcherepnin
Austrian Peasant Music.Schonherr
Festivo (tempo di bolero) from
"Historic Scenes"........Sibelius
Marche Slave..........Tchaikovsky
"Tales from the Vienna Woods"
Waltzes .... Strauss
"The Way You Look Tonight".Kern
(Symphonic paraphrase by
L. Cailliet)
The Ride of the Valkyries..Wagner

WESTERLY, R. I.
SUN
MAY 6 - 1937

Boston Symphony Leader Not to See Coronation

Boston, May 6—Although Serge Koussevitzky has been invited to attend the Coronation of King George VI, he has declined the invitation.

The conductor of the Boston Symphony Orchestra made known that fact, before leaving for New York to sail yesterday in the French liner Paris for a vacation at his home in the French capital. He is accompanied by his wife and his niece and secretary, Miss Olga Naumoff.

Koussevitzky plans a quiet vacation to prepare for the Berkshire music festival at Tanglewood, the estate of the Boston orchestra between Lenox and Pttsfeld. The festival will be held Aug. 5 to 15 and the conductor is keenly interested in it.

Before leaving Boston he stated he had been invited to witness the Coronation ceremony but did not make known the name of the person from whom the invitation came

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POPS CONCERTS OPEN TONIGHT

The 52nd season of Pops concerts by the Boston Symphony Orchestra will open tonight at 8:30 in Symphony Hall with Arthur Fiedler conducting an orchestra of approximately 90 players.

As is customory during the Pops programs, refreshments will be served

The opening program includes:

Procession of Nobles from "Mlada"
Rimsky-Korsakov
Overture to "Sakuntala" ..... Goldmark
Minuet (for string orchestra) .... Belzoni
Three Russian Dances .... A. Tcherepnin
Austrian Peasant Music ...... Schonherr
Festive (tempo di bolero) from
"Historic Scenes" .... Sibelius
Marche Slave .... Tchaikovsky
"Tales from the Vienna Woods,"
Waltzes .... Strauss
"The Way You Look Tonight" ... Kern
(Symphonic paraphrases by L. Cailliet)
The Ride of the Valkyries ...... Wagner

59

Funds For Summer Concerts On River Esplanade Refused

B. Globe — May 4/37

House of Representatives Rejects Measure—Prorogation by End of Month Indicated

The Charles River esplanade concerts were criticized during a debate in the Massachusetts House of Representatives yesterday which concluded in the rejection of a bill to permit the Metropolitan District Commission to expend money on the esplanade musicians.

Opposing the bill, Representative Aspell of Boston, contended that the words, "orchestra concerts" in the measure restricted the sum to be spent for that purpose to the esplanade.

Representative Bowker of Brookline said passage of the bill would be detrimental to musicians in various bands. He recorded the American Legion as against the measure.

It was argued by Representative Barry of East Boston that fully $10,000 of the $20,000 appropriated by the Metropolitan District Commission for concerts would go to the esplanade but Representative Bigelow of Brookline, chairman of the House Ways and Means Committee, replied that there is no such authorization in the bill. Barry insisted, however, the $10,000 represented "an outright gift" to the esplanade concerts.

Representative Kimball of Malden said that Chairman Eugene C. Hultman of the Metropolitan Park Commission favored the bill. Kimball declared the esplanade concerts attract thousands while the Sunday concerts at other reservations under the Metropolitan District Commission draw only 100 or 200. For this reason he thought the larger share of the money should go to the esplanade concerts although the bill as written does not compel the Metropolitan District Commission to so distribute the appropriation.

By a rising vote of 74 to 48 the bill was not passed to be engrossed.

Drive for Prorogation

Indicating a drive for early prorogation, the House adopted an order which extends the time until next Friday at 5 o'clock in which remaining matters now before committees must be reported.

Only 75 matters were included in the order and all of these were designated by number. The matters are before the Committees on Conservation, Insurance, Judiciary, Labor and Industries, Legal Affairs, Pensions, Public Health and Metropolitan Affairs.

There now remain only 232 matters which have not been acted upon. The difference between the 232 and the 75 represents matters for the most part before the Committee on Ways and Means. This committee is holding daily hearings.

The chief remaining issues are the supplementary budget, expected to reach the Legislature about May 15, the question of diversion from the highway fund and fixing the state tax.

Legislative leaders predicted that if the present pace is maintained the Legislature will finish its work by the end of this month, if not earlier.

Two Vetoes From Governor

The bill to prohibit candidates for any state office from running on both party tickets was not ordered to a third reading by a voice vote. The measure was opposed by Representative Kirkpatrick of Holyoke. Representative Dearborn of Somerville, House chairman of the Committee on Election Laws, argued for the bill, maintaining that no man should have the nominaiton from both political parties.

Vetoes were received from Gov Hurley of the bill to place the city clerk of Worcester under Civil Service and of the bill to place the city engineer of Revere under Civil Service. The Governor's veto of the Worcester proposal read, in part:

"The custom is that city clerks are either elected by the voters of the city or by representatives of the voters. This bill is a drastic departure from such procedure, and in effect would mean that by placing the city clerk of Worcester under Civil Service, he would actually be given a life tenure.

"I do not believe that the voters in any one particular year should make a selection and take away the rights of voters at a subsequent time to express their choice in the matter."

Bill on Camps Saved

A bill requiring the licensing of recreational camps, overnight camps and transient homes was ordered to a third reading. The measure was rejected last week and a motion to reconsider was offered by Representative Willis of Saugus who said he could "tell of startling things" happening in overnight camps, many of which are in his own district. Reconsideration was carried by a rising vote of 53 to 13 and then the bill was advanced by a voice vote.

Representative Welsh of Hyde Park, Democratic floor leader, sought in vain to prevent the enactment of the bill to prohibit members of the Executive Council from being appointed to state office. Welsh admitted that members of the 1935-36 Council were "guilty of pretty sharp political practice" but declared that it would be a "distinct handicap" if members of the present Council were to be excluded.

Supporting the Democratic leader, Representative Dillon of Cambridge said it was "grossly unfair for members of the Legislature to pass this bill and exclude members of the General Court from its provisions."

Representative Luitwieler of Newton said he "could not see how any one could oppose the bill" while Representative Johnson of Brockton insisted that members of the Council, like those of the Legislature, "have a definite responsibility to serve to the end of the term."

By a rising vote of 81 to 38 Welsh's motion to strike out the enacting clause was defeated and the bill was enacted.

Labor Placard Bill Loses

Representative Morrill of Haverhill was unsuccessful in his efforts to have substituted for an adverse committee report a bill filed on petition of the Civil Liberities Committee of Massachusetts which would permit the use of placards in labor disputes. The bill would allow, under the "peaceful persuasion clause," the carrying of placards and distribution of cards and papers in a labor dispute without the necessity of obtaining a permit from local authorities. Substitution was refused by a rising vote of 56 to 28.

Representative Morris of Everett criticized the members of the Ways and Means Committee for recommending reference to the next annual session of his bill for the erection of a bathhouse on Malden River, Everett, near the Revere Beach parkway. He spoke of the "autocratic members of the committee" and mentioned the "one from Brookline" (Representative Bigelow) and the "one from Newton" (Representative Baker) as "putting their heads together to decide whether the bill should go through."

By a rising vote of 64 to 51 the House referred the bill to the next annual session.

There was extended debate on the bill authorizing the Supreme and Superior Court to make certain rules of court procedure. By a rising vote of 86 to 37 the House refused to order it to a third reading.

Representative Innes of Boston contended that the justices, by promulgating a rule, could do away with trial by jury and could change the principle of the presumption of innocence of the person accused.

The bill was defended by Representative Sherman of Somerville, who said that Innes "should know better" than to say that the justices could "wipe out the presumption of innocence."

Speakers against the bill included

TELLS HOW POPS CAME INTO BEING

Spalding Says They Help Much on Expenses

Post — May 16/37

"How did the Pops pop up some 52 years ago? Did they come in response to public demand? What connection do they have with the symphony season?" These were the questions asked C. W. Spalding, assistant manager of Symphony Hall, the other night.

"The Pops," answered Mr. Spalding, "are the result of our having to provide added income for the Hall, in order that we might provide a 40-week engagement for our symphony musicians. The Pops did not come in response to popular demand, although it was felt before they were instituted, that they would be well supported by Boston music lovers."

AIDS EXPENSES

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April, 1937 TUFTS COLLEGE ALUMNI BULLETIN 3

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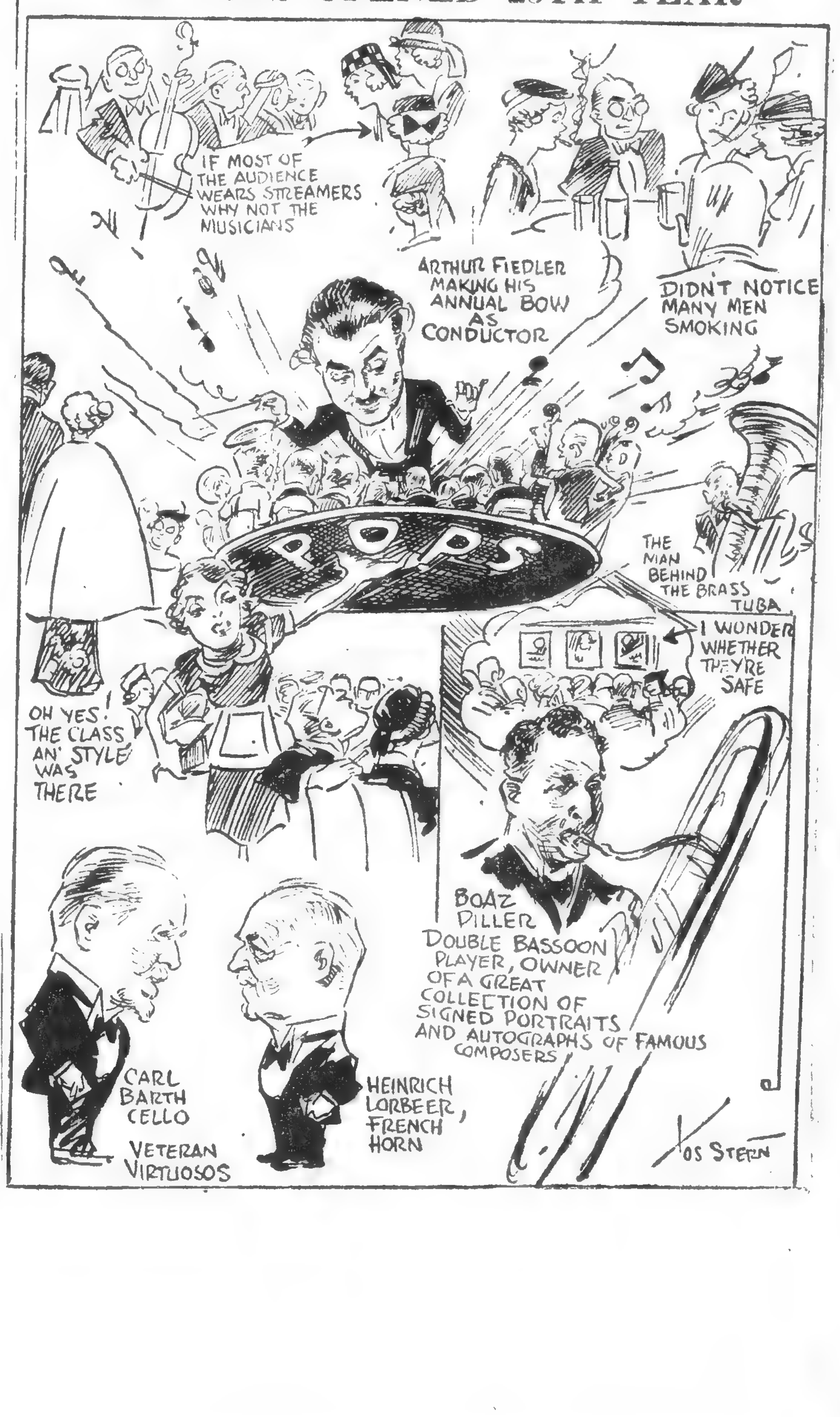
THE BOSTON HERALD, THURSDAY, MAY 6, 1937

AS POPS OPENED 25TH YEAR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Brookline . . . are entertaining dinner guests.

Funds For Summer Concerts On River Esplanade Refused

B. Globe May 4/37

House of Representatives Rejects Measure—Prorogation by End of Month Indicated

The Charles River esplanade concerts were criticized during a debate in the Massachusetts House of Representatives yesterday which concluded in the rejection of a bill to permit the Metropolitan District Commission to expend money on the esplanade musicians.

Opposing the bill, Representative Aspell of Boston, contended that the words, "orchestra concerts" in the measure restricted the sum to be spent for that purpose to the esplanade.

Representative Bowker of Brookline said passage of the bill would be detrimental to musicians in various bands. He recorded the American Legion as against the measure.

It was argued by Representative Barry of East Boston that fully $10,000 of the $20,000 appropriated by the Metropolitan District Commission for concerts would go to the esplanade but Representative Bigelow of Brookline, chairman of the House Ways and Means Committee, replied that there is no such authorization in the bill. Barry insisted, however, the $10,000 represented "an outright gift" to the esplanade concerts.

Representative Kimball of Malden said that Chairman Eugene C. Hultman of the Metropolitan Park Commission favored the bill. Kimball declared the esplanade concerts attract thousands while the Sunday concerts at other reservations under the Metropolitan District Commission draw only 100 or 200. For this reason he thought the larger share of the money should go to the esplanade concerts although the bill as written does not compel the Metropolitan District Commission to so distribute the appropriation.

By a rising vote of 74 to 48 the bill was not passed to be engrossed.

Drive for Prorogation

Indicating a drive for early prorogation, the House adopted an order which extends the time until next Friday at 5 o'clock in which remaining matters now before committees must be reported.

Only 75 matters were included in the order and all of these were designated by number. The matters are before the Committees on Conservation, Insurance, Judiciary, Labor and Industries, Legal Affairs, Pensions, Public Health and Metropolitan Affairs.

There now remain only 232 matters which have not been acted upon. The difference between the 232 and the 75 represents matters for the most part before the Committee on Ways and Means. This committee is holding daily hearings.

The chief remaining issues are the supplementary budget, expected to reach the Legislature about May 15, the question of diversion from the highway fund and fixing the state tax.

Legislative leaders predicted that if the present pace is maintained the Legislature will finish its work by the end of this month, if not earlier.

Two Vetoes From Governor

The bill to prohibit candidates for any state office from running on both party tickets was not ordered to a third reading by a voice vote. The measure was opposed by Representative Kirkpatrick of Holyoke. Representative Dearborn of Somerville, House chairman of the Committee on Election Laws, argued for the bill, maintaining that no man should have the nominaiton from both political parties.

Vetoes were received from Gov Hurley of the bill to place the city clerk of Worcester under Civil Service and of the bill to place the city engineer of Revere under Civil Service. The Governor's veto of the Worcester proposal read, in part:

"The custom is that city clerks are either elected by the voters of the city or by representatives of the voters. This bill is a drastic departure from such procedure, and in effect would mean that by placing the city clerk of Worcester under Civil Service, he would actually be given a life tenure.

"I do not believe that the voters in any one particular year should make a selection and take away the rights of voters at a subsequent time to express their choice in the matter."

Bill on Camps Saved

A bill requiring the licensing of recreational camps, overnight camps and transient homes was ordered to a third reading. The measure was rejected last week and a motion to reconsider was offered by Representative Willis of Saugus who said he could "tell of startling things" happening in overnight camps, many of which are in his own district. Reconsideration was carried by a rising vote of 53 to 13 and then the bill was advanced by a voice vote.

Representative Welsh of Hyde Park, Democratic floor leader, sought in vain to prevent the enactment of the bill to prohibit members of the Executive Council from being appointed to state office. Welsh admitted that members of the 1935-36 Council were "guilty of pretty sharp political practice" but declared that it would be a "distinct handicap" if members of the present Council were to be excluded.

Supporting the Democratic leader, Representative Dillon of Cambridge said it was "grossly unfair for members of the Legislature to pass this bill and exclude members of the General Court from its provisions."

Representative Luitwieler of Newton said he "could not see how any one could oppose the bill" while Representative Johnson of Brockton insisted that members of the Council, like those of the Legislature, "have a definite responsibility to serve to the end of the term."

By a rising vote of 81 to 38 Welsh's motion to strike out the enacting clause was defeated and the bill was enacted.

Labor Placard Bill Loses

Representative Morrill of Haverhill was unsuccessful in his efforts to have substituted for an adverse committee report a bill filed on petition of the Civil Liberities Committee of Massachusetts which would permit the use of placards in labor disputes. The bill would allow, under the "peaceful persuasion clause," the carrying of placards and distribution of cards and papers in a labor dispute without the necessity of obtaining a permit from local authorities. Substitution was refused by a rising vote of 56 to 28.

Representative Morris of Everett criticized the members of the Ways and Means Committee for recommending reference to the next annual session of his bill for the erection of a bathhouse on Malden River, Everett, near the Revere Beach parkway. He spoke of the "autocratic members of the committee" and mentioned the "one from Brookline" (Representative Bigelow) and the "one from Newton" (Representative Baker) as "putting their heads together to decide whether the bill should go through."

By a rising vote of 64 to 51 the House referred the bill to the next annual session.

There was extended debate on the bill authorizing the Supreme and Superior Court to make certain rules of court procedure. By a rising vote of 86 to 37 the House refused to order it to a third reading.

Representative Innes of Boston contended that the justices, by promulgating a rule, could do away with trial by jury and could change the principle of the presumption of innocence of the person accused.

The bill was defended by Representative Sherman of Somerville, who said that Innes "should know better" than to say that the justices could "wipe out the presumption of innocence."

Speakers against the bill included

TELLS HOW POPS CAME INTO BEING

Spalding Says They Help Much on Expenses

Post May 10/37

"How did the Pops pop up some 52 years ago? Did they come in response to public demand? What connection do they have with the symphony season?" These were the questions asked C. W. Spalding, assistant manager of Symphony Hall, the other night.

"The Pops," answered Mr. Spalding, "are the result of our having to provide added income for the Hall, in order that we might provide a 40-week engagement for our symphony musicians. The Pops did not come in response to popular demand, although it was felt before they were instituted, that they would be well supported by Boston music lovers."

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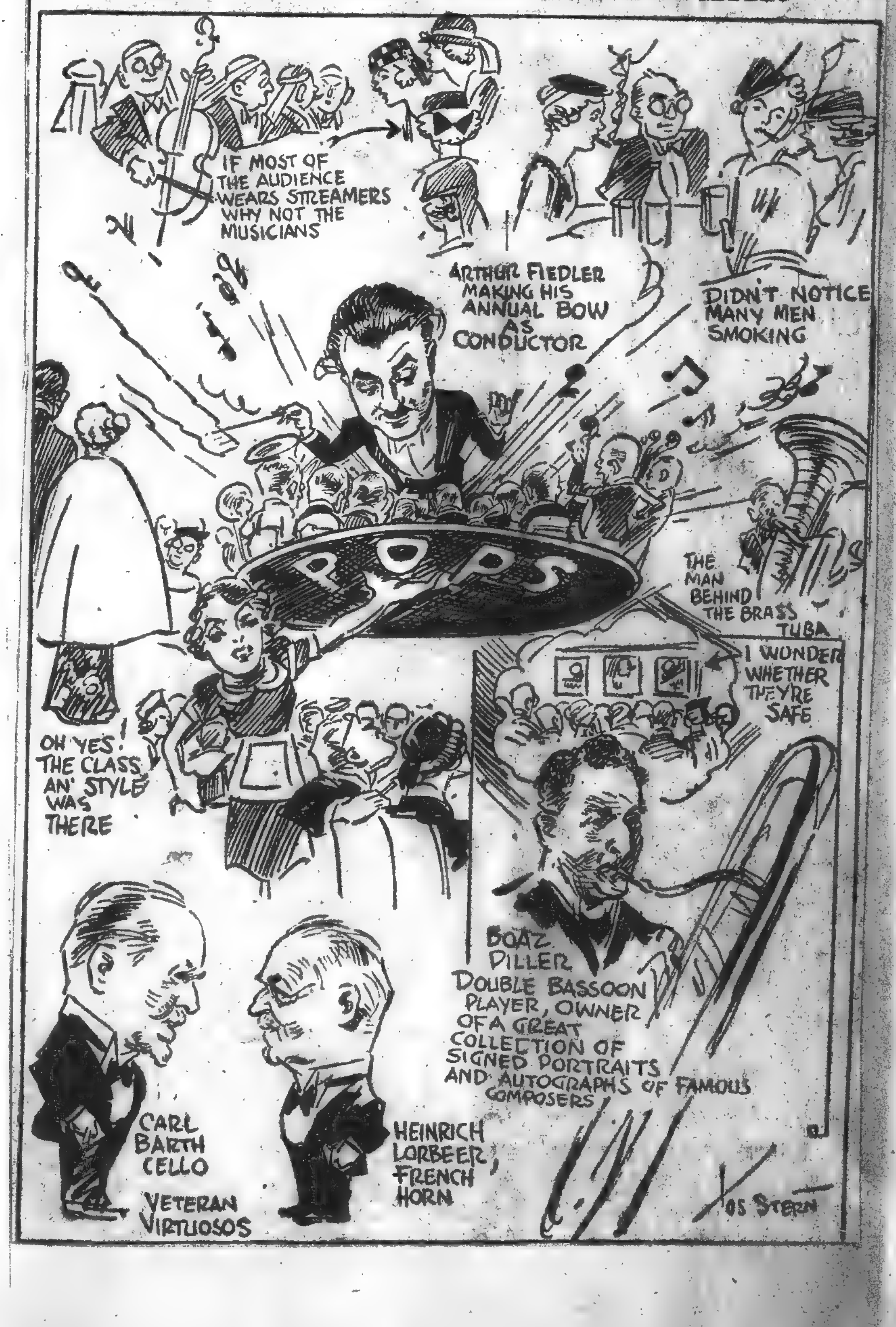
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(Symphonic paraphrase by L. Caillet)

The Ride of the Valkyries. Wagner

60

Another Pops Season Opens With Few Places Unfilled

Globe — May 6/37

"Popovers" in Program Book and Peasant Tunes From Austria Are Novelties

Spring is really here. The Pops began again at Symphony Hall last night. With Arthur Fiedler the conductor for his eighth consecutive season, with the floor of Symphony Hall covered with tables, and with the August red of Winter concerts given way to the bright gold and cool green of the Pops' familiar Summer decoration, another season of this unique musical entertainment will bring pleasure to thousands.

ARTHUR FIEDLER

The house was evidently sold out, for very few vacant places could be seen. The chatter of conversation, the clink of bottles and glasses, the haze of fragrant tobacco smoke indicated the comfort of being able to relax and listen casually, always a conspicuous luxury at these concerts. Moreover—as is usual on Pops opening nights—the atmosphere suggested a genuine holiday mood.

For the most part, the Pops follow accepted tradition in superficial details. But there are exceptions, and the most important is that agreeable contrast of familiar music and novelties which governs the programs. Mr Fiedler, with discerning skill, has not thrown out the popular favorites from the past, nor has he overlooked new or unfamiliar pieces. During his regime the Pops have kept their link with years gone by, and essential contact with the present.

Yet there was an alteration that could not be overlooked. The size and cover design of the program books have been changed, and, within, a brief column of notes about the new pieces of the evening—and there were several—bore the crisp title, "Popovers."

Rimsky-Korsakov's "Procession of the Nobles," from his opera "Mlada," led off the evening, followed by Goldmark's flavorsome Overture to "Sakuntala," and the Bolzoni Minuet. The first of Mr Fiedler's novelties consisted of three short Russian dances, harmonized in robust dissonance by Alexandre Tcherepnin, the younger member of that musical family.

But what struck one listener's fancy more were a set of peasant tunes from various sections of Austria, collected and set for orchestra with skilled hand, by Max Schoenherr. Unless one's guess is far of the mark, these will become especial pets of Pops audiences. And indeed they deserve to be, with their gay, folkish spirit. After them, the encore, "Concert Square Dance"—a set of old American fiddler's tunes—seemed a pretty tame business. And while on the subject of encores, there was "The Bee," attributed to one "F. Schubert," who was, we understand, not the immortal Franz of songs and symphonies but another of the same name.

There was a "first time in Boston," from the music of Jean Sibelius, best known as the greatest symphonist of our time. The piece was "Festivo," out of a suite "Historic Scenes." Here is music in several ways characteristic of the mature Sibelius, harmonic progressions which have since remained peculiar to him, individual use of the horns and of solo instruments. What is more, this is really festive music, far from the serious tone of much of Sibelius' writing.

Tchaikovsky's "Marche Slave"; those imperishable waltzes, "Tales From the Vienna Woods," by Johann Strauss; a paraphrase of a Jerome Kern tune, and "The Ride of the Valkyries," concluded a program further amplified by liberal encores.

C. W. D.

First Sunday Pops Program Is Tonight

By Ruth Marsters
Music Editor

ARTHUR FIEDLER will conduct the Pops Orchestra in the first Sunday program of the season in Symphony Hall this evening.

The capacity audiences which have attended the Pops during the opening week again testify to the popularity of these concerts as informal spring entertainment.

At this evening's concert Heinrich Gebhard, distinguished Boston pianist, will appear as soloist in a performance of the Grieg Concerto in A minor.

The program will otherwise include Sibelius' "Valse Trieste," suite from "Dardanus" by Rameau, transcribed for orchestra by De Lamarter; Tchaikovsky's "Overture Solennelle," the prelude to Wagner's "De Meistersinger," and "Sailor's Dance" from Gliere's "Red Poppy."

* * *

THE Monday evening concert will be given for the benefit of the Infants' Hospital, and will be "Tyrolean Night." The program will include Tyrolean Peasant Dances by Schonherr, Strauss' overture to "Die Fledermaus," Rossini's overture to "William Tell," Kreisler's "Liebesfreud," Strauss' waltzes, etc.

Jesus Maria Sanroma will be the soloist on Tuesday evening in the performance of Weber's Konzertstuck for piano and orchestra.

The Wedding March from Rimsky-Korsakov's "Le Coq d'Or," Mozart's overture to "The Marriage of Figaro," Sibelius' "The Swan of Tuonela," Grieg's "Peer Gynt' suite, Ravel's "Bolero," Mabel Daniels' prelude, "Deep Forest" and Strauss' "By the Beautiful Blue Danube" waltzes will also be heard on Tuesday evening.

* * *

ON Wednesday there will be a Promenade concert in the fashion of the London "Proms" featuring the music which is to be heard at the Coronation ceremony on the same day.

Edward German's "Coronation March," Handel's "The Royal Fireworks" suite, the Finale from Brahms' First Symphony in C minor, Saint-Saens' French Military March, "Country Gardens" by Percy Grainger, etc., will be included on this occasion.

The Coronation Ball will follow the concert.

On Thursday evening Mr. Sanroma and Leo Litwin will be heard in "The Animals' Carnival," by Saint-Saens.

* * *

THE PROGRAM will otherwise range from Kern's "The Way You Look Tonight" to Brahms' Sixth Hungarian Dance.

On Friday evening the Orphean Club of Laselle Junior College, conducted by Sawyer Dunham, wi[illegible] pate.

The program, as that [illegible] day evening's concert, [illegible] ual Pops variety.

RECENT RE

[illegible]

By COMPTON PAKENHAM

with Simeon Bel-

Arthur Fiedler's Boston "Pops" Orchestra continues its perennial round with, every now and again, an extra fillip to the general quality of its disks. In the Dance of the Camorristi from Wolf-Ferrari's "Jewels of the Madonna" and the Malagueña from Lecuona's Andalusian Suite (Victor 4330—10 in.), they are thoroughly in their element and, abetted by full and even recording, make heartening and exciting things of these.

Crossed Skis Will Deck Hall For Festival

Her. May [illegible]/37

Spring Flowers Frozen Into Ice Will Be Another May 10 Feature

The most unusual decorations that Boston has seen for many a week will grace Symphony Hall next Monday evening, May 10, when the whole hall will be transformed into a Tyrolean festival by the enterprising committee of the Infants' Hospital. Not only will the first balcony be festooned with crossed skis and ski poles, but on the stage there will be huge blocks of real ice sparkling with iridescent colors from the colored lights thrown on them from the rear. Bright spring flowers will be frozen into each of these cakes, adding to the color of the whole scene.

There will be a gay group of Tyrolean maidens selling gardenias and carnations during the concert under the direction of Miss Priscilla Weld. Her colorfully costumed assistants and the vendors of the special lucky number programs will include Miss J. Holladay Philbin, Mrs. Alfred B. Hallowell, Miss Marileeds Heard, Miss Nancy Crocker, Miss Charlotte Rantoul, Miss Anne Howard, Miss Elizabeth Ware, Miss Jessie Fay, Miss Patricia Preston, Miss Marjorie Saltonstall, Miss Nancy Cochrane, Miss Barbara Putnam, Miss Marion Lawrence, Miss Betsy Jaques, Miss Julia Barbour, Miss Cynthia Forbes, Miss Frances Holmes, Miss Betty Plimpton, Miss Polly Winslow, Miss Virginia Ward and Miss Alice Crawford.

The second intermission will be most exciting for then the lucky number, entitling the winner to a new Ford station wagon, will be drawn from a gigantic snow-ball suspended above the stage. In the first intermission Herr Sitzmarch and Fraulein Mochebirge and their four Tyrolean friends will perform their daring and difficult stunts on a specially constructed ski-slide.

Subscriptions are still, of course, pouring in and a few of the most recent subscribers include Mrs. John A. Moir, Mrs. Donald Falvey, Mrs. Reginald Gray, Mrs. Edward Cunningham, Mrs. Edwin S. Webster, Mrs. Conrad Wesselhoeft, Mrs. E. Lawrence Oliver, Mr. P. A. O'Connell, Mrs. Atherton Loring, Mrs. Homer B. Richardson, Mr. Hamilton Edwards, Mrs. Holmes Hinkley, Mrs. W. H. Blood, Jr., and Mrs. F. H. Godfrey.

There are only a few days left to obtain tickets for this gay affair from Mrs. F. Wadsworth Busk, 109 Essex road, Chestnut Hill, or from the box office at Symphony Hall.

'Pop' Programs for Next Few Days

The Pop concerts enter their second week at the concert tomorrow night, the first Sunday concert of the season. Arthur Fiedler, conducting the Pops orchestra of about ninety Symphony players, continues to mingle special programs and music new to the Pops with the tried favorites of long standing. Heinrich Gebhard, pianist, will be the guest soloist at tomorrow's concert. Monday will bring a Tyrolean program, this concert having been taken over for the benefit of the Infants' Hospital. Jesus Maria Sanroma will be soloist on Tuesday. On Wednesday there will be a Promenade concert in the fashion of the London "Proms," featuring the music which is also to be heard at the Coronation ceremony on the same day. The Coronation Ball will follow the concert.

Program follows:

Saturday Evening, May 8

Entrance of the Guests into the Wartburg, "Tannhauser". Wagner
Suite .... Corelli
Sarabande—Gigue—Badinerie
Ave Maria ......Schubert-Wilhelmj
Finale, from the Fourth Symphony .... Tchaikovsky

A Siegfried Idyll..........Wagner
Minuet from the Symphony in G minor ....Mozart
Bolero .... Ravel

"Maytime," Selection .....Romberg
"Roses from the South," Waltzes Strauss
Seventh Slavonic Dance....Dvorak

Sunday Evening, May 9

Polonaise Militaire Chopin-Glazounov
Suite from "Dardanus"....Rameau
(Transcribed for Orchestra by De Lamarter)
Valse Triste ....Sibelius
Ouverture Solennelle, "1812" Tchaikovsky
Second Suite from "Peer Gynt" Grieg
Concerto for Pianoforte in A minor .... Grieg
Soloist: Heinrich Gebhard
Prelude to "Die Meistersinger von Nurnberg" ....Wagner
Song of the Volga Bargemen Arranged by Jacchia
Sailor's Dance from "Red Poppy" Gliere

Monday Evening, May 10
TYROLEAN NIGHT

March, "Under the Double Eagle" J. F. Wagner
"Die Fledermaus," Overture. Strauss
German Dance, "The Sleigh Ride" Mozart
"Georgica," Bavarian Folk Pieces Egk
Tyrolean Peasant Dances. Schonherr
Liebesfreud .... Kreisler
Overture to "William Tell"..Rossini
"Vienna Blood," Waltzes....Strauss
"Die Dorfmusik" ....Fryberg
'Donner und Blitzen," Polka. Strauss

Tuesday Evening, May 11

Wedding March from "Le Coq d'Or" ....Rimsky-Korsakov
Overture to "The Marriage of Figaro" .... Mozart
"The Swan of Tuonela"....Sibelius
English horn solo: Louis Speyer
"Peer Gynt," Suite...........Grieg
"Deep Forest," Prelude.....Daniels
Bolero .... Ravel
Konzertstuck for Piano and Orchestra .... Weber
Soloist: J. M. Sanroma
"By the Beautiful Blue Danube," Waltzes .... Strauss
"On the Trail," from the "Grand Canyon" Suite ....Grofe
Torch Dance from the Suite, "Henry VIII" ....German

MONTCLAIR, N. J.
TIMES (Semi-Weekly)
M[illegible] 7 - 1937

Koussevitzky Will Conduct Boston Symphony Concert

The Boston Symphony Orchestra, which during the past year has risen to greater heights than ever before and which, with Koussevitzky conducting, is one of the greatest orchestras in the land, will return, after an absence of seven years, to Montclair on Feb. 9, 1938, and appear at the Montclair High School as the extra event in connection with the Unity Concert Course series.

Of a recent concert of the orchestra which was given in New York City, Olin Downes, music critic of the New York Times, writes:

"The concert given last night must rank, because of the material of the program and the quality of the performances, among the most brilliant exhibitions that this distinguished instrumental body has given in this city. The interpretations bore witness again to the unsurpassed quality of the orchestra and also testify to the versatility and the constantly ripening mastery of its leader."

That Montclair is well aware of the privilege of having this great "unsurpassed" orchestra appear in Montclair is shown by the fact that at this early date, nine months before the event, more than one-half the seating capacity of the house has been taken. All who wish seats should not delay in making reservations. Tickets should be selected at the Unity Institute Office, 67 Church Street, telephone Montclair 2-6770.

Music Year In Review

Am. May 9/37

By Winthrop Sargeant
Universal Service Music Editor

New York, May 8.

EACH SPRING it is the habit of New York drama critics to emerge from an intellectual huddle with pronouncements about the "best plays" or the "ten best plays," or the "finest piece of acting," or something of the sort, that the season has brought forth.

Music critics, though their behavior somewhat resembles that of drama critics, do not, as a rule, exhibit this tendency.

This difference in habits immediately preceding the moulting season may seem baffling. But a little investigation will disclose the fact that the music critic really doesn't know what the "finest performances" or the "best compositions" of the winter were.

If he did, the chances are that spring would find him behind the bars quietly but firmly maintaining that he was Ruth Slenzynski.

In fact, no single person could hear all of the important musical events of a New York season, even if his sanity could withstand the attempt.

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NEVERTHELESS, this writer is tempted to set down what, to him, have been the most memorable experiences of the music season of 1936-37. After a long process of elimination he has decided that they are six in number.

The principal palm he would award to the Metropolitan's puroduction of "Tristan und Isolde," with Lauritz Melchor and Kirsten Flagstad in the *title* roles; with Friedrich Schorr and Emanuel *List* as **Kurvenal and Marke, and with** any one of that fine **trio of Brangaenas,** *Karin Branzell, Kirsten* Thor**borg and Gertrude Wettergren.**

If he were able to hear only one performance in a whole season ("What a pleasant idea!" reflects the careworn concert reviewer) he would have picked a "Tristan" like that, and treasured up its memory.

His second choice would be one of three events, all of them, like the "Tristan," Wagnerian occasions. These were "Siegfried," "Walkuere" and "Meistersinger," the locale again being the Metropolitan Opera House.

The rest of the "Ring" he would place in a lower **category in spite of the incredible Flagstad Bruennhilde of "Goetterdaemmerung." This** because of in**equalities both in casting and in staging. His superlative "Meistersinger" had Lotte Lehm**ann as its Eva.

Flagstad, Melchor and Schorr were all indispensable parts of the "Siegfried" and "Walkuere" he has in mind, and the former music drama had the graphic mime of Karl Laufkoetter.

* * *

FIFTH on the list of the season's great occasions he would place Richard Strauss' "Elektra," done by the Philharmonic under Artur Rodzinski, with the tempestuous Hungarian Rosa Pauly in the title role. Sixth and last place he would award to the Boston Symphony Orchestra's performance of Liszt's "Faust" symphony under the baton of Serge Koussevitzky.

Each of these six represented an outstanding performance of a work of epic importance. This reviewer has heard other epics not so epic. There have also been smaller-scale events of memorable quality.

The piano recitals of Rachmaninoff and Joseph Hofmann remain among the season's finest memories, as do the violin recitals of Josef Szigeti and the 'cello recitals of Emanuel Feuermann.

Other achievements include the following: Most discerning performance of a standard romantic symphony: Georges Enesco conducting Schumann's C major.

Most inspiring and perfectly unified solo-and-orchestra performance: The Sibelius Violin Concerta with Jascha Heifetz and the Philharmonic, John Barbirolli conducting.

Most interesting novelties: Khrennikov's First Symphony; Walton's First Symphony.

Most promising opera by a young American: Gian Carlo Menotti's "Amelia at the Ball."

LONDON 'PROM' AT THE POPS TONIGHT

May 12/37

The Pop concert in Symphony hall tonight will be turned into a London "Prom" and dedicated to the British coronation festivities. The floor will be cleared for promenading London fashion, and Arthur Fiedler will include upon the program music which will also be played at the coronation. A ball will follow the concert. The program follows:

Coronation March..........Edward German
"The Royal Fireworks," suite.... Handel
Entr'acte from "Rosamunde".... Schubert
Finale, Symphony in C minor. [illegible]

French Military March........Saint [illegible]
"The Mikado," selection Sir Arthur S[illegible]

Two Canadian marches:
"The Land of the Maple"....Lau[illegible]
"Laurentian March"........Lau[illegible]
"Sally in Our Alley"
(Transcribed for string orchestra by Frank Bridge)
"Country Gardens"...............Grainger
"Pomp and Circumstance," march Sir Edward Elgar

God Save the King

SPRINGFIELD
REPUBLIC
MAY

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Editor's Note:
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SPRINGFIELD, MASS.
REPUBLICAN

MAY 9 - 1937

An Important Figure In Music of America

Arthur Foote, Composer, Regarded as a Unique and Outstanding Personality — His Recent Death Brings Reminiscences From a Former Pupil and Lifelong Friend—Critics' Estimates of His Work and Tributes by His Associates

By JULIA C. ROGERS

Editor's Note: Miss Rogers, a well-known Springfield musician who has done much to further the cause of good music in this city in the presentation of chamber concerts, was a student of Mr Foote early in her career. Later, she studied with Edward MacDowell, another important personality in American music history.

IN the passing of Arthur Foote, eminent American composer, on April 8, America has lost a unique and outstanding personality; one that enriched the lives of all who knew him and a life that makes the nation richer because he has lived among us.

Born in Salem on March 5, 1853; Mr Foote received his entire education in the state of Massachusetts, graduating from Harvard university in 1874. He continued his studies in composition for some time with Prof Paine at Harvard, and in piano and organ with B. G. Lang of Boston, finally taking the position of organist at the First Unitarian church at Boston in 1878.

During those years Mr Foote appeared often as a concert pianist, and in the course of three successive seasons, beginning in 1881, he gave 21 trio concerts (piano, violin and 'cello) in Chickering hall. Of him the critics said, "Mr Foote has a lively fancy and an exceptionally refined judgment in controling it. This has been demonstrated whenever he has appealed to the public ear."

The Kneisel quartet gave the first hearing of many of his chamber music works. Among them is the Sonata for violin and piano in G-minor, of which Apthorp, the critic, wrote: "It is spontaneous and flowing, reminding one of Schumann in the breadth of phrase and general melodic treatment of the adagio."

Quartet Premier

Another of Mr Foote's works given its first performance by the Kneisel quartet was the String quartet in E-major. Mr Apthorp wrote of this work after the first hearing, "The two favorite movments of the quartet were the Scherzo and the Andante; yet to our mind, the first movement, if falling somewhat behind these two in point of brilliancy, surpasses them both in a certain masterliness of harmony and fine coherency of development. The beauty and force of the variations are unmistakable."

Mr Foote's concerto for 'cello and orchestra was first played by Bruno Steindel and the Chicago Symphony orchestra. Mr Steindel being the first 'cellist of this organization at the time. Chicago critics said, "He gave the concerto a spirited and highly artistic interpretation and the work shows Mr Foote in an envialbe light as a composer."

His works have been heard in the largest concert halls in the country, and Theodore Thomas placed many of them on his programs. Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, as recently as last winter gave several performances of Mr Foote's Suite in E-major for string orchestra, playing it both at New York and Boston. His compositions include orchestral and choral works, songs, chamber and sacred music, "his facility in this realm being noteworthy."

Performances of Mr Foote's works by the Boston Symphony orchestra have been given since 1887, over a period of 50 years. His Suite in E-major was first given in 1909, again in 1921, 1925, 1929, and again last winter—a great tribute to the composer.

Many of Mr Foote's orchestral works have been given their first performances by the Boston Symphony orchestra. He collaborated with Prof Spalding, head of the music division of Harvard university in "Modern Harmony," a book widely used by students as a textbook.

As one whose earliest introduction to music literature was guided by the hand of Mr Foote, I look back with keen delight to the study of the great masters under his direction. A lifelong friendship has followed and some interesting passages in his letters now become historic.

His Correspondence

A Spanish musician, Fernandes Arbos, conductor of the Madrid symphony, came to America during the season of 1903 to be concertmaster of the Boston symphony. On his last visit here a few years ago, Mr Foote wrote about him in one of his letters, "Arbos was here last week. The concert was almost entirely Spanish. He was the same delightful man who was mighty pleased to be with his old friends of whom I had eight to meet him at the Tavern club. He is a good and individual conductor."

In another letter Mr Foote speaks of the new Symphony hall at Boston. "Musically we are very much interested in the new hall which is most successful. I was dining last evening with Theodore Thomas, and he was curious to see it today, especially as he had been consulted by the architects."

In speaking of chamber music programs, Mr Foote wrote: "The Schumann trio is an old favorite of mine, as are the Brahms piano quartet I brought out in Boston as well as the G-minor one in 1881."

More recently Mr Foote writes, "I look back to the days of my youth when there was also more contentment and happiness for all." As recently as January of this year, Mr Foote wrote an article for the Musical Quarterly, entitled "A Bostonian Remembers." Of this article the Boston Transcript wrote, "There is a most interesting set of Boston reminiscenses from the pen of Arthur Foote in the Musical Quarterly of January. It should be read for its matter and its manner.

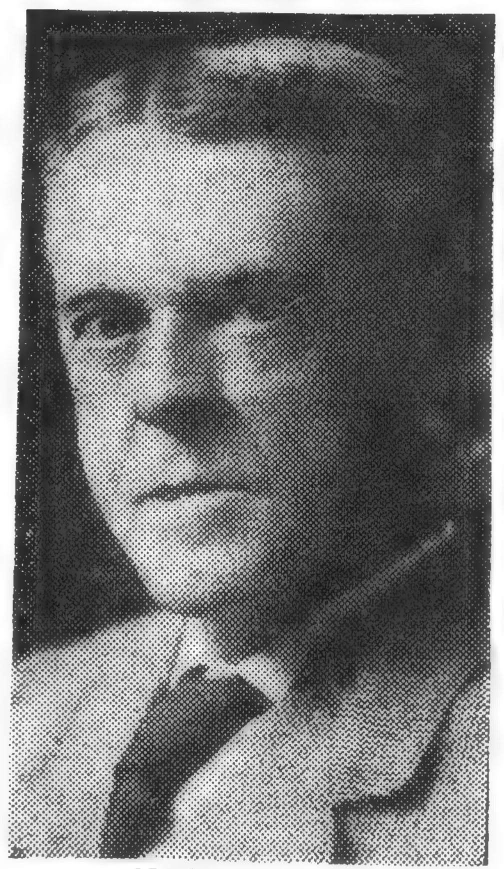
Those of us fortunate enough to have known Mr Foote appreciate the rare tribute written by his friend Prof Spalding of Harvard and published in the Boston Transcript. He writes: "Having been associated with Mr Foote in many important relationships for nearly 50 years, I know whereof I speak. All types of men admired and loved him and he always made everyone happy and at ease in his presence, the hallmark of a true gentleman.

"This broad humanity appeared in his compositions and struck a note which is not likely soon to be duplicated. Arthur Foote set up ideals and standards of artistic integrity and workmanship, always living up to them himself—which we hope the rising generation will do their best to follow."

Feb 9

THE BOSTON HERALD,

Musician Dies



ARTHUR FOOTE

ARTHUR FOOTE DIES; MUSICIAN, COMPOSER

Organist and Teacher, 84, Graduated From Harvard in 1874

Arthur Foote, 84, of 158 Rindge avenue, Newton Center, noted musician, teacher and composer, died yesterday in the Phillips House after a short illness.

A native of Salem, he was the son of Caleb and Mary Wilder (White) Foote. He was graduated from Harvard with an A.B. degree in 1874 and was awarded an A.M. degree from that university in 1875. Later he took degrees from Trinity and Dartmouth colleges. In 1880, he married Kate G. Knowlton of Boston. For many years Mr. Foote was an organist and teacher of pianoforte playing, and was organist at the First Unitarian Church in Boston. He has composed and published suites for orchestras, among his other works. He was a member of the Harvard Musical Association, and the National Institute of Arts and Letters. Among the clubs in which he held membership were the Harvard, Tavern and Brae Burn Country Club.

Funeral arrangements have not been completed.

BROOKLYN, N. Y.
EAGLE

MAY 9 - 1937

Berkshire Festival

An all-Beethoven, an all-Wagner and an all-Brahms programe have been planned by Serge Koussevitsky for the Berkshire Symphonic Festival in August. The other four programs to be presented in the course of the two weeks' series on the tanglewood estate, between Lenox and Stockbridge, Mass., will span orchestra music from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Respighi, Ravel and the American, Edward Burlingame Hill.

The Festival of 1937 will consist of six orchestral concerts distributed over two weekends in August, these to be divided into two units of three concerts each, for which subscriptions are now being taken. The first series will consist of concerts on Thursday, Saturday and Sunday (Aug. 5, 7 8) the second series will be given on corresponding days of the following weeg (Aug. 12, 14, 15).

Two movements from the Sinfonietta for String Orchestra by Edward Burlingame Hill will be played. The programmes in further detail for the first week will include: Beethoven's Fifth, and "Pastoral" Symphonies, and Third "Leonore" Overture; Mozart's Symphony in E. flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and Ballet Music from "Rosamunde"; Respighi's "Pines of Rome"; and Franck's Symphony in D minor.

For the second week the Wagnerian program will include excerpts from "Tannhauser," "The Valkyrie" and "Siegfried"; also from "Tristan and Isolde", "Die Meistersinger" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius and Rimsky-Korsakov's "Scheherazade."

* * *

Concertmaster of the Philharmonic-Symphony Orchestra at the Stadium concerts this Summer will be John Corigliano. He will officiate in this capacity for eight weeks, from June 23 through August 17, while Mishel Piastro is on a concert tour.

Born in New York in 1901 of Italian parentage, John Corigliano started his musical studies as a small child. His violin teachers were Alois Trnka and the late Leopold Auer. He made his debut at Aeolian Hall in 1919 and in 1921 was soloist with the Philharmonic Orchestra under Josef Stransky, playing the Bruch Concerto. Later he appeared with the Cleveland and St. Louis Orchestras, gave several Carnegie Hall recitals and concerts in such cities as Chicago, Boston, etc. During 1927 and 1928 he made coast-to-coast tours as assisting artist to Marian Talley, the following year he was heard in the same role with Maria Jeritza and in 1932 he toured with Chaliapin.

COHOES. N. Y.
AMERICAN

MAY 12 1937

61

Berkshire Music Unit Passes Quota

Promoters Have Sold 100 Boxes for This Seasons' Concerts

Stockbridge, Mass., May 12.—(UP)—George W. Edman, acting chairman, announced today that the Berkshire Symphonic Festival, Inc., had "more than reached its self-imposed quota of sustaining memberships for the 1937 event." This season's concerts will be at Tanglewood, a 210-acre estate overlooking the Stockbridge bowl which was presented by Mrs. Gorham Brooks of Brookline, Mass., as a permanent site for the festival, on August 5, 7, 8 and 12, 14, 15.

"We are 100 per cent ahead of last year," Edman said. "We have sold 100 boxes already, or one-third more than we had sold up to concert time last year.

"I believe we were the first outdoor musical venture of its kind to pay our own way, and that we did with a surplus in 1936."

The Boston Symphony Orchestra and Dr. Serge Koussevitky, conductor, will be the attractions.

Eliel Saarinen, Bloomfield, Mich., architect, has been commissioned to develop the festival grounds, "designed to be a great shrine of music in America comparable to the great festival centers of Europe."

The festival is non-profit and sponsored by residents of Massachusetts, Northern Connecticut and Eastern New York.

62

NEWS OF THE WORLD OF MUSIC

Post May 11/37

Death of Arthur Foote Loss to Music

BY WARREN STOREY SMITH

The saddening item in the music news of the moment is the death of Arthur Foote, dean of American composers, at the age of 84. Many have lost a valued, personal friend. Music has lost one who was the friend of all that was honest in the art and the foe of all that was not. Whether or not it accorded with his particular taste, there was nothing in modern music which was outside the scope of Mr. Foote's interest or which failed to receive his open-minded scrutiny. The recently issued augmented and revised edition of the Modern Harmony, which he wrote in conjunction with Walter R. Spalding, contains examples from the works of Schoenberg, Stravinsky, Honneger, Milhaud and other modernists.

As a composer in his own right, Mr. Foote was by nature conservative. But the lack of innovating and experimental tendencies had little effect on the vitality of his best work. There has been repeated occasion to remark that Mr. Foote's most characteristic pieces neither aged nor staled. If they were never sensational, neither did they lack individuality. They were genuine and they remained fresh. Happily the interest in Mr. Foote's music continued as long as his life lasted. Dr. Koussevitzky had an especial fondness for the engaging Suite for Strings in E major. The People's Symphony, under Mr. Sevitzky, devoted half a concert to Mr. Foote's music last season. He was the subject of the first of the federal music project's Composers' Forums last autumn, and the State Symphony orchestra at a recent Copley Theatre concert played the "Night Piece" for flute and strings. If the American composer now coming along could count on the long-continued recognition which Mr. Foote received, he would be a fortunate young man indeed.

* * * *

A musical anniversary is being marked at the Symphony concerts of this week, the 70th of the composition of Johann Strauss, Jr.'s, waltz, "By the Beautiful Blue Danube." This most famous example of a fascinating genre was lately made the subject of much adulation in the composer's home city of Vienna. We of Boston are about to hear it at the conclusion of one of the most stimulating and original programmes which the lately conservative Dr. Koussevitzky has given us in some time. A composition by another and very different Austrian heads this refreshing list, the long and imposing Eighth Symphony of Anton Bruckner. The other items are the resident composer, Mabel Daniels', "Deep Forest," new to the Symphony concerts, although not to Boston, and a suite by Corelli.

The programme of the Symphony concert of tomorrow evening, which concludes the current Monday series, is made up of two symphonies, the Second of Beethoven and the Fourth of Tchaikovsky.

* * * *

Speaking of matters symphonic, the energetic and enterprising Fabien Sevitzky, who brought the People's Symphony orchestra to a new pitch of eloquence and effectiveness, has been engaged by the Indianapolis Symphony orchestra to lead its concerts of next season. There will also be a tour of the important cities of the State. Mr. Sevitzky makes his only Boston appearance of the season at Jordan Hall on Thursday evening of this week, when he leads his Young Musicians' orchestra through a programme containing Weber's Overture to "Der Freischuetz," the first movement of Dvorak's "New World" Symphony, Dubensky's "Tom Sawyer," eight Russian songs by Liadov and the first "Peer Gynt" suite of Grieg.

* * * *

ZweiHerzen atPops

B. Trans.

The long awaited Tyrolean Pops arrived last night at Symphony Hall, to be greeted by a tremendous audience—"sold out tonight" was announced from the box office. Car after car drove up filled with friends of the Infants' Hospital, which benefitted from the concert, and the tables were soon crowded with groups of people, bent upon visiting until the music stole their attention. The decorations were very attractive, large cakes of ice piled about the footlights, with lovely flowers gleaming from them, and then, to carry out the more rigorous Tyrolean atmosphere of the evening, crossed skis and ski poles were hung from the balcony.

Numerous young ladies in all manner of bright, gay, costumes, sold gardenias and programs, circulating among the tables.

Mrs. Ernest B. Dane, Jr., one of the committee members, came out on the stage with George von L. Meyer, who as superintendent of the Children's Hospital has more than a little interest in the Infants,' to announce many interesting facts about a Ford car which would fall to the happy lot of some member of the audience, including, perhaps, himself, as he had one of the programs between whose covers was secreted the fateful sign. Mrs. Dane was in white, with large puffed sleeves and a sash of bright colored ribbons. Mrs. F. Wadsworth Busk and Mrs. Alfred Kidder, 2d, two other committee members, were both in black lace, the latter with a sash of moss green.

Mrs. Barrett Wendell arrived for the occasion in a black velvet wrap which had purple velvet for its collar. Mrs. Randolph Morgan Appleton came with her daughter, Mrs. Oliver Wolcott. Mrs. Dunbar Lockwood, who was with Mr. Lockwood, chose one of the popular prints, hers in red and green, with which she wore a white cape.

Sitting at one large table were Mr. and Mrs. Christian Herter, Mrs. Herter in a Paisley print; Mr. and Mrs. George Saltonstall West, the latter in black with a small white collar, and Mrs. W. Davies Sohier, whose black gown was covered by a brilliant red jacket made of many petals. Mr. and Mrs. Sargent Collier were there, Mrs. Collier wearing a wrap made of huge, fragile poppies.

At a nearby table were Mr. and Mrs. Charles E. Mason, Jr., the latter wearing a summer ermine wrap over her gown of chartreuse; Mr. and Mrs. Charles C. Cunningham, with Mrs. Cunningham wearing a gray gown with a yellow satin jacket, fastened by large frogs at the waist; Mr. and Mrs. Samuel L. Batchelder, with Mrs. Batchelder in very pale organdy, a huge flower as its only decoration, and Mr. and Mrs. Gordon Abbott, Jr., the latter in black with many twisted pearls.

Others there were Mrs. Chatfield Whitman, whose gown was a combination of chartreuse green and a darker shade, with Mrs. Roger Cutler, in a printed chiffon of rose and black and white with a sable cape, and Mr. Cutler; Mr. and Mrs. Joseph W. Woods, Mrs. Woods in black taffeta, with Mrs. Nelson Aldrich in a very good looking striped gray and white organdie, and Mrs. Frederick M. Dearborn, Jr., in green.

Still others were Miss Grace Madden in a Burgundy print, Miss Faith Thoron in a garnet velvet wrap, arriving with Miss Katherine Newbold in sapphire blue, both escorted; Mrs. Robert Livermore in black velvet, Mrs. Wilbur Higgins, in royal blue crepe with a mink cape, enjoying the evening to the full, the pops in which she was interested for the Christopher Shop having taken place last week; Miss Alice Spaulding, in midnight blue crepe with a silver fox cape and a lovely corsage of orchids; Miss Catherine Pentecost, Mrs. John L. Grandin and her daughter, Miss Isabella Grandin, the former in a brilliant rose wrap over a black and white print, and the latter in a green moire wrap over a black sheer.

Also enjoying the spectacle and the music were Miss Liberty Dick and her sister, Miss Joan Dick; Miss Evelyn Hollingsworth who was in a party with Robert Cutler and Nathaniel Saltonstall; Mr. and Mrs. Robert W. Ladd (Helen Richmond), just back from their wedding trip, the latter looking very nice in a black wrap trimmed with ermine; Miss Celina Robbins, her black and white print worn with a beige wool street coat; Mr. and Mrs. George T. Rice, Mrs. Rice in a print, with a lame wrap trimmed with white fox.

Miss Molly Weed wore a black straw hat far back on her head to show her bangs, with her black ensemble. Arriving together were Mrs. Richard Saltonstall in a beige gown with a fascinating beige wrap, Mrs. John A. Tuckerman in black crepe, Mrs. William B. Long, in a full length black taffeta wrap and Mrs. Gardiner H. Fiske.

Mrs. Morgan Butler was in sapphire velvet, an intricate ornament in her hair, and still others were Mr. and Mrs. Theodore Chase with Mrs. Chase's mother and brother, Mrs. Frederick W. Eaton and Harding C. Newman. Also with that party was Miss Elizabeth Stewart, in a print, bright flowers on a white background. Miss Barbara Bradford was also in a party with her brother, the former wearing a print of small, bright flowers.

Mr. and Mrs. Augustin H. Parker, Jr., seemed to be having great fun, Mrs. Parker in black taffeta with a tiny frill of white. Mrs. Amor Hollingsworth also combined black and white, her dress having a tiny Peter Pan collar. Miss Anne Tuckerman was all in black with a single gardenia to lighten her costume and Mrs. Gaspar G. Bacon had several narcissi pinned in her hair. Others were Mr. and Mrs. George Draper, Mr. and Mrs. Leo Daley, Mrs. Donald Falvey in striped organdy; Mr. and Mrs. Rufus Hale, Mrs. John H. Marshall in a gray dress with a silver belt, who stopped to talk with Mrs. Roger Cutler; Miss Mary Elizabeth Clarke, in black with a tiny white collar.

The much heralded skiers who came bravely out onto the stage, schussing right into the midst of the audience, were a terrific sensation. Miss Emily Dick was the only one who took a tumble, Miss Patsy Fuller, and Miss Margaret Nather having a wonderful trip, along with Alexander H. Bright, Robert Livermore, Jr., John Lawrence and John H. Marshall.

Personals

May 11/37

MRS. ROGER S. WARNER (Schervee)

Has Arranged the Unusual Exhibit of Nineteenth Century Gowns, Many of Them Originally Worn by Boston Ladies of That Period and Now Being Shown at the Women's Educational and Industrial Union as Part of Its Sixtieth Anniversary Celebration. The Birthday Banquet of the Union Is Being Held at the Somerset This Evening, with Mrs. J. Gardner Bradley as Presiding Officer.

Extra! Extra!

In preparation for the "Newsboys' Night at the Pops," which has been planned for Thursday evening, May 27, for the benefit of the Burroughs Newsboys Foundation, several of the young ladies who will don overhauls and caps and peddle copies of the Boston Blast during the concert were entertained at tea yesterday afternoon by Mrs. William P. Homans and Mrs. Roger Griswold. Some of the girls arrived in the costumes which they will wear at the affair for the approval of the committee in charge.

Miss Lucretia Brooks drove up to the tea in a trim dark blue suit, but changed into her overhauls and a light blue shirt, while Miss Helen Tufts Crocker, who is in charge of the twenty-five ushers, arrived wearing a black shirt with a neat pair of overhauls.

Others at the tea who will play the part of newsboys were Miss J. Holladay Philbin, Miss Rosemary Crocker, who appeared in white flannel trousers, not having yet secured a pair of overhauls for her costume; Miss Barbara Putnam, Miss Marguerite Pickman, Miss Susan Russell, Miss Jane Ragle and Miss Julianna Sweetser.

THE BOSTON HERALD, MONDAY, MAY 10, 1937

SLEIGH IN POPS PROGRAM AND CONDUCTOR

Arthur Fiedler, Pops conductor, and Mrs. Alfred Kidder, member of the executive committee of Infants Hospital benefit night at the Pops in Symphony Hall tonight. They are seated in a sleigh which will be part of the "Tyrolean night" setting.

TYROLEAN NIGHT - May 10

by Miss Mitchell

To all you who seek entertainment that's "Tops,"
We offer Tyrolean Night at the Pops.
A program to please with surprises for all
For we're moving the Tyrol to Symphony Hall.
Surrounded by ice, all in color so gay,
Tyrolean airs, Arthur Fiedler will play.
A ski-shute for skiers, on rollers to run,
At each intermission, will add to the fun.
And if you would know just how lucky you are,
Take a chance on a shiny, new, V eight Ford car.
With yodelers to yodel and skiers to ski
We'll all be as merry as merry can be.
So if you'd be where ne'er a dull moment crops,
Then come to Tyrolean Night at the Pops.

to Attend Tyrolean Night at Pops

WILL SELL FLOWERS AT POPS

(Photo by Garo)

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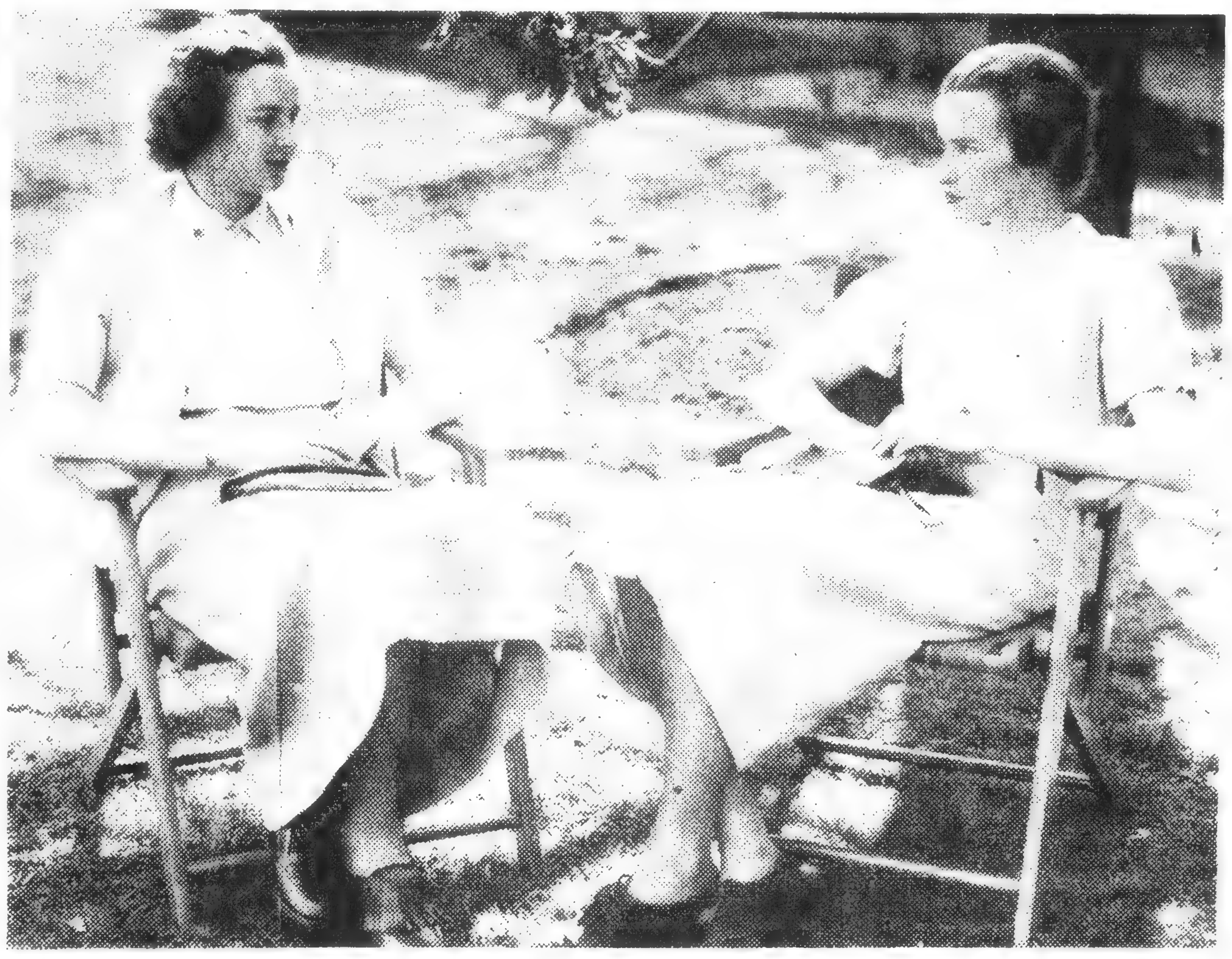

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(see next page 65)

In the World of Music

Radcliffe Night at the Pops

May 12 — 1937 Trav

By Redfern Mason

It was Radcliffe night at the Pops and the number the audience most loudly insisted on hearing a second time was the Cole Porter-Bodge "I've Got You Under My Skin." To tell the truth the music is much better than you would expect from the title. There are hints of "Siegfried" at the beginning; but later on it is as American as Broadway.

Those Radcliffe lassies and their swains applauded it uproariously and elders, startled out of their reserve by the sheer infectiousness of the score, followed suit, myself among them, jazzy and unashamed. For this music is audacious Yankeeland, music of the folk who, in Kipling's phrase, "toss with the embarrassed gods for beers." Of course some of the Harvard pundits will raise supercilious eyes and tell their students to go back to Mozart and repent of their sins. Yet, if Mozart had been there last night, he would probably have found in this insolent music just the note of originality which he was hoping to hear from the New World.

I had hoped that the Radcliffe girls would sing; but they are up to their ears in exams. But Mabel Daniels, one of their sisterhood, was represented by her prelude, "Deep Forest," which is subtly impressionistic and full of wildwood suggestiveness. It is well orchestrated and the Symphony manifestly took pleasure in playing it. The satisfaction of the audience was vociferously expressed.

In purest classic vein we had the Mozart "Figaro" Overture, played with rare delicacy. Louis Speyer's English horn—by the way the instrument is neither a horn nor English—sounded beautiful in the "Swan of Tuonela" of Sibelius and the gifted artist played a "Cowherd's Tune" by Schumann, a lovely mountain ditty, with something of the Ranz des vaches about it. Another soloist was Jesus Maria Sanroma, who played the piano part of Weber's "Concertstuck," music which to some sounds curiously old fashioned. Yet Weber was one of the great ones. The pianistic tradition of the Viennese lingers with him, plus romanticism. The Lisztian bedevilment of the clavier had not as yet manifested itself. Mr. Sanroma is a musician of rare talent; he is no victim of mere technique, and he knows how to make the piano sing.

It was an evening of diversities. Arthur Fiedler conducted the Ravel Bolero with a vivid bravura, not failing to let his hearers know the sinister undertone of the music. It begins unobtrusively, like the war in Spain, but it concludes with a cosmic crash. One wondered whether the parallel would be realized over in embattled Europe.

We had three numbers from Grieg's First Peer Gynt Suite, the "Blue Danube," "On the Trail" from Grofe's "Grand Canon Suite" and the "Torch Dance" by a Welshman named Jenkins, who called himself Edward German, because he did not think England would ever believe that a man with a name like Jenkins could write music worth listening to.

It was a throughly enjoyable concert. There was not a vacant seat in the hall, and Fiedler and his men were "i'th vein."

Festival in Berkshires

Am. May 11/3

By Ruth Marsters
Music Editor

NEXT to the Boston Symphony Orchestra itself, the subject nearest the heart of its conductor is the Berkshire Symphonic Festival.

Dr. Serge Koussevitzky's most cherished ambition is, in fact, to make the Festival the nucleus of events of what will one day be the summer music center of the world.

In an interview at Symphony Hall shortly before sailing for France for a much needed rest after his strenuous activities of the winter, Dr. Koussevitzky said:

"Eventually we will give operas, and oratorios in action. We will have, too, a Greek theater."

Dr. Koussevitzky hinted further at plans for an Academie which would bring together the leading exponents in the various branches of music. But he maintained an air of mystery about it.

"You will know when the time comes," he concluded, his eyes twinkling.

* * *

THOUGH the ultimate realization of so far-reaching a project is necessarily deferred, Dr. Koussevitzky is confident of the outcome.

"We have already made great beginnings," he said. "Last year's Festival was more or less of an experiment. You know the results.

"There can be no doubt that there is sufficient enthusiasm among the music-minded people of the country to support such an undertaking."

Here Dr. Koussevitzky referred to the fact that the three concerts given by the Boston Symphony Orchestra at the Festival under his direction for the first time last season were attended by more than 15,000 people, representing 25 states and Canada.

"We have already gone beyond the experimental stage," he continued, "and now with Mrs. Gorham Brooks' generous gift of "Tanglewood" we have a permanent basis on which to lay our plans."

"Tanglewood" is a 210-acre estate between Stockbridge and Lenox in the heart of the Berkshires. It was here that Hawthorne wrote "Tanglewood Tales" and "The Wonder Book." And it is here that the Boston Symphony Orchestra will give the Symphonic Festivals of the future.

* * *

THOUGH this season's Festival, to consist of six concerts on August 5, 7 and 8, and 12, 14 and 15, will be given in a huge tent, plans are going forward for the construction of a permanent music pavillion with a seating capacity of 5000.

Eliel Saarinen, distinguished architect of international reputation, has been chosen by the trustees to design the entire development at "Tanglewood."

Dr. Koussevitsky explained that "though we hope that construction on the music auditorium will be begun this year, it will not be ready for use until 1938."

Concerning his program plans for this season, the conductor announced:

"We shall devote one program entirely to Beethoven, one to Wagner, and one to Brahms. The Wagnerian program will include excerpts from 'Tannhauser,' 'The Valkyrie,' 'Siegfried,' 'Tristan und Isolde,' 'Die Meistersinger' and 'Parsifal.' Perhaps we will have soloists.

"In the course of the other concerts we will play a large variety of music. Cesar Franck's Symphony in D minor, Respighi's 'Pines of Rome,' Haydn's Symphony in D major, No. 104; Sibelius' Seventh Symphony, the Second Suite from Ravel's 'Daphnis and Chloe,' Schubert's 'Unfinished Symphony' are to be included.

"We will also play some Mozart and Tchaikovsky's Fourth Symphony.

"Edward Burlingame Hill will be the first American composer to be represented at the Festival. We shall perform two movements from Professor Hill's Sinfoneitta for String Orchestra this season."

Pops Programs for The Ensuing Week

ARTHUR FIEDLER will open the third week of the 52nd season of the Pops this evening in Symphony Hall with a program of unusual interest.

J. Theodorowicz, R. Gundersen, G. Elcus and N. Kassman will be soloists in Vivaldi's Concerto in B minor for four violins and string orchestra, Op. 3 No. 10, and Marcel Lafosse will play the trumpet solo in the performance of Jacchia's arrangement of "Eili, Eili."

For the rest the program will include such contrasting works as Bach's Chorale Prelude, "Fervent Is My Longing," transcribed for orchestra by L. Cailliet; a "Divertissement" by Ibert; Mendelssohn's Scherzo in G minor from the String Octett (orchestrated by the composer), and Strauss' "Voices of Spring"; Sibelius "Finlandia," and Brahms' First Hungarian Dance.

* * *

1 MONDAY evening will be Harvard Night and G. Wallace Woodworth will conduct the Harvard Glee Club in choruses with the orchestra. The program will also include the Overture to Offenbach's "La Belle Helene," Brahms' Hungarian Dances (Nos. 5 and 6), Ravel's "Bolero," Kern's "The Way You Look Tonight," etc.

Tuesday evening's program is typical of Pops fare in the March form Gounod's "The Queen of Sheba," Mendelssohn's Overture to "A Midsummer Night's Dream," Saint-Saens' Fantasia, "Samson and Delilah," the Cossack's Dance from Tchaikovsky's opera, "Mazeppa," "Violets," waltzes by Waldteufel and Cole Porter's "I've Got You Under My Skin," from "Born to Dance."

* * *

ON WEDNESDAY evening the third movement from Tchaikovsky's Sixth Symphony will be performed. There will be a repetition of Sibelius' "Finlandia," and performances of MacDowell's "To a Water Lily," Ballet Music from Schubert's "Rosamunde," Fantasia on Verdi's "Il Trovatore."

Friday evening brings a Sousa march, the first movement of Schubert's Symphony in B minor ("Unfinished"), Mendelssohn's "Spring Song," Brahams' "Academic Festival Overture," "Largo" by Handel, Tchaikovsky's Overture Solennelle, "1812," Strauss waltzes, "Voices of Spring," and Porter's "Night and Day."

Next Sunday evening Jesus Maria Sanroma will be the soloist in the performance of Dohnanyi's Variations on a Nursery Air for Orchestra and Piano Obligato.

ALBANY, N. Y.
TIMES-UNION

MAY 16 1937

2 Veterans Quit Boston Symphony

BOSTON, May 15— (US) Heinrich Lorber, one of the few living musicians to have the memorable experience of playing under the direction of Brahms, and who for the past 46 years played the French horn in the Boston symphony orchestra, today concluded a 60-year career with his resignation from the orchestra. At the same time, resignation of Carl Barth, celloist, who has been with the Boston symphony for 44 years, was announced. Barth, a clarinet player in his youth, serenaded Franz Liszt beneath the window of the great pianist-composer's home at Weimar, on one of Liszt's last birthdays.

HOLLYWOOD, CAL.
CITIZEN-NEWS

MAY 8 - 1937

"Tanglewood," where Hawthor
lived in the Berkshires and whe
he wrote his "Wonder Book" a
first told his "Tanglewood Tale
has been given to the Boston Sy
phony Orchestra by Mrs. Gorha
Brooks, of Brookline, Mass., as
permanent home for the Berkshi
Festival. A music pavilion to seat 5000 persons is being erected on the 210-acre estate. Six concerts under the direction of Serge Koussevitzky are to be given in the first fortnight of August.

MUSIC

Her. May 22

THE POPS

Jesus Maria Sanroma, pianist, was the soloist at the Pop concert last night in Symphony Hall. Arthur Fiedler conducted the orchestra in the following program:

Berlioz	Rakoczy March
Beethoven Overture.	"The Creatures of Promotheus"
Grieg	Spring
Tchaikovsky	Marche Slave
Liszt	2nd Hungarian Rhapsody
Dohnanyi	Variations on a Nursery Air
Waldteufel	Espana, Waltzes
Rachmaninoff	Prelude in C sharp minor
Wagner	Ride of the Valkyries

Mr. Fiedler has been somewhat sparing of musically interesting programs in this particular Pops season. There has been plenty of light and ingratiating music, and the concerts have unquestionably been as popular as ever; but the novelty and the interesting revival, the piece of music that justifies critical comment, have been conspicuously absent. Last night, however, the delightful variations by Ernst von Dohnanyi were performed and provide cause for emphatic cheers.

Dohnanyi made his American debut with the Boston Symphony in 1900, yet his compositions have not been frequently played here. Other cities, such as London and Chicago, regard him with more favor. In point of fact he is a thoroughly effective craftsman—perhaps not a creative genius of the first rank—but decidedly an able composer. These variations on a theme, to which children sing their alphabet, are worked out by Dohnanyi in highly entertaining parody of musical styles and cliches. We hear waltz, scherzo, chorale, passacaglia, a marvelous fugal movement and other ingenious devises for variation. Echoes of composers like Tchaikovsky and Strauss are easily detected. The work is sophisticated and best appreciated by those who are familiar with the symphonic repertoire. Nevertheless they are so well done that they are most suitable for a Pops program as well.

They require, naturally, for performance a first rate pianist and an excellent orchestra. Mr. Fiedler and the musicians of the Boston Symphony were in capital form, and Mr. Sanroma was the brilliant soloist. Mr. Sanroma is so well known to Boston audiences, both as soloist and as performer in chamber music, that we are apt to take his exceptional talents too much for granted. He is an extraordinarily fine musician, with a wide knowledge of the art and a versatility which few pianists possess. Happily there was a good deal more than the usual applause for his playing last night, an enthusiastic ovation which he certainly deserved.

A. W. W.

MUSIC

SYMPHONY HALL

Sunday Pops

By tradition, Sunday night Pops Concerts must partake of a grain more of seriousness than those programs played during the week. Thus the concert last night—the first Sunday program of the Pops season—conformed to this practical tradition. Further significance was added to the concert by the presence, as soloist, of Heinrich Gebhard, long a sterling musical tradition of this city.

More in the customary Pops vein were such pieces as the Chopin-Glazounov "Polonaise Militaire," Tchaikovsky's "1812" Overture, Jacchia's setting of "Song of the Volga Bargemen," and the sailor dance from Gliere's "Red Poppy." These, as indeed all of the program, were played with the customary elan which Mr Fiedler's musicians muster at will. Of more than ordinary excellence were his readings of the 2nd "Peer Gynt" Suite of Grieg, and the Prelude to "Die Meistersinger."

The orchestra and Mr Fiedler gave point and grace to DeLamarter's arrangement of a suite from Rameau's "Dradanus," a thoroughly pleasant work comprising an overture, minuet, a rondo (in the French title, the adjective "tendre" modifies it), and two tanbourins.

Undoubtedly the high spot in the interest of the audience was Mr Gebhard's and the orchestra's reading of Grieg's A minor concerto. All of Mr Gebhard's blessedly familiar virtues as pianist and artist were in evidence—his pliability of mood and tempo, his clarity of tone, his modesty of intention which causes him to merge the piano part in the general orchestral scheme. In the main the performance was an eminently successful one, though at times it suffered from a lagging of the orchestra and occasional tentativeness of the orchestral entrances.

Both Mr Gebhard and the orchestra received prolonged appreciation of their fine performance.

The concert was for the benefit of the Ladies' Helping Hand Home for Jewish Children.

WATERBURY, CONN.
REPUBLICAN

MAY 9 1937

Music

Outdoor Summer Concerts Trend To Symphonic

New York, May 8—(AP)—Five million or more Americans will spend part of their summer leisure listening to good music out of doors, and nearly everybody will be exposed, at one time or another, to some sort of Al Fresco music.

Final proof that American summer music is a social activity of importance may be found in the fact that it even presents "trends." Its current trend is, according to Arthur Judson, in the direction of straight symphonic music.

Shun Operas Now.

That is to say, fewer and fewer of the summer music projects such as New York's famous stadium will spend much time on opera or ballet. A few years ago summer impresarios were hot-footing it after operas acceptable for open air performances, and season before last the ballet had a tremendous popularity.

"I can't say why this is," says Mr Judson. "Perhaps it is because both opera and ballet must produce an illusion that will pass muster before your eyes; pure music is an appeal to the emotions of the mind, and as such can function out of doors as well as anywhere."

Three of the more ambitious summer music ventures of last year are not functioning this summer, Mr. Judson points out.

When the Cleveland fair closed, it was found that the out door "auditorium" was too noisy to use again, Mr. Judson says. A number of tangles have, probably, eliminated the Washington, D. C., concerts, and San Mateo, Calif., wil not break into "song" this summer.

Main Attractions.

The major concert ventures include New York's stadium concerts, father of the lot of them; the Hollywood bowl; Ravinia park near Chicago, which dropped its opera venture in the depression, and resumed last year with symphonic music and also with great success; Robin Wood Dell in Philadelphia, the Portland, Oregon concerts; Victor Kolar's series on Belle Isle, Detroit; the Boston symphony's indoor pop concerts and out-door promenade series.

These do not exhaust summer such ventures as St. Louis' famous possibilities. There are many "Muny" opera, dedicated to operetta and a general good time in Forest park. Cincinnati's more serious Zoo opera will function again, and Chautauqua will provide its well known elaborate music program as usual, up state in New York. Artistically one of the most important festivals in the world will be played in the Berkshires next August by the Boston orchestra under Koussevitzky.

Minor Varieties

Hundreds of shorter series dot the land, and special events such as Cincinnati's great May festival abound. At the bottom of the pyramid are more park bands and orchestras than you could believe, many government supported, some as good as New York's remarkable Goldman band, some just good and loud.

Besides, Mr. Judson point out, innumerable colleges focus their year's work in music upon the months of May and June, and thus keep music sounding up Main street and down Grand avenue until municipal ventures are ready to take hold.

By no means least in importance are such music camps as the national music camp at Interlaken, Mich. This not only teaches boys and girls music; it offers an important series of summer concerts, many of which are broadcast.

THE BOSTON

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Fiedler to Cond 'Promenade' F

May 13/3

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PUBLICAN

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THE BOSTON HERALD, TUESDAY, MAY 11, 1937

ACTION AT POPS TYROLEAN NIGHT IN SYMPHONY HALL

An unexpected bit of action at the Pops Tyrolean night in Symphony Hall. Miss Emily Dick crashes the audience after descending the ski slide. (Story on society page).

(See bottom of page 63.)

Yodelling of a type common round Ils and the Salzkammergut came last night at the Pops from these native Tyrol folk, Miss Antoinette Poschner and Geppl Poschner.

Fiedler to Conduct 'Promenade' Fete

Trans
May 7/37
10

Before the Symphony gave "The Pops" Concert, it used to be called a Promenade Concert that was many years ago and there was not much space for a promenade. Next Wednesday evening, May 12, Coronation night at 8.30, Arthur Fiedler is giving as the first half of The British Coronation Ball, a Promenade Concert similar to the ones held at Queen's Hall, London, which are so popular and have been for many years. Over there, it is an institution, over here it is an innovation.

The secret of a good Promenade Concert is all in the versatility of the conductor who shows his good judgement in making up a program which includes Edward German's famous "Coronation March" Entr'acte from "Rosemunde" by Schubert; Brahms Finale, Symphony in C Minor. The "French Military March" by Saint-Saens, all of which will be played in Westminster Abbey at the Coronation and then old favorites of years ago "Sally in our Alley" "Country Gardens." No British Coronation musical program would be complete without Sir Edward Elgar's "Pomp and Circumstance" which will be rendered as the finale. The second half of the program includes the Trooping of the Colors—a recorded broadcast from H.M. The King and dancing until 1 A.M. with music by Al Starita and his London Orchestra. The net proceeds will be turned over to Boston British Charities.

PROVIDENCE, R. I.
BULLETIN

MAY 12 1937

BERKSHIRE MUSIC FETE SUPPORTEI

Stockbridge, Mass., May 12.—(UF—George W. Edman, acting chai man, announced today that th Berkshire Symphonic Festival, Inc had "more than reached its sel imposed quota of sustaining men berships for the 1937 event." Th season's concerts will be at Tangl wood, a 210-acre estate overlookir the Stockbridge Bowl which w presented by Mrs. Gorham Brooks of Brookline, Mass., as a permanent site for the festival, on August 5, 7, 8 and 12, 14, 15.

"We are 100 per cent. ahead of last year," Edman said. "We have sold 100 boxes already, or one-third more than we had sold up to concert time last year.

"I believe we were the first outdoor musical venture of its kind to pay our own way, and that we did with a surplus in 1936."

The Boston Symphony Orchestra and Dr. Serge Koussevitzky, conductor, will be the attractions.

PAWTUCKET, R. I.
TIMES

MAY 12 1937

1937 Success For Symphony Held Assured

Berkshire Concert Group Surpasses Quota of Memberships.

STOCKBRIDGE, Mass., May 12 ((UP)—George W. Edman, acting chairman, announced today that the Berkshire Symphonic Festival, Inc., had "more than reached its self-imposed quota of sustaining memberships for the 1937 event." This season's' concerts will be at Tanglewood, a 210-acre estate overlooking the Stockbridge bowl which was presented by Mrs. Gorham Brooks of Brookline, Mass., as a permanent site for the festival, on Aug. 5, 7, 8 and 12, 14, 15.

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"I believe we were the first outdoor musical venture of its kind to pay our own way and that we did with a surplus in 1936."

The Boston Symphony orchestra and Dr. ~~Serge~~ Koussevitzky, conductor, will be the attractions.

Eliel Saarinen, Bloomfield, Mich architect, has been commissioned to develop the festival grounds "designed to be a great shrine of music in America comparable to the great festival centers of Europe."

The festival is nonprofit and sponsored by residents of Massachusetts, northern Connecticut and eastern New York.

UTICA, N. Y.
Observer Dispatch

MAY 13 1937

MUSIC FUND FOR FESTIVAL REACHES GOAI

Stockbridge, Mass. — (U.P.) — George W. Edman, acting chairman, announced yesterday that the Berkshire Symphonic Festival Inc. had "more than reached its self-imposed quota of sustaining memberships for the 1937 event."

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SOUTH BEND, IND.
NEWS-TIMES

[illegible] 1937

2 NOTED MUSICIANS END RECORD CAREER

BOSTON, May 15.—(US)—Heinrich Lorber, one of the few musicians still living who played under the direction of Brahms, Saturday concluded a 60-year career by resigning from the Boston Symphony orchestra. For ~~the past~~ 46 years he had played the French horn in the orchestra.

Resignation of Carl Barth, cellolist, who has been with the Boston symphony for 44 years, was also announced. Barth, a clarinet player in his youth, serenaded Franz Liszt beneath the window of the great pianist-composer's home at Weimar, on one of Liszt's last birthdays.

WASHINGTON, D. C.
STAR

MAY 22 1937

Finn Chorus Sings Here In January

Music Group Coming From University for Long Tour.

WASHINGTON music lovers will be afforded an opportunity to hear another great male chorus when the Finnish University Chorus, composed of 50 male voices from the University of Helsinki, Finland, makes one concert appearance at Constitution Hall on Sunday afternoon, January 16, at 4 o'clock, as one of the attractions of Dorothy Hodgkin Dorsey's first Sunday afternoon concert series of 1937-8.

The Finnish University Chorus will make its musical bow to the United States on December 31 and January 1 next, when it appears at Symphony Hall, Boston, with the Boston Symphony Orchestra, under ~~Dr. Serge~~ Koussevitzky, conductor, who is also one of the American group sponsoring the appearance of the chorus in this country. The chorus will make a third appearance with the Boston Symphony in New York on January 6 and will then begin its tour of the country at large.

The chorus, which was first organized in 1883 and which has toured Sweden, Denmark, Germany, Switzerland, Austria, Hungary and Italy, is visiting the United States under the auspices of the Intercollegiate Music Council of America, which last year arranged for a visit of the Budapest University Chorus. In Finland, the co-operating committee includes not only the President of Finland and the minister of foreign affairs, but Jean Sibelius, the celebrated Finnish composer, while the group in America sponsoring the tour includes Dr. Walter Damrosch, Dr. Koussevitzky, Dr. Artur Rodzinski, Eugene Ormandy, Frederick Stock, Werner Janssen, Olin Downes and others, including the Minister of Finland, Eero Jarnefelt.

The Finnish University Chorus is known in Finland as the "Ylioppilaskunnan Laulajat"—popularly abbreviated "Y. L."—and from its very foundation, in the 80s, it has contributed largely to bringing the standard of Finnish choral singing to its present high level. Its first conductor served with the organization for 25 years, and its present conductor, Dr. Martti Turunen, has occupied the post for the past six years.

During its existence of more than 50 years the postition of the "Y. L." Chorus in the musical life of Finland is manifested in the fact that many Finnish composers have written and dedicated music to the "Y. L." Jean Sibelius, who is an honorary member of the chorus, has composed all of his most famous male chorus music for this organization. During the forthcoming American tour, the chorus' programs will be devoted exclusively to the music of the Finnish composers.

In addition to the concert of the Finnish University Chorus, Mrs. Dorsey's first Sunday concert series will offer concerts by Rosa Ponselle, dramatic soprano, Metropolitan Opera, on October 17; Jose Iturbi, Spanish pianist, December 5; Jascha Heifetz, violinist, January 2; Lily Pons, coloratura soprano, Metropolitan Opera, on February 13, and Nelson Eddy, baritone, on April 10.

WASHINGTON, D. C.
NEWS

[illegible] 1937

Music Previews

Something unusual to look forward to next season is the concert of the Finnish University Chorus, which the Dorsey Bureau will present in January. In its homeland, the chorus is known as—take a breath — "Ylioppilaskunnan Laulajat," which has mercifully been shortened to "Y. L."

In existence more than 50 years, the "Y. L." has played a significant role in Finnish music life. Jean Sibelius is an honorary member and has composed all of his more famous male chorus music for the "Y. L."

During its first American tour next year, the chorus' program will be devoted exclusively to the music of Finnish composers.

The Intercollegiate Musical Council of America is sponsoring the tour, with the support of Dr. Walter Damrosch, Dr. Koussevitzsky, Eugene Ormandy, Frederick Stock and other well-known figures in American music.

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Says **ARTHUR FIEDLER**

Popular Conductor of the Boston Symphony "Pops" and Esplanade Concerts

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NEW ENGLAND TELEPHONE AND TELEGRAPH COMPANY

CHICAGO, ILL.
TRIBUNE

MAY 16 1937

Critic Favors Shift in Policy by Symphony

Suggests Three Changes for Improvement of Chicago's Orchestra.

By Cecil M. Smith.

WITH the fanfares of Respighi's "Pines of Rome" the Chicago Symphony orchestra ended its forty-sixth subscription season on April 30. Ordinarily the close of a symphony season may be counted upon to evoke no more than a few tame retrospective observations and statistical tabulations of répertoire.

The season just completed has, however, been no ordinary one. Dr. Frederick Stock's relinquishment of the conductor's post because of serious illness during the last nine weeks of the season has inevitably caused us for the first time in many years to envisage the orchestra as an institution apart from its greatly beloved conductor. Even though the good news came two weeks ago that Dr. Stock had been able to conduct portions of two programs at Mount Vernon, Ia., we all know well that we can no longer expect him to carry the full burden of the orchestra whose life for thirty-three years has been his life.

Whenever he is able and wants to conduct it, the orchestra will always be Dr. Stock's orchestra. The rest of the time it will be the Chicago Symphony orchestra, an institution of noble history and of rich future possibilities.

Sees No Reason to Avoid Constructive Criticism.

It is of the orchestra's future I should like to speak today. For reasons which I do not quite understand, it has not been customary in Chicago to talk quite as frankly about the orchestra as about other civic institutions. Unlike the major symphonic groups of Boston and New York, the Chicago Symphony orchestra has frequently heard nothing but praise of its activities. That it deserves immeasurable praise is beyond argument. But with the most generous impulse of concern for its future welfare I feel that my honest questionings this morning will not be taken amiss, either by the management of the orchestra or by its subscribers.

In the week by week concerts of the orchestra I frequently miss that quality of electrical enthusiasm which marks the difference between good playing and inspired playing. Perhaps you may think it an unseemly notion that Orchestra hall audiences should be moved by the orchestra's playing to stand up, yell, and almost tear the coats off their neighbors' backs. Yet this happens time and again in Carnegie hall in New York, in Symphony hall in Boston, and in the Academy of Music in Philadelphia. Is there something about the nature of Chicagoans which makes us prefer to receive our music in a more sedate manner than that of our eastern compatriots?

I do not think so. Cheering and joyful noise are infectious, and our orchestra would probably achieve a public support beyond any it has ever known if the concert going became a more demonstrative process.

Lists Possible Causes of Audience Lethargy.

Possibly one or more of three causes may account for the greater audience excitement aroused by other orchestras: [1] The other orchestras play better, [2] the other orchestras play more attractive programs, [3] the other orchestras add an appeal of showmanship to that of out and out culture.

While the Chicago Symphony orchestra sometimes gives performances which no other orchestra in the world could surpass, it is unquestionably cramped by an inadequate rehersal schedule. Some of the familiar compositions in the répertoire are presented in public either without previous rehersal, or with only a hasty preparation of a few of the most ticklish spots. How can such a performance rise above the level of routine? Several mishaps have been either narrowly averted or not averted at all because of the pressure upon rehersal time which makes unprepared playing unavoidable at times. Occasionally the Boston Symphony orchestra announces that a scheduled work has been postponed because Dr. Koussevitzky does not feel that it is ready. No doubt performances are sometimes postponed here, too, but what a healthy note there is in a public admission of the limitations even of a great orchestra!

Regrets Neglect of Works by Foreign Contemporaries.

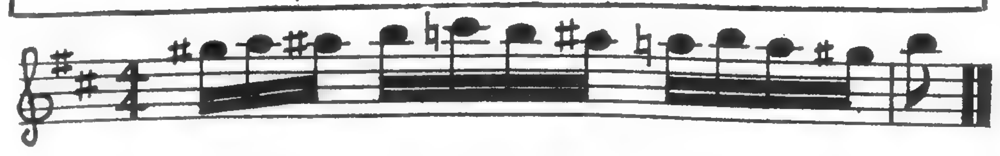
In the matter of répertoire, the Chicago Symphony orchestra does wonderfully well by the list of standard works. Its policy toward the American composer is commendably generous. But it does not go far toward acquainting us with the currents of contemporary music outside America. Instead of risking a few more royalties on stimulating and trail breaking new works, there is a tendency to draw forth too many minor, if royalty free, pieces from the obscurity of the orchestra's permanent library.

It may be, however, that a frank attitude of showmanship on the part of those who guide the orchestra's destinies would help most of all. Without losing its dignity in the least, the orchestral association might well adopt a more aggressive determination to take the public into its confidence. Why must we wait until September to know the plans for next season? Let us know right now that exciting, novel plans are afoot for 1937-'38. Give us all summer to anticipate their realization, to talk about them, to write about them. Blazon against Chicago's sky the promise of a new, a daring, a progressive orchestra! Then sit back and see what happens in the subscription department!

WASHINGTON, D. C.
TIMES

MAY 19 1937

World of Music



Battle Theme From "Stenka Razin," by Glazounow

(A suggestion for using and preserving the daily music theme: Many teachers of music appreciation advise their pupils to clip and paste them on a 3x5 filing card with the composer's name at the top and file them in alphabetical order.)

By CARL L. BEMIES

Skiing and yodeling were added attractions offered by the Boston Symphony Orchestra last week at one of the "Pops" concerts featuring a Tyrolean atmosphere.

Wishing to make the patrons of burlesque houses feel at home, Arthur Fiedler, conductor of the "Pops," had an inclined runway placed down the middle aisle. But instead of girls more or less clad, he had ski jumpers slide down the incline.

The report did not state whether the conductor arranged to have the drummer give a long roll while the sliding was in progress in the manner that Merle Evans features various acts with his Ringling Brothers Circus Band.

Two yodelers furnished additional atmosphere peculiarly Tyrolean. The auditorium was packed with an audience that greeted these innovations with screams of delight and howls of laughter. Mr. Fiedler is showing quite some ingenuity in bringing about music appreciation for the masses.

Now if music teachers and the countless authors of music appreciation books could manage somehow to connect up circus performances with the learning and understanding of music, there would be little to worry about for the future of music.

The Lovette Choral Club, Eva Whitford Lovette, director, presented an attractive program last night at the Willard Hotel before an enthusiastic audience that filled the small ballroom.

The chorus was in fine voice and sang with a verve and enthusiasm that was unmistakably begotten of a real love of singing. Beethoven's "The Heavens are Telling," and "Evening Prayer in Brittany" (Chaminade), were performed with fervor and careful attention to the serious mood portrayed.

In lighter mood were "Elfin Dance" (Grieg), which was repeated; "The Sleigh" (Kountz-Baldwin); and "Song of the Danube," from the Johann Strauss' waltz "Tale from the Vienna Woods," which brought the program to an end. The chorus is well balanced and trained, following with care the desires of the director.

Carolyn Schulte, soprano, sang two groups of songs, and, following the second group was repeatedly recalled, giving two encores. Miss Schulte showed a freedom of fioratura in the vocal arrangement of the Strauss waltz, "Voice of Spring," with clear and resonant tones. In some of her other songs, sustained tones brought forth a slight cloudy timbre to her voice.

William T. Cameron, harpist, presented two groups of interesting works, including several novelty numbers such as "Wooden Shoe Dance" and "Dance of the Gnomes" (Rogers). One of his own compositions, "Romance," won a prolonged ovation.

The Honor Music Group and Glee Clubs of Friendship House will present two short operettas, "The Lad of Stratford" (Dorey and Treharne), and "The Seven Old Ladies of Lavender Town" (Brunner), tonight at 8:30 o'clock at Pierce Hall.

Jessie M. Olin, director of music at Friendship House, is in charge of the program, and is being assisted by Sonia de Blumenthal Gardella, dramatics; Doris Hilton and the art classes, scenery; Bernice Anderson Kendall, costumes; Ann M. Klesius, dances, and Karlien Meyer, accompanist.

The Women's Alliance and the Business and Professional Women's Club of All Souls Unitarian Church are sponsoring the program.

Pops Programs for The Ensuing Week

By Ruth Marsters
Music Editor

THE POPS enter the fourth week of the season under the direction of Arthur Fiedler with Jesus Maria Sanroma appearing as soloist at this evening's concert in Symphony Hall.

Mr. Sanroma will be heard in Dohnanyi's Variations on a Nursery Air, for Orchestra and Piano Obligato.

For the rest the program will include such "Pops" favorites as Rachmaninoff's Prelude in C sharp minor, Wagner's "The Ride of the Valkyries", and Liszt's Second Hungarian Rhapsody. Spanish Waltzes by Waldteufel, Berlioz' Hungarian March "Rakoczy", and Tchaikovsky's "Marche Slave" will also be performed on this occasion.

Monday evening's concerts contains an enlivening assortment with Beethoven's Overture to "Egmont," Mascagni's "Cavalleria Rusticant" Fantasia, Grieg's Peer Gynt" Suite, Borodin's Polovetzkian Dances from "Prince Igor," and Youmans' "Carioca" as representative selections.

* * *

TUESDAY evening's program includes Weber's Overture to "Oberon," Dance of the Comedians from Smetana's "Bartered Bride," Largo from Dvorak's "New World" Symphony, "Violets," Waltzes by Waldteufel, and Gershwin's "Strike Up the Band."

A Fantasia on Verdi's "Aida" and Cole Porter hits of 1937 also find their place in this program.

Wednesday evening's program opens with a Sousa march and concludes with Brahms' Sixth Hungarian Dance.

In the interim Sibelius' Symponic poem, "Finlandia," Weber's Overture to "Euryanthe," Tchaikovsky's Ouverture Solennelle, "1812," and Saint-Saens Prelude to "The Deluge" will be heard.

Thursday evening'n concert will be given for the benefit of the summer camp of the Burroughs Newsboys' Foundation.

The appearance of the Spanish dancer, Sarita, wil be a feature of the program as will the appearnace of Peggy Sturat at the piano in the performance of a rhapsody from "Cracked Ice" of which Miss Stuart is the composer.

The program will also include Handell's "Royal Firework Suite," Sait-Saens' "Danse Macabre," Dvorak's Sixth Slavonic Dance in A flat major, Ravel's "Bolero," and Wagner's "Entrance of the Guests into the Wartburg" from "Tannhauser."

* * *

ON FRIDAY evening Jesus Maria Sanroma and Leo Litwin will appear as pianists in the ever popular and amusing "Animal's Carnival, Grand Zoological Fantasia" by Saint-Saens.

Grainger's arrangement of "The Londonderry Air," and the same composer's "Country Gardens," Strauss' "By the Beautiful Blue Danube" Waltzes, a selection from "The Mikado," Gershwin's "Of Thee I Sing," MacDowell's "To a Wild Rose," and Sousa's "Stars and Stripes Forever" will also be heard in this concert.

Mr. Sanroma will again appear as soloist on Saturday evening in MacDowell's Second Piano Concerto in D minor.

The Colby Junior College Chorus will take part in this program which includes the Introduction to Act III of Wagner's "Lohengrin."

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This Clipping From
SANTA ANA, CALIF.
REGISTER

AUG 3 1959

Bare Legs Banned At Music Festival

LENOX, Mass., —(AP)— From now on bare legs will not be permitted at the summer concerts given here by the Boston Symphony orchestra.

Thos. B. Perry, Jr., executive secretary of the Berkshire Music Festival, said last night ushers will hand out wraparound skirts to women who show up in shorts.

Tanglewood officials also said they would "prefer" that women not attend the concerts in slacks either.

NEWARK, N. J.
STAR EAGLE

MAY 20 1937

William Lyon Phelps

Yale Professor—America's Most Interesting Commentator

The Greatest Waltz Ever Written

EXACTLY seventy years ago, in the year 1867, when the composer was 41 years old, the incomparable "Blue Danube" waltz, by Johann Strauss the younger, was performed at Vienna for the first time, with Strauss leading. The full title was "By the Beautiful Blue Danube," and its success was immediate and enormous; and its popularity has, if anything, steadily increased. As a composer of waltzes Johann Strauss Sr. was surpassed only by his son, the author of "Blue Danube," which was his Opus 314.

On Saturday night, April 17, 1937, I heard this in Boston, given by the Boston Symphony Orchestra for the first time in its regular concert series, which have now lasted more than fifty consecutive years. This same great orchestra had played it before, in 1911, in 1915, and in 1934, but on these occasions it was part of the campaign for pension or special funds, and not in the regular dignified series of Friday and Saturday concerts.

Thus this most popular and most beautiful of all waltzes has finally risen from extreme popularity to the distinguished fame of a classical program. Other orchestras had previously so honored it. The New Haven Symphony Orchestra some four or five years ago gave it for the first time a place on the regular program, conducted by that austere musician, David Stanley Smith, and it was greeted (as it was later in Boston) with delight by the audience.

Strauss composed the "Danube" waltzes to be sung as well as to be played. The first performance had a chorus of 150 male voices. When, in 1872, the composer made his appearance in America the "Blue Danube" was given under his direction by 2,000 players, together with a chorus of 20,000. Strauss said that the terrific noise nearly deafened him.

Both Brahms and Wagner, his great contemporaries, had enormous admiration for Strauss. Brahms, being asked for an autograph, wrote the first few bars of the "Danube" waltz, and then under it, "Alas! not Johannes Brahms!"

And Wagner wrote: "One of Strauss' waltzes as far surpass in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

Tomorrow—"Good English."

(Copyright, 1937)

Tops at Pops

Youthful Eva Stark, who will be violin soloist at the Pops on Thursday. When the master musicians of the Boston Symphony praise a young player it is a voucher of quality like the sterling mark. She has the voucher.

[redacted]

STRAVINSKY OBJECTS

Times Apr 23/37

His Comment Evokes Some Reflections Upon the Art of Interpretation

By OLIN DOWNES

WE have before us a copy of a letter from Igor Stravinsky to Miss Eva Gauthier of this city, which, roughly translated, and with some slight elisions, reads as follows:

"Deeply touched by your charming letter. I thank you most especially * * * for sending me programs and press clippings concerning the performance of 'Persephone.' However, I should like to have more precise information on that performance * * * and the clippings that you sent me speak very little about it, and confine themselves (in their habitual deaf, provincial ignorance) to blaming the music of 'Persephone' in vague and imprecise terms."

Aside from the justice or injustice, in this particular instance, of the critical "clippings" referred to, and aside from the pardonable irritation of a composer who had reason to be disappointed in the press reaction to one of his latest works, Mr. Stravinsky's letter does point to the importance, indeed the indispensability in music, of great interpretation.

For the art of the interpreter, sometimes excessively praised, is more often underestimated. It is underestimated because the interpreter's mission is not clearly understood. A performer is usually called an interpreter, which is not necessarily the case; or he is mixed in the minds of many people with the virtuoso. Now, one man can be all these three things, while on the other hand he can be only one of them.

* * *

Thus a man can perform without interpreting. He can sound many notes with his fingers or his breath, without any particular illumination of the conception of the composer. Or he can give the performance of a virtuoso, who in the current meaning of the term is an exhibitionist addicted to exciting effects and superficial display, at the expense of deeper meanings.

This virtuoso element in music is usually the one which first attracts the great public. A new infant prodigy receives immense audiences and frantic acclaim the instant his presence is known, while a Sibelius symphony may be a quarter of a century old and still await recognition. But we are not now considering the negative virtues of an interesting and uncreative performer, or the scintillating, seductive and misleading virtuoso. We are considering the reverent and revealing interpreter, who stands at the composer's right hand, and upon whom we have to depend very largely for any complete understanding of the music.

Mr. Stravinsky, by inference, says that he would like to know precise details of the performance of "Persephone," in order, presumably, to place the blame for any failure of the work where he thinks it belongs. Here it may be said that he had good reasons for his question. The interpretation of "Persephone" in this city was inferior to an earlier one given in Boston. It was inferior, in the first place, because of limited opportunities of orchestral preparation and of the carelessness and indifference of the players of the orchestra which officiated. The audience could not obtain the same impression of the music as another audience which heard an interpretation of superb finish and exactness in Boston.

To this the writer can personally testify, and there is no question that the result, even with the most intelligent listeners, was harmful to the composition. Nor was this a catastrophe reserved for "Persephone." In how many cases has a score of value had to wait years to come into its own because of inadequate interpretation at its first hearing, and the reluctance of performers to repeat it because of its cold reception. All too much, and too evidently, does the fate of a composition, at least in its earlier career, rest with the interpreter.

* * *

Some gifted and learned musicians, expert as score-readers, claim otherwise. Give them the music pages, they say, and they will not have to rely upon the performance to learn their quality. We beg to differ. Much as a good musician may glean from a score, inescapable as the beauties of a greatly inspired work may be under this examination, it will be very seldom indeed that the score-reader, however expert, will realize the true nature and ultimate depths of the composition by visual examination.

We should try anew to recognize the greatness of the revealing interpretation and honor, in a degree only secondary to that in which we honor the composer, the sublimity of the mission of the one who undertakes in spirit and letter to recreate a masterpiece. To decipher, as the priest in the temple, the innermost meanings of the signs on the music paper is an act requiring not only learning but intuition and clairvoyance.

The moment of the act is the fusion of two minds and two spirits, of which a special manifestation is born. The music cannot be precisely what only one of the two conceived, even though one were the originator of the score. The great interpretation is in the last analysis the creation of music, every time this takes place. The great interpreter is a man of such profound sincerity, knowledge and individual power that when he conveys to us a composition which has been sounded a thousand times he achieves a new revelation.

At this time, when all America is awakening musically, it is for the rising generation to reflect upon the great need of worthy interpretive art. There is perhaps more pressure to abandon serious purpose and to forsake difficult ideals than ever before in the world. Those with talent are confronted almost immediately with the temptation of quick and easy money and the easily won reputation which never yet developed an artist of the first rank. Everything conspires to throw the idealist off his track, and on the other hand there never was such a large musical public eager for bread and easy, because of its present inexperience, to offer a stone. There never was such a need of great interpretation as at this time, or a heavier obligation on the part of the rising generation of musicians to supply it.

Unfortunately, there are entirely too few signs that this attempt is being made. A singer wishes to appear at the Metropolitan, Spring or Winter season preferred, to use the name of the organization for a profitable contract with radio, records or Hollywood or all three. The rôles of opera which are the products of centuries of European culture are studied a few months, without even a knowledge of their tradition and detailed technique, and the performer hurries onto the stage.

This is permitted, with appalling disregard of principle, by those who should know better, and be more solicitous of the true interests of eager youth entrusted to their care. Therefore we see young singers from European theatres who immediately show a superior foundation to that of their youthful American contemporaries, while the American contemporaries, who have just as much talent, have not been properly directed or encouraged to master every aspect of their work. Then there is indignation when various deficiencies, due only to superficiality of thinking and preparation, are recorded in the press, which is accused of hostility toward musical products of its own land.

* * *

We recall words of Arturo Toscanini to a friend who repeated the accusation that his programs were short of modern music. He said: "Dear friend, let me tell you this: I first conducted Sibelius's music, also the first 'La Mer,' the first 'Salome,' the first 'Petrouchka,' in Italy. I produced many other works, ultra-modern in my day, for the first time there and often for the first time in many other places. Now my years are upon me. It is time for the young men who are rising to promote the new music. I have only a few years to live.

"Above all, I want to spend them in seeing whether I can come a little nearer the truth of my Haydn and my Beethoven scores."

The quotation is a rough one, made by hearsay and memory of a conversation with a reliable person. Aside from that part of it which touches upon Toscanini's tastes, it supports the record of many, many instances when that master musician, carrying in his head every note of works a thousand times familiar to him, has nevertheless, before every repeated performance, closeted himself and his purblind eyes with the score. The line of a phrase, the fraction of a tempo, the smallest thing or the largest, that will bring the anxious ministrant a breath nearer the secret of the beauty he is attempting to capture is indicative of the indispensable ideals of interpretation that we must hold precious, an honor, and emulate in everything that in any way approaches art.

NEW HAVEN, CONN.
REGISTER

MA 20 1937

By WILLIAM LYON PHELPS

The Greatest Waltz

Exactly 70 years ago, in the year 1867, when the composer was 41 years old, the incomparable Blue Danube Waltz, by Johann Strauss the Younger, was performed at Vienna for the first time, with Strauss leading. The full title was "By the Beautiful Blue Danube," and its success was immediate and enormous; and its popularity has, if anything, steadily increased. As a composer of waltzes Johann Strauss, Senior, was surpassed only by his son, the author of "Blue Danube," which was his Opus 314.

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(Copyright, 1937, by the George Matthew Adams Service)

MEXICO'S ORCHESTRA

FAMILIAR classics and compositions of a modernistic cast stand cheek by jowl on the majority of the ten programs arranged by Carlos Chávez for the season of ten weekly concerts of the Symphony Orchestra of Mexico, which he will conduct in Mexico City July 2 to Sept. 10. Most of the lists favor a rather set scheme whereby the first half is given over to works by masters of the past and the second half concerns itself with contemporary orchestral creations.

For instance, the initial program, which begins with the prelude to Wagner's "Lohengrin," continues with more excerpts from that master's operas up to the intermission and thereafter continues with the more recent idiom of Stravinsky's "Firebird" suite and the First symphony of Shostakovich.

The second program likewise contrasts past and present in its two main divisions. Bach's First "Brandenburg" concerto and Mozart's symphony in E flat represent the classics here, with Johnson's "The Streets of Florence" and Copland's "Salon Mexico" contributing the element of contrast. Between the two American contributions Mr. Chávez has sandwiched Debussy's "Iberia."

Five other programs start off with a "Brandenburg" concerto, so that by the end of the season all six of them will have been heard. This seems an exemplary way in which to present the set instead of crowding these famous compositions together at a couple of concerts.

In accordance with this plan the third concert begins with the second of these concertos, followed by Haydn's "Queen's" symphony. This program is one of three in which works of the twentieth century find no place. Its concluding section consists of Franck's symphony and a suite contrived from Mussorgsky's "Khovantchina."

On the next list the Third "Brandenburg" concerto is coupled with Beethoven's "Pastoral" symphony. Rounding out the schedule come Huizar's "Pueblerinas," Sibelius's "The Swan of Tuonela," the only number by that composer to be offered during the orchestra's season, and Ravel's "Spanish Rhapsody."

At later concerts Mr. Chávez, so far as standard symphonies are concerned, offers several favorite examples, such as Schubert's "Unfinished" or Tchaikovsky's Fifth. Of lesser known classics, however, he has chosen the Johann Christian Bach symphony in B flat major and Haydn's "Nocturne" for presentation in the final half of the season as well as a Vivaldi concerto grosso and a group of chorals by Buxtehude.

Among the modern selections, so far unmentioned, which will figure on the lists are Rolon's "1895," Villalobos's "Amazonas," Hindemith's "Mathis der Mahler" and the conductor's own "Antigona." Milhaud's "The Creation of the World" is also to be performed. One composition by Brahms will be played.

NEWARK, N. J.
STAR EAGLE

MAY 25 1937

Off The Record

TSCHAIKOWSKY'S Symphony No. 6 in B Minor, the famous "Pathetique," is again available in a fine recording, this time by the Philadelphia Orchestra with Eugene Ormandy conducting. The pressing, Ormandy's first major recording with the Philadelphia Orchestra, is released by Victor in album M-337.

Victor announces that the No. 6 Symphony was requested for Ormandy as one of his best performances, despite the fact that the work was excellently done some time ago for the same company by Serge Kousevitzky and the Boston Symphony.

Ormandy already is well represented in record albums with the Minneapolis orchestra but the young conductor is just now credited with achieving full musical stature as co-leader of the Philadelphia orchestra.

The story of the Sixth Symphony is, of course, well known. It remains Tschaikowsky's last musical uterance, his "swan song" to the world.

Completed in October, 1893, it was performed for the first time at St. Petersburg, October 28, 1893 under the direction of the composer. The intolerably sad music was not acclaimed and Tschaikowzky was further depressed. When it was greeted with enthusiasm on its second playing a few weeks later—he was dead, a suicide.

This work is further unique in that it is one of the few compositions acceptably named by a person other than the composer. Tschaikowzky at first was in favor of naming it a "Program Symphony," but decided against the title. His brother, Modest, then suggested, "Tragic," which the composer rejected but the second title of Modest, "Pathetic" was agreed upon.

[68]

NOVELTIES IN PARIS

Times

PARIS.

WHENEVER the name of the the pianist Ricardo Viñes appears in Paris a large audience is sure to assemble, eager to experience the spell of his magnetic personality. The distinguished artist's long career has included the presentation of many works since become famous which Ravel, Debussy and other composers have dedicated to him. At a concert devoted to the memory of Deodate de Severac, Viñes played the suite for piano, "En Languedoc" and "Cerdana." A first hearing from an unpublished manuscript of "Les Naiades et le Faune Indiscret" for piano, together with three groups of songs by Severac, completed this unusual program.

A brilliant audience twice packed the Opera House for each of the two concerts given by the Berlin Philharmonic Orchestra on its annual visit to Paris. Furtwaengler on these occasions obtained from his musicians an extraordinary perfection of ensemble. After the Haydn Symphony No. 104, the conductor relinquished his baton and placed himself at the piano for Bach's Brandenburg Concerto in D. Furtwaengler did not hesitate to contribute emotional warmth to his interpretation, which was one of great clarity and musicianship. At the second concert Max Reger's variations on a theme of Mozart was enthusiastically applauded, perhaps as much or more because of its superb performance by the orchestra than because of the music itself. Owing to the almost unbelievable delicacy of certain pianissimi, Furtwaengler obtained an extraordinarily wide range of nuance. "Till Eulenspiegel" and Beethoven's Seventh symphony completed the program. Such an ovation followed that Furtwaengler finally responded with an encore.

Ever full of enthusiasm for new works, M. Viñes appeared again at one of the Spirale concerts to play André Jolivet's suite, "Mana." Another recent concert of the Spirale Society included a most important new work by Olivier Messiaen, "Poèmes pour Mi," for voice and piano. This is a series of nine songs, the words of which—also written by the composer—exalt the sacrament of marriage. In an age whose flux and change is reflected by an ardent search for new modes of expression, Messiaen's music not only brings an originality uncontested by his contemporaries (Auric has lately published words of high tribute for Messiaen) but rises with splendid fervor from the deep well of a fearless affirmation of faith.

E. [illegible]

GEORGES LAURENT TO GET FRENCH HONOR

Georges Laurent, the first flutist of he Boston Symphony Orchestra, has been made a chevalier de la legion 'honneur, the award that the rench government reserves for hose who have distinguished themelves either at home or abroad. As flutist M. Laurent is an excellent xample of the virtues of French raining. Moreover he has spread he fame of French music in his apacity of musical director of the lute Players' Club. He is also on he faculty of the New England Conervatory of Music.

NEW YORK N. [illegible]
HERALD TR[illegible]NE

Berkshire Concert Changes

The Berkshire Symphonic Festival announced yesterday that the two Sunday concerts to be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction on August 8 and 15 on the Tanglewood estate, near Lenox, Mass., will be held at 4:30 instead of in the evening to accommodate patrons from Boston, New York and elsewhere who wish to catch trains. The other concerts, on August 5, 7, 12 and 14, will be held at 8:30 as originally announced.

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NEW YORK, N. Y.
EVENING POST
MAY 25 1937

WORDS AND MUSIC

Beethoven and Pretzels Not Unholy Combination

Boston's "Pop" Concerts Prove That Food for the Tummy Seasons That of the Soul

By SAMUEL CHOTZINOFF

Reports from Boston indicate that a lot of fun is to be had at the "Pop" concerts in Symphony Hall these days. Designed to relax the nerves of music lovers who have dwelt for a winter on the Olympian plane of Dr. Koussevitzky's ministrations, and to introduce, perhaps, a feeling of spring camaraderie among Boston's various social classes the "Pops" may be said to justify their informal title. They shun the full musical dinner pail of the winter season and bring to the general attention the lighter inspirations of the great and near great composers of all countries.

I have never had the good fortune to attend any of the Boston "Pops," except in spirit as a listener to their radio transmission. It is said that the actual events present a *jolly* scene, with lady and gentlemen patrons eating and drinking while the gay and enthusiastic conductor, Arthur Fiedler, and his wonderful orchestra fill the auditorium with pleasant music. The idea may be abhorrent to musicologists and serious persons who disdain any connection between music and the more physical requirements of existence. Yet it invokes an amiable picture in which the soul of man is not separated from his body and the entire organism is accounted for.

The truth is that physical comfort and relaxation create the very mental state for the reception of even the heaviest and greatest music. If you have ever listened to chamber music at home or in a friend's house your own experience will prove the truth of this statement. Seated on a comfortable and over stuffed sofa and sipping a beer or a whisky and soda you found yourself more happily attuned to the transcendental emotions of a late Beethoven quartet than you ever could be in the more formal, ascetic environment of a concert hall. The process of sipping clarified, if you remember, the very involved musical ideas of the subjective composer. Lubrication of the "inner person," far from being *a detriment* to spiritual apprehension, *only* served to cleanse and heighten *those* special faculties which operate at the instigation of exalted art.

The time may not be distant when we shall go to concerts in the spirit in which we now repair to night clubs. That is, we shall think it right and proper to extend what physical aid we can to our spiritual machinery. It may seem blasphemous at this moment even to imagine ourselves eating a ham sandwich during the slow movement of Brahms's First Symphony. Yet any unprejudiced physician will tell you that thoughtful mastication at such a time is conducive to the utmost spiritual concentration. As for myself, I am not ashamed to say that I have often derived the keenest pleasure from the music of Bach while munching salted peanuts.

CLOSING SOON

ELEANOR PHELPS

Heroine of the Yale thriller, "Naughty Naught," now in the last week of a successful run at the American Music Hall in East Fifty-fifth Street.

ALBANY, N. Y.
TIMES-UNION
MAY 23 1937

Recalling --

WHEN Philip Hale, Outstanding Music Critic, Became Albany Resident; Conducted Schubert Club, a Group of Male Voices

By EDGAR S. VAN OLINDA

IN looking over an old program of the Boston Symphony Orchestra, the writer saw the notation in fine type: "Historical and description notes by Philip Hale."

To a great many of the younger generation of students of music in Albany, the name of Philip Hale is not known, but to the concert-goers of a generation ago his musical criticisms were as avidly read in America as those of Laurence Gilman and Olin Downes are today.

For several years Hale was a resident of Albany where his musical career began.

Born in Norwich, Vt., he came to Albany in 1880 as a lawyer, in the meanwhile taking up the study of piano and theory with one of the finest teachers Albany ever produced, the late John Kautz.

* * *

HALE was engaged by St. Peter's church as organist, which position he held from 1879 to 1882. He then went abroad for organ study with Guilmant in Paris, returning to Troy where he became organist at St. John's church from 1887 to 1889. At that time he was conductor of the Schubert club of Albany, a group of male voices similar to the present Mendelssohn club. Concerts were given two or three times a year but to all intents and purposes, the social side of membership was stressed rather than the musical side.

At the close of each rehearsal the members transferred their singing to the very famous beer gardens on Beaver street, just above the present offices of The Times-Union and conducted by a woman whom every one in Albany knew as Mrs. Engel.

In speaking to some of the men who sang with the Schubert club, it was learned that the first requisite to becoming a member was the ability to consume plenty of good beer; the musical ability was secondary. Phil Hale always was the first to arrive at Mrs. Engel's and the last to go home and used to say it was the duty of the conductor to see that the men singing under him were safely conducted to their homes.

Mr. Hale then went to Boston where he became associated with the "Post," later with "Journal" and up to the time of his death in 1934, with the "Herald."

* * *

FROM 1921 to 1933 when he retired, he anotated the programs of the Boston Symphony Orchestra. His observations on music were always lightened with a sly wit but his brilliance was not confined to music, alone. He had a vast fund of information on the most unrelated subjects and his notations of the programs kept them from being the dry, deadly things that are generally written but not read.

Again and again when his fellow critics wrote disparagingly of new musical works, Hale sensed the unapparent values and his observations of works are quotable today. He provided program notes for everything played by the Boston Symphony Orchestra in its regular concerts and his record of analyses of over 1,000 musical works is a record that stands unchallenged.

It can be said of him what Sir George Grove said of Schubert:

"There never has been one like him and their will never be another."

News of Music Here and Afield

Trans. June 2, 1937

Imminent Soloists at Pops; Alexander Kipnis to Return; a Radio Commission

Eva Stark, violinist, who, as a girl of fifteen, made her debut in Jordan Hall a few years ago, will return as soloist at the Pops concert tomorrow evening, when she will play Wieniawski's "Souvenir of Moscow" with the Pops Orchestra under Arthur Fiedler. After leaving Boston, where she was a pupil of Nicolas Kassman of the Boston Symphony Orchestra, Miss Stark went to the Curtis Institute, of which she is a graduate. More recently she has been associated with the Jacques Gordon Musical Foundation in Falls Village, Conn.

On Friday evening, when the proceeds of the Pops concert will benefit the Boston Evening Clinic, the solcist will be Milo Goldstein, Parisian 'cellist. His solo piece has not yet been announced.

Ruth Culbertson, familiar Boston pianist, will play the Mozart Piano Concerto in B-flat (K. 595) at the Pops next Tuesday evening. According to advance word, it has never previously appeared on a program in Boston.

Pops Programs for The Ensuing Week

By Ruth Marsters
Music Editor

May 30

IN SYMPHONY HALL the Pops continue in their nonchalant fashion with more than the usual number of special attractions scheduled for the programs of the ensuing week.

For this evening's concert, Conductor Arthur Fiedler announces the first Boston performance of Tchaikovsky's Festival Overture on a Danish national anthem, to be followed by Bach's Concerto for Four pianos with orchestra.

Pianists Heinrich Gebhard, Ethel Hutchinson, Selma Pelonsky and Paul Bregor will be the soloists in the performance of the latter.

The program also includes the Prelude to "Lohengrin," Dvorak's "Songs My Mother Taught Me," and Tchaikovsky's "Nutcracker" Suite.

Hans Wiener and his group of dancers will appear with the Pops Orchestra on Monday, Tuesday and Wednesday evenings.

A satire which Mr. Wiener has composed upon Ibert's "Divertissement" will be presented for the first time on Monday evening and repeated at Wednesday's concert together with a set of Spanish dances newly studiod.

On Tuesday Mr. Wiener and his group will repeat the dancer interpretation of Moussorgsky's "Pictures at an Exhibition," which, when first performed at the Pops two seasons ago, won much favorable comment.

The young violinist, Eva Stark, will make her first appearance at the Pops on Thursday evening in a performance of Wieniawski's "Souvenir of Moscow," for Violin with Orchestra.

* * *

NEXT SUNDAY evening's concert, to be given for the benefit of the Orchestra's Pension Fund, is annual Request Night. This will be the last Sunday program of the season.

For the rest, the programs of the week contain the usual Pops assortment.

Tuesday evening brings, in addition to the Wiener dancers, Berlioz's Overture, "The Roman Carnival," Beethoven's Turkish March from "The Ruins of Athens," a Marche, Sambre et Meuse," by Planquette," and Strauss' "Artists' Life" Waltzes.

Wednesday evening's program includes Weber's Overture to "Der Friechutz." Tchaikovky's "Briar Rose" Waltz, and Cossacks' Dance from "Mazeppa."

Debussy's Prelude to "The Afternoon of a Faun," a Bach Air for String Orchestra, and Wagner's Overture to "The Flying Dutchman" add considerable interest to the same program.

* * *

THURSDAY evening's concert opens with The Wedding March from Mendelssohn's "A Midsummer Night's Dream" and continues with Overture to "Sakuntala" by Goldmark, Fugato on a Well Known Theme by McBride, Strauss' "Vienna Blood" Waltzes, the Finale from Tchaikovsky's Fourth Symphony, and Cole Porter's "Night and Day."

Friday evening's program finds variety by combining Wagner's "Tannhauser" Overture, Sibelius' "Valse Triste," and Cole Porter's "I've Got You Under My Skin."

Saturday's program lists works by Mozart, Pierne, Liszt, Schubert, Saine-Saens, Strauss, Gade, and Meacham.

Beethoven and Pretzels Not Unholy Combination

Boston's "Pop" Concerts Prove That Food for the Tummy Seasons That of the Soul

By SAMUEL CHOTZINOFF - N.Y. Post - 5/25

Reports from Boston indicate that a lot of fun is to be had at the "Pop" concerts in Symphony Hall these days. Designed to relax the nerves of music lovers who have dwelt for a winter on the Olympian plane of Dr. Koussevitzky's ministrations, and to introduce, perhaps, a feeling of spring camaraderie among Boston's various social classes the "Pops" may be said to justify their informal title. They shun the full musical dinner pail of the winter season and bring to the general attention the lighter inspirations of the great and near great composers of all countries.

I have never had the good fortune to attend any of the Boston "Pops," except in spirit as a listener to their radio transmission. It is said that the actual events present a jolly scene, with lady and gentlemen patrons eating and drinking while the gay and enthusiastic conductor, Arthur Fiedler, and his wonderful orchestra fill the auditorium with pleasant music. The idea may be abhorrent to musicologists and serious persons who disdain any connection between music and the more physical requirements of existence. Yet it invokes an amiable picture in which the soul of man is not separated from his body and the entire organism is accounted for.

The truth is that physical comfort and relaxation create the very mental state for the reception of even the heaviest and greatest music. If you have ever listened to chamber music at home or in a friend's house your own experience will prove the truth of this statement. Seated on a comfortable and over stuffed sofa and sipping a beer or a whisky and soda you found yourself more happily attuned to the transcendental emotions of a late Beethoven quartet than you ever could be in the more formal, ascetic environment of a concert hall. The process of sipping clarified, if you remember, the very involved musical ideas of the subjective composer. Lubrication of the "inner person," far from being a detriment to spiritual apprehension, only served to cleanse and heighten those special faculties which operate at the instigation of exalted art.

The time may not be distant when we shall go to concerts in the spirit in which we now repair to night clubs. That is, we shall think it right and proper to extend what physical aid we can to our spiritual machinery. It may seem blasphemous at this moment even to imagine ourselves eating a ham sandwich during the slow movement of Brahms's First Symphony. Yet any unprejudiced physician will tell you that thoughtful mastication at such a time is conducive to the utmost spiritual concentration. As for myself, I am not ashamed to say that I have often derived the keenest pleasure from the music of Bach while munching salted peanuts.

[69]

Hans Weiner, who will appear with his Dance Group on the Pops programs at Symphony Hall Monday, Tuesday and Wednesday of this week.

POPS BEGIN 52D SEASON

Capacity Audience Hears 85-Piece Orchestra Under Fiedler

Agreeable music admirably played in a delightfully informal atmosphere again was the keynote that distinguished the opening of another series of Pop concerts. Actually the occasion was the beginning of the 52d season of this unique form of entertainment and a capacity audience assembled in Symphony Hall last evening to pay enthusiastic tribute to Arthur Fiedler, the well-known conductor, and the orchestra of 85 members of the Boston Symphony.

The program was a representative one, appealing to a variety of tastes. It included the first performances in Boston of Schoenherr's "Austrian Peasant Music" and of the Sibelius "Festivo," from "Historic Scenes," and played in "Tempo di Bolero." Otherwise it fell into a familiar and generally accepted pattern, opening with Rimsky-Korsakov's Procession of the Nobles from "Mlada," and closing with the "Ride of the Valkyries," from Richard Wagner's music drama. Between came pieces of Goldmark, Bolzoni, Alexander Tcherepnin, Tchaikovsky, Strauss and Kern.

These selections, and half as many more encores, were interpreted in a Symphony Hall smart - gowned in the summer costume of green and gold. The great gold chandelier hung in its accustomed place over the orchestra, chairs and tables were spread across the floor and the only real change to be found was in the size of the printed programs. These were perhaps half again as large as they had been in the past and seemed more attractive and easier to read.

Most interesting of the two new works was the Sibelius "Festivo." Written in "Bolero time," it proved to be quite different from the "Bolero" as Ravel arranged it for full orchestra and equally far away from the "Fetes" of Debussy, naturally suggested by the similarity of titles. The greatest living writer of symphonies composed his "Festivo" skillfully and intelligently, sounding a theme in the violins, echoing it in the woodwinds against a background of pizzicato strings.

In contrast came the suits of "Austrian Peasant Music" instrumented by Max Schoenherr. The program notes pointed out that the music resembled an "itinerant German band." We agree unhesitatingly The best portion was that entitled "Hog Dance." There is no need at this time to write about the excellent playing of the orchestra or the finished leadership of Mr. Fiedler. In the absence of Richard Burgin, usually away at this time, we had the talented Julius Theodorowicz as the concert master No less than five encores were given, including a repetition of Cole Porter's "I've Got You Under My Skin," in itself an indication of the general enthusiasm. Further evidence of the success of the Pops this year was to be found in the fact that the advance sale was ahead of the past few seasons. **H. E.**

Wiener Dance Group On Three Pops Programs

May 30 '37

The appearance of Hans Wiener and his dance group at Symphony Hall on Monday, Tuesday and Wednesday evenings is the highlight of the Pops programs this week.

Arthur Fiedler announces the following programs for the fifth week of Pops:

Sunday Evening May 30

Heroic March .... Saint-Saens
Prelude to "Lohengrin" .... Wagner
"Songs My Mother Taught Me" .... Dvorak
Festival Overture on the Danish National Anthem ..... Tchaikovsky
(First performance in Boston)
Concerto for Four Pianos with Orchestra .... Bach
Soloists: Heinrich Gebhard
Ethel Hutchinson
Selma Pelonsky
Paul Bregor
Largo from the Opera "Xerxes" .... Handel
Ballet Suite "Nutcracker" .... Tchaikovsky
Miniature Overture—Dance of the Sugar Fairy—Arabian Dance—Waltz of the Flowers
"Roses from the South" Waltzes .. Strauss
"Deep River" ...... Arranged by Jacchia
American Fantasy .... Herbert

Monday Evening, May 31

"High School Cadets," March ...... Sousa
Overture to "The Barber of Seville .. Rossini
"Panaderos," Spanish Dance .... Glazounov
Hungarian Czardas, "Ghost of the Warrior" .... Grossman
Suite from "Carmen" .... Bizet
Minuet (for string orchestra ...... Bolzoni
Overture to "William Tell" .... Rossini
Hans Wiener and His Dance Group
Spanish Suite:
Enticement .... De Falla
Dream .... Turina
Orgy .... Turina
hollywood div-O-rtissement, dance satire in four "takes," by Hans Wiener
Music by Ibert

Tuesday Evening, June 1

March, "Sambre et Meuse" .... Planquette.
Overture, "The Roman Carnival" .. Berlioz
Turkish march from "The Ruins of Athens" .... Beethoven
Fantasia, "La Boheme" .... Puccini
"Espana," rhapsody .... Chabrier
"Molly on the Shore" .... Grainger
"Artists' Life," waltzes .... Strauss
Hans Wiener dancers with orchestra
"Pictures at an Exhibition"
Moussorgsky-Ravel

Wednesday Evening, June 2

March, "Blue White" .... Schmidt
Overture to "Der Freischutz" .... Weber
Waltz, "Briar Rose" .... Tchaikovsky
Cossacks' dance from "Mazeppa"
Tchaikovsky
Prelude to "The Afternoon of a Faun"
Debussy
Air (for string orchestra) .... Bach
Overture to "The Flying Dutchman"
Wagner
Hans Wiener and his dance group
Spanish suite:
Enticement .... De Falla
Dream .... Turina
Orgy .... Turina
hollywood div-O-rtissement, dance satire in four "takes," by Hans Wiener
Music by Ibert

Thursday Evening, June 3

Wedding March, from "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Sakuntala" .... Goldmark
Fugato on a Well-Known Theme .. McBride
"Vienna Blood," Waltzes .... Strauss
Finale from the Fourth Symphony.
Tchaikovsky
"The Mastersingers of Nuremberg."
Selections from Act III .... Wagner
"Souvenir of Moscow," for violin with orchestra .... Wieniawski
Soloist: Eva Stark
"Triana," from the Suite "Iberia."
Albeniz-Arbos
"Night and Day" .... Porter
Bacchanale from "Faust" .... Gounod

Friday Evening, June 4

"Washington Post," March .... Sousa
Overture to "Raymond" .... Thomas
"At Dawning" .... Cadman-Herbert
Gems from Gilbert and Sullivan
Arranged by Seredy
Prelude and Fugue on a Forbidden Theme.
For String Orchestra .... Danburg
Valse Triste .... Sibelius
Overture to "Tannhauser" .... Wagner
"Estudiantina," Waltzes ...... Waldteufel
"I've Got You Under My Skin," from "Born to Dance" .... Porter
Procession of the "Sardar, Ippolitov-Ivanov

Saturday Evening, June 5

Military Polonaise ...... Chopin-Glazounov
Overture to "The Marriage of Figaro."
Mozart
"March of the Little Lead Soldiers,"
Pierne
"Les Preludes," Symphonic poem .... Liszt
Overture to "The Merry Wives of Windsor" .... Nicolai
Ave Maria .... Schubert-Wilhelmj
Bacchanale from "Samson and Delilah,"
Saint-Saens
"Wine, Woman and Song," waltzes.
Strauss
"Jealousy," Gypsy tango .... Gade
American Patrol .... Meacham
Stein Song.

Sunday Evening, June 6

REQUEST NIGHT
(Program to be announced shortly)

SYMPHONY HALL
TONIGHT 8:30
BACH—Concerto for 4 Pianos and Orchestra
Soloists—Gebhard—Hutchinson—Pelonsky—Bregor
POPS
85 Symphony Players
ARTHUR FIEDLER—Conductor
MON.—TUES.—WED.
HANS WIENER and DANCERS
WITH ORCHESTRA
TICKETS 25c to $1.00
On Sale 2 Weeks in Advance

THE DANCE

June 1

Hans Wiener

At the Pops last evening, in addition to a program of musical selections by the orchestra under the direction of Arthur Fiedler, Hans Wiener and his dancers presented two new offerings: "Spanish Suite," with music by De Falla and Turina and choreography by Mr. Wiener; and "Hollywood Div-O-Tissement," a dance satire in four "takes," with music by Jacques Ibert and choreography by Mr. Wiener. The complete program was as follows:

"High School Cadets," march ...... Sousa
Overture to "The Barber of Seville'
Rossini
"Panaderos," Spanish dance ..... Glazounov
Hungarian Czardas, "Ghost of the Warrior" .... Grossman
Suite from "Carmen" .... Bizet
Minuet .... Bolzoni
Overture to "William Tell" .... Rossini
Hans Wiener and his dance group
Spanish suite: .... De Falla
Enticement .... Turina
Dream .... Turina
Orgy
Hollywood div-O-rtissement, dance satire in four "takes," by Hans Wiener
Music by Ibert

The warmest night of the season so far was not enough to stem the energies of Hans Wiener and his dance group, presenting last evening the first of three dance programs at the Pops. Last evening saw Mr. Wiener exploring the fields of the Spanish dance and also of satire. The former, "Spanish Suite," was suggestive at times of the work of Escudero, but both choreographically and technically seemed less Andalusian than precious, as though the vigorous original were seen through a glass that both softened and diminished. This number was in three parts, the first of which, "Enticement," danced by Mr. Wiener and four attractive young women, was the most pleasing; the second, "Dream," a solo for Mr. Wiener, called for considerable stamping about and some graceful manoeuvres; the third, "Orgy," hardly lived up to its name, being a series of evolutions that were lively rather than orgiastic.

"Hollywood Div - O - Tiseement" proved a more elaborate affair, a satire, by no means subtle, on the private and public lives of Hollywood stars. Mr. Wiener, in an orange wig and a languid manner, passed frivolously from wife to leading lady, from leading lady to hat-check girl and from hat check girl to parlor-maid-turned-bathing beauty. The first two scenes—the burlesque of long-run kisses, and the circus wedding proved the most amusing, the others continued in similar vein, but were not quiet so effective. Mr. Wiener's dancing proved more resourceful than this choreography in this instance, for the production had suggestions of the Jooss, of Trudi Schoop and George Balanchine ballets and never quite achieved a unity of its own.

There was a sizable and friendly audience which applauded the dancing and found the purely orchestral portion of the concert much to its liking. Tonight Mr. Wiener and his group will give their interpretations of Mussorgsky's "Pictures At an Exhibition." E. L. H.

AY, MAY 6, 1937 —*New England News*

What's Going On in

Evelyn Gardiner

As the Duchess of Plaza Toro in "The Gondoliers," at the Colonial Tonight

The "Pops" Inaugurated

A warm evening in early May; Symphony Hall transformed into a conservative reproduction of a pleasure garden by the substitution of small tables for the winter seats on the floor; a judicious distribution of gold lattice and green paint on walls and around doors; deft waitresses in crisp, newly designed green and white costumes; hundreds of groups of Bostonians in relaxed mood and over all the enchantment of music supplied by some 90 members of the Boston Symphony Orchestra—these things connote "Pops," that Boston institution which opened its fifty-second season last night, with Arthur Fiedler again conducting.

Avowedly of less weighty material than is set forth during the regular symphony concerts of the winter season, the program nevertheless was of more than passing interest. Opening with the "Procession of the Nobles" from Rimsky-Korsakoff's "Mlada" and closing with Wagner's "Ride of the Valkyries," Mr. Fiedler interspersed some "first performances in Boston," listing portions of a suite entitled "Austrian Peasant Music" by Schönherr and a Sibelius item, "Festivo," from his "Historic Scenes." For further novelties there were "Three Russian Dances" by Alexander Tcherepnin and Lucien Cailliet's symphonic paraphrase of Jerome Kern's "The Way You Look Tonight."

All these lent zest to a program which also included the "Sakuntala" Overture by Goldmark, the familiar "Minuet" for string orchestra by Bolzoni, Tchaikovsky's "Marche Slave" and of course a Strauss waltz, this time "Tales From the Vienna Woods." Encores were frequently demanded and generously supplied, with an especially virtuoso performance of a transcription of "The Bee" by Schubert, originally for solo violin. The new works introduced by Mr. Fiedler appear destined to become valuable additions to an ever expanding repertoire, although possibly the "Festivo" was the least justified of the group. From the enthusiasm displayed by the capacity house last night, it would seem that "Pops" are off to another successful season. G. M. S.

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Who, Together with H
Symphony Hall Pops

Wiener an

Program of New
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By Moses Smit

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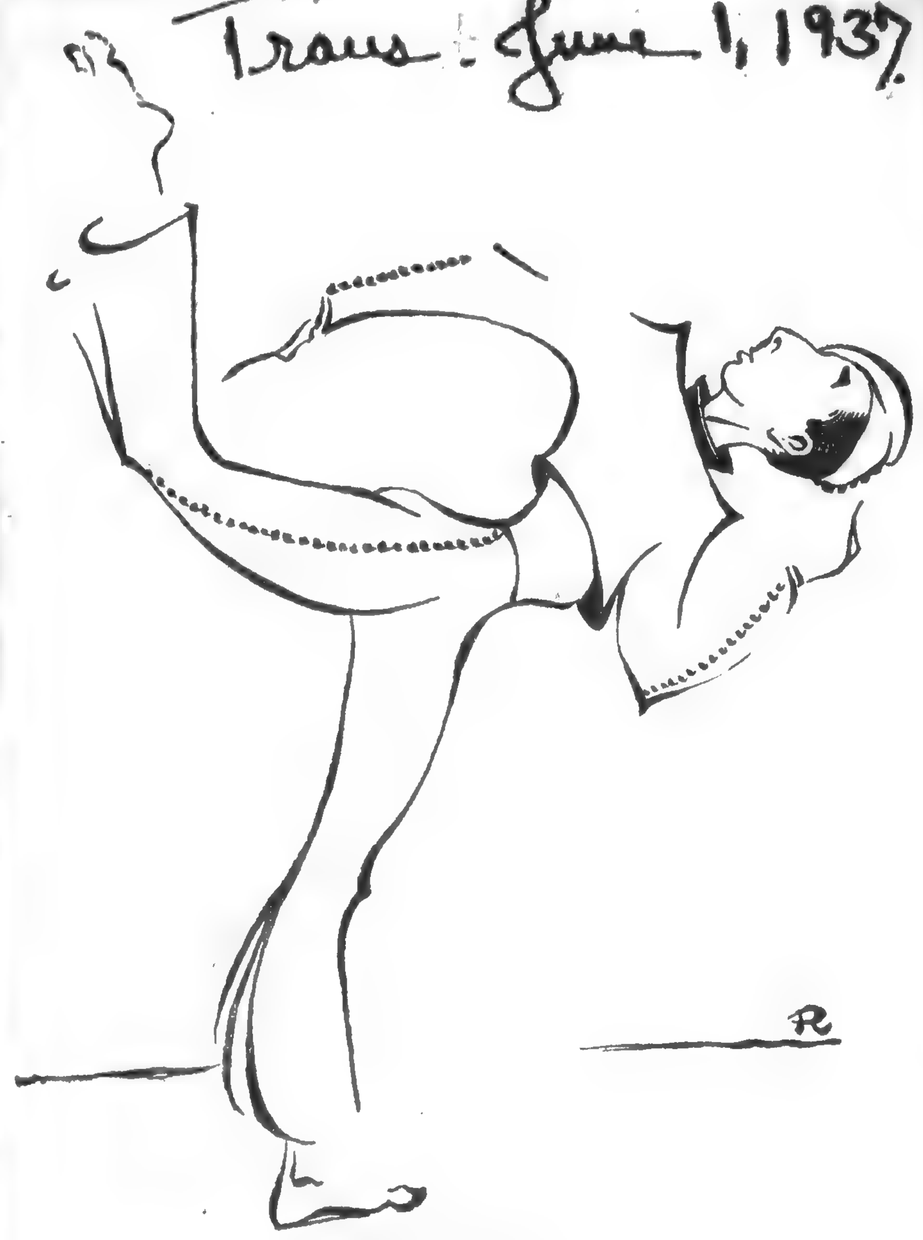
Gravity Temporarily Suspended

Trans: June 1, 1937



HANS WIENER

Who, Together with His Group of Dancers, Is to Be Seen at the Symphony Hall Pops Concerts Tonight and Tomorrow Evening

Wiener and His Group at Pops

Trans. June 1, 1937

Program of New Divertissements Presented on First of Three Appearances

By Moses Smith

Certain features of the Pops concerts have in recent years come to be expected almost as surely as that recurrent institution itself. Among the special "nights," those that have enlisted the services of Hans Wiener and his group of dancers have attracted and held a large and loyal public.

They opened a three-night "engagement" at Symphony Hall last night under what were likely to be uncomfortable and even distressing circumstances. But in spite of the cruel weather the auditorium was substantially filled, a large number obviously lured indoors principally by the dance numbers that came at the end of the Pops program. As it happened, there was double reward, because it was not so warm inside Symphony Hall last night as it was on Massachusetts and Huntington avenues outside.

Mr. Wiener and his associates, most of whom are evidently his pupils, presented two new, longish numbers last night. One of them, "Spanish Suite," was nothing more than a series of three more or less related episodes—"Enticement" to music by De Falla, and "Dream" and "Orgy" to music of Turina. The second of the episodes was a solo by Mr. Wiener, while in the other two he was the principal among an ensemble. The music, happily chosen, was both unhackneyed and suggestive. The dance-patterns evolved by Mr. Wiener for both himself and his associates were not precisely engrossing or original. But they were consistent with moods that the music might evoke; and this was probably all that Mr. Wiener had attempted to do here.

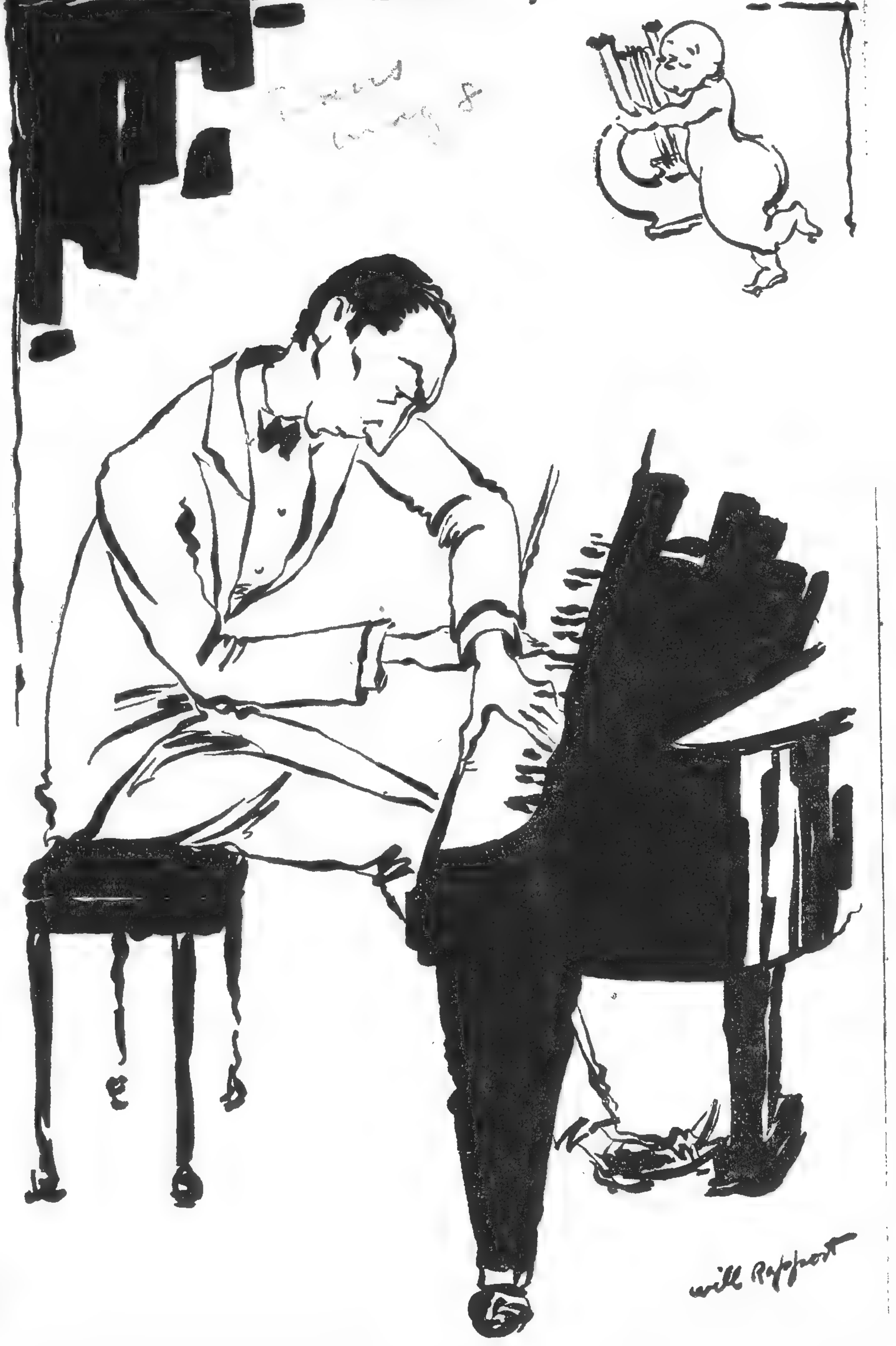
"Hollywood Div-o-rtissement," the second half of the Wiener program, was both more elaborate and entertaining. It set out to satirize a section of the amorous and marital career of a movie hero. "Section" would seem to be the right word, since within the supposedly brief time covered by the scenario the hero has married—successively—four women of varying occupations, temperaments and degrees of purity—the long-suffering wife, the cloak-an-suit girl, the vamp and the maid-servant who becomes a distinguished bathing beauty.

Along the way there are opportunities for poking fun at the wiles of the vamp, the irrepressibility of the ubiquitous camera man, the unreliability of the male star's affections, the savagery of autograph hunters and similarly typical elements of our current civilization. The satire is scarcely profound; but neither is the civilization! And the fun is reasonably good and reasonably clean.

It is the sort of thing that finds Wiener at his best. And if there is occasional, unintentional gaucherie on the part of the principal dancer and, more frequently, of the large corps of assisting dancers, varying in talent and skill, no great harm is done. Again Wiener found a score that suited his purpose, Jacques Ibert being responsible for the four-movement jazzy comment on Americana.

The musical accompaniment was in the expert hands of Arthur Fiedler and his Pops musicians, a fact that was sufficient to insure competent performand that actually resulted in spirited playing as well. Previously conductor and musicians had combined to present characteristic versions of a Sousa march, the Overture to Rossini's "Barber of Seville," Glazounov's "Panaderos," a Czardas by Grossman, excerpts from "Carmen," Minuet by Bolzoni and the "William Tell" Overture. The audience applauded dancers and musicians most enthusiastically.

Soloist for Radcliffe Night at "Pops"



Trans May 8

Jesus San Roma, Who Will Play Weber's "Concertstuck" with Orchestra.

Radcliffe Night at the "Pops"

Two special features will be a part of the program for Radcliffe at the Pops on Tuesday night.

"Deep Forest" by Mabel Daniels, well-known alumna of the college is receiving a prominent place on the list of pieces chosen by Mr. Fiedler for that evening. The piece has been played recently at concerts of the Boston Symphony Orchestra, and was heard in February at a concert of the National Symphony Orchestra in Washington, D. C. Her "Pirates' Island" which was a feature of last year's Radcliffe Pops program has been used as a ballet by Ted Shawn and his male dancers, accompanied by the Philadelphia Orchestra. Both pieces were broadcast by the Great Lakes Symphony Orchestra at Cleveland last summer under the direction of Rudolph Ringwall.

Another feature will be the first Pops appearance of the season of Jesus Maria Sanroma who has chosen as his selection the Weber Konzertstuck for Piano and Orchestra.

Of particular interest to the Radcliffe audience will be the two "request" selections, based on replies sent in by former students of the college. Since this is the first time such a thing has been attempted at a Radcliffe Pops, much interest has been aroused in the outcome of the voting. Ravel's "Bolero" and the "Blue Danube" were chosen.

The rest of the program includes "Wedding March" from "Le Coq d'Oo"; Overture to "The Marriage of Figaro"; "The Swan of Tuonela"; "Peer Gynt" Suite; "On the Trail," and "Torch Dance" from the Suite "Henry VIII."

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ews— May 7/37

THE CHRISTIAN SCIENCE

Radio Night at the Symphony Hall Pops

The second evening of this season's "Pops" offered cheerful and somewhat novel entertainment to a good-sized festive audience. At it was the weekly "Radio Night," the orchestra played aginst a dramatically effective backdrop representing Mr. Rockefeller's R. C. A. building soaring in ominously shadowed crags of concrete into a murky sky, and the soothing resonance of a radio announcer's voice rumbled ever and anon from the platform, his comments rendered mercifully unintelligible by some kindly inadequacy in the amplifiers. Moreover, the concert was to benefit the Christopher Shop; and the balconies were draped in black and silver

In addition to the orchestra's (and Mr. Fiedler's) own excellently rendered contributions to the program, which included a suite from Rameau's "Dardanus,". Wagner's "Flying Dutchman" Overture, the Johann Strauss "Wine, Woman and Song" (echt-Wienerisch gespielt), and Enesco's "Rumanian Rhapsody," there were some interesting visitors.

Jacques Fray and Mario Braggiotti, lively and ingenious two pianists, are better known hereabouts through the radio than through appearances in the flesh. Last night's audience enjoyed seeing as well as hearing these pleasant young men in action. They played, with the orchestra, a "Spanish Rhapsody" of Mr. Braggiotti's own, in three short-linked movements—a not too original nor particularly inventive phantasia on the familiar florid Andalucian cadence by which we all, since De Falla, recognize "Spanish" music. Its rhythmic animation, harmonic color and tonal brilliance drew enthuiastic applause.

De Falla himself was represented by an arrangement of his Ritual Fire Dance from "L'Amor Brujo," and Mr. Braggiotti again, with some variations on "Yankee Doodle," in the styles of Bach, Beethoven, Chopin, Debussy and Gershwin. The tune they chose has unfortunately too much character to be easily transformed into Bach, Beethoven and Chopin, but Mr. Braggiotti did some amusing and perinent things with it—a little fugato ending in a fine pedal point, some fragmentary development à la Beethoven with echoes of the "Appassionata" et al., some nicely placed bits of Chopinesque decorative filigree.

The Gershwin parody, naturally enough, was excellent. But best of all, surprisingly, was the Debussy variation, which showed admirable comprehension of several of the great impressionist's tricks, beautifully imitated, and ending with that nostalgic ending of "Feux d'artifice," with Yankee Doodle substituted for the "Marseillaise." The players were generous with their encores, in response to rapturous and well-deserved applause.

There were some "creative interpretations of the dance" executed by Paul Draper. His curious blend of ballroom and tap dancing, applied almost without variation of style or mood, but with extraordinary pedal virtuosity, to a Handel suite, a Strauss waltz, a Malagueña by Lecuona, was scarcely a "creative interpretation" of anything. But despite its almost complete irrelevance to the music and its lack of variety, its nimbleness and grace pleased Mr. Draper's audience much; he was warmly applauded and encored.

S. S.

In the World of Music

First Symphony Pop Pleases Crowd and Startles Purists

Trans. May 6/37

By Redfern Mason

The men of the Boston Symphony enjoyed themselves last night. They played music that was carefree, piquant and beautiful, but did not impose too heavy a burden on their aesthetic consciences.

And the audience enjoyed the concert as much as did the men who made it. Many of the regulation Symphony goers were there; but they were supplemented by hundreds of music-lovers who like to take the art much as the Parisians take their petit verre.

They applauded Arthur Fiedler to the echo when he took up his baton and evoked the picturesque measures of the excerpt from Rimsky Korsakoff's "Mlada." Here no mental strain was involved; it was like meeting a lady who is witty and charming, but has nothing about her of the blue stocking. Folks were at their ease. If this was classical music, they were for it, a hundred per cent.

Then came the Oriental romanticism of Goldmark's overture to "Sakuntala." Even folks who knew nothing about the old Hindu playwright, Kalidasa, enjoyed it. Indeed I fancy they got as much out of it as did those who have read the play.

After all the best way of understanding music is to love it. Erudition may reveal unsuspected points of interest in the score; but, if the music intoxicates you, all the wisdom of the pundits will not add a great deal to your happiness.

Every piece had a different evocation. The Bolzoni Minuet suggested Italian elegance; the Russian dances of Tsherepnin had a burly peasant exuberance; those Austrian dances arranged by Schonherr oozed geniality and good fellowship. That "Hog Dance," with its all too naturalistic grunting and its lapse into "Du, du liegst mir am Herzen" alternated between uproarious merriment and sentiment.

Mr. Fiedler played on many strings of sensibility. He gave us a Bolero by Sibelius, one of the rare compositions in which the singer of the mysterious North, turns to the warmth and gaiety of Spain. Then he stirred the audience to enthusiasm with the Marche slave, which, in spite of the reiteration of the Czarist hymn, in spite also of the ideas of Tschaikowsky, pictures the oncoming of an unconquerable multitude.

"Tales From the Vienna Woods," took us into the wonderworld of romance which is Johann Strauss, and if the audience had overturned the tables and begun to dance, it would not have surprised me a bit. And the joke on the highbrows is that these seductive strains are, in the true sense of the word, classical, though our critical exquisites would be loath to admit as much.

The "Ride of the Valkyries" was the concluding number and it went with a Wagnerian sweep that delighted even those who know not Wagner.

I have purposely left one of the most important features of the concert to the last. I allude to Mr. Fiedler's impish interpolations, which to some may have seemed unworthy of the dignity of the orchestral phalanx which he conducted. They would tolerate of course, "The Bee," played orchestrally, instead of as a solo for 'cello; they would nod assent to the Scherzo from Mendelssohn's Octett, and Pierne's "Entrance of the Little Fauns," with its skirling of piccolos. But what did they think when they heard "Turkey in the Straw?" To my unregenerate self that old American tune might well have found itself into the "Pastoral" Symphony, if Beethoven had been lucky enough to know it. But the unpardonable sin, to many, must have been the playing of "I've Got You Under My Skin," the composition of Cole Porter and Bodge. Here, of course, is flat blasphemy against the divinities of the Symphony.

Yet is it? May it not be that these popular tune makers are striking an authentic American note which, a generation from now, may be hailed as the starting point of a music really belonging to these United States? In company with apparently all the rest of the audience, I enjoyed it hugely and hope that Messrs. Cole Porter and Bodge will write more of the same kind. This music and Kern's "The Way You Look Tonight" are a vast improvement on the quasi sonatas and symphonies which our learned writers compose after the European model.

But that is a matter for mature reflection. Meanwhile it is not to be forgotten that last night's concert was partly in aid of the Baldwinsville Hospital, the May School, and the Beacon Street Temple.

Tonight's concert will be given in aid of the Christopher Shop.

Sun. Globe May 2

The Pops Begin at Symphony Hall Wednesday Evening

Another month of May has arrived and with it another season of Pop concerts at Symphony Hall. The 52d year of this unique entertainment will begin Wednesday evening in the auditorium at Huntington and Massachusetts aves, which will be decorated in the cool green and bright gold of its familiar Summer decorations. The floor will be covered with tables, at which smoking and refreshments may be enjoyed.

Arthur Fiedler, whose seven seasons as conductor have brought greater popularity than ever before to the Pops, will again be in command. He will have an orchestra of about 90 Boston Symphony men. He has found new music which will be added to the favorite pieces of years gone by. The concerts will run through May and June, with Sunday Pops included during the present month.

The concert next Thursday night will not be open to the public, since it has been taken as a benefit for the Christopher Shop. Fray and Braggiotti, the pianists, and the dancer Paul Draper will then appear as guest artists.

The first Sunday program, May 9, will bring Heinrich Gebhard, the eminent Boston pianist, as soloist in the Grieg A minor Concerto.

The programs for the first week are as follows:

Wednesday, opening night. Cortege from "Mlada," Rimsky Korsakov; overture to "Sakuntala," Goldmark; Minuet (for string orchestra), Bolzoni; Russian Dances, A. Tcherepnin; Austrian Peasant Music, Schonherr; Festivo (tempo di bolero) from "Scenes Historiques," Sibelius; Marche Slave, Tchaikovsky; "Tales "From the Vienna Woods," waltzes, Strauss; "The Way You Look Tonight," (orchestral paraphrase by L. Caillet), Kern; The Ride of the Valkyries, Wagner.

Friday. Marche Militaire, Schubert; "Fingal's Cave," overture, Mendelssohn; Liebestraum, Liszt-Herbert; Persian Dance, Guiraud; "By the Beautiful Blue Danube," waltzes, Strauss; Meditation from "Thais," solo violin, Julius Theodorowicz, Massenet; Second Hungarian Rhapsody, Liszt; Victor Herbert Favorites, arr by Sanford; Deep River, arr by Jacchia; "Pomp and Circumstance," march, Elgar.

Saturday. Entrance of the Guests into the Wartburg, from "Tannhauser," Wagner; Suite, Corelli; Ave Maria, Schubert-Wilhelmj; Finale from the Fourth Symphony, Tchaikovsky; A Siegfried Idyll, Wagner; Minuet from the Symphony in G minor, Mozart; Bolero, Ravel; "Maytime," selection, Romberg; "Roses from the South," waltzes, Strauss; Seventh Slavonic Dance, Dvorak.

Sunday. Polonaise Militaire, Chopin-Glazounov; Suite from "Dardanus" (Transcribed for orchestra by De Lamarter), Rameau; Valse Triste, Sibelius; Ouverture Solennelle, "1812," Tchaikovsky; Second Suite from "Peer Gynt," Grieg; Concerto for Pianoforte in A minor, soloist, Heinrich Gebhard, Grieg; Prelude to "Die Meistersinger von Nurnberg," Wagner; Song of the Volga Bargemen, Arr. by Jacchia; Sailor's Dance from "Red Poppy," Gliere.

Music News and Comment

The Philadelphia Orchestra, now embarked upon a second annual coast-to-coast tour, will make but one appearance in Massachusetts—at Smith College, Northampton,

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MUSIC AND MUSICIANS

Gl. May 2

The Boston Symphony Season

Every Spring brings Mayflowers, but it also brings the end of the Boston Symphony season. In truth, a melancholy time for those who would prefer to go on the year 'round listening to such remarkable fare as we are offered for 24 weeks by Dr Koussevitzky and the gentlemen of this premiere orchestra. But there is a certain compensation in looking back over the season past, and enjoying it in restrospect.

The season which ended at Symphony Hall last night with the mighty surge of Brahms' First Symphony, has again witnessed both orchestra and conductor at the height of their powers. Their prestige at home and elsewhere continues likewise. Generally speaking the programs have been distinguished for the most part by superlative performances of familiar music. The new scores, if considered in bulk, have not been such to dim the splendor of the three B's, the grace of Mozart and the exuberance of Haydn. But that was to be expected; according to the natural laws of this world, no one could hope to find even the majority of new scores of first quality.

Three occasions will stand in memory, because of glorious interpretations of three great scores—the "Faust" Symphony of Liszt, the "Song of the Earth", by Mahler, and J. S. Bach's "The Passion According to St Matthew." In the case of Bach's masterpiece, Dr Koussevitzky, the orchestra and the choruses of Radcliffe girls and Harvard men have been repeating the service they did for the B minor Mass a few years ago. Which is to say, they are still in process of making it a popular favorite. As the Mass, after a number of seasons, gave joy to box office as well as audience, so, too, will the Passion, in all probability. There was better attendance at the Passion this Spring than a year ago, and commensurate increase may reasonably be looked for next season, if the work is then given.

Six scores were played for the first time in this country: The Symphony in D of Muzio Clementi (for whose ultimate survival in viable form we must thank Alfredo Casella; the Symphony proved to be engrossing work by a little known contemporary of Mozart, Haydn and Beethoven, and it was well worth Dr Koussevitzky's repetition at the last concerts); Messaien's "The Forgotten Offerings"; Malipiero's Piano Concerto (which Mr Mitropoulos both played and conducted during his two weeks as guest conductor); the C minor Symphony by Yuri Shaporin; Roussel's likable "Flemish Rhapsody," and last and most important, the unique Violin Concerto by Alban Berg.

Berg's music was a challenge to listeners acclimated to more conventional types of music. Yet it seemed to bear the mark of inspiration and high talent. One fervently hopes it will be repeated here. Without exception, the other scores in this category were no more than skillfully contrived in varying degree. On Shaporin's Symphony let a veil of compassionate silence be lowered.

Of the three "first performances in Boston" the suite from Stravinsky's ballet "The Fairy's Kiss" was an amusing prank, but it was not unknown here since the composer himself conducted it in Cambridge in 1935. Nicolai Berezowsky's Third Symphony and the noisy Piano Toccata of Respighi (conducted and played by Mr Mitropoulos) will not easily be remembered. There was but one "world premiere," Werner Josten's Symphony in F, conducted by the composer. It came and vanished like an Autumn storm.

The list of soloists was impressive, though circumstances unfortunately prevented us from hearing the Russian pianist Rachmaninoff as soloist in what would have been the first local hearing of his Rhapsody.

Dimitri Mitropoulos made an amazingly forceful and favorable impression when he first conducted here as guest in the season of 1935-36. Last Winter he experienced even greater success, partly by virtue of his feats of conducting and playing the piano simultaneously. Of much more importance, however, were his other qualities that confirmed him a musician of the first order. His return is pleasurably anticipated.

So another chronicle in the history of the Boston Symphony is finished—but with a difference. When the Recording Angel seeks to balance the accounts a year hence, he will have to consider the forthcoming August festival in the Berkshires. Last Summer a beginning was made, this year what appears to be an important step forward will be taken by extending the number of concerts to six. The orchestra has been deeded an estate, plans are afoot for building an auditorium. There seems to be an unlimited artistic future for these festivals, once the physical details have been carried to a satisfactory solution.

CONCERTS THIS WEEK

Gardner Museum

FREE CONCERT at 2 this afternoon by Lucille Monaghan, pianist; Gertrude Ehrhart, soprano, and Leo Litwin, accompanist. The program:

Sonata in F major, Mozart; Phidylé, Duparc; La chanson de l'alouette, Lalo; Air de Leonora, from the Dramatic Symphony "Le Tasse," Godard; The Fountain of the Acqua Paola, Griffes; Nocturne in C sharp minor, Op 27, No. 1, Chopin; Mouvement, Debussy; Mayday Carol, Taylor; The Silver Cloud, Gebhard; Desire, Cowles.

Boston Conservatory

FREE CONCERT at 4 this afternoon by the orchestra and chorus of the Boston Conservatory, which is located at 26 The Fenway. The orchestra will be conducted by Jacobus Langendoen, the chorus by George C. Vich.

WORCESTER, MASS.
POST

MAY 26 1937

Boston Symphony Boosts Concerts

Music Lovers Invited on Memorial Day

By INEZ M. EAMES

Music seems to appeal strongly to many people who seek relaxation after the observance of the reverent rites of Memorial Day. Perhaps this is due in some degree to the fact that in former years many towns and cities have offered a concert by its home-town band. This year the Boston Symphony has planned a special Memorial Day program to be given in the evening at the Pop Concert series at Symphony Hall. They are making this known to residents within a radius of a hundred miles inviting them to be present for at least one of the concerts of the best of its fifty-two seasons.

It is scarcely necessary to mention the effect of hearing one's favorite selections played by ninety-two master musicians of the Boston Symphony Orchestra under the brilliant direction of the dynamic young conductor, Arthur Fiedler.

There is to be one rare composition requiring four piano soloists, accompanied by 60 string instruments. This is the "Concerto for Four Pianos," by Bach. The soloists will be Heinrich Gebhard, Ethel Hutchinson, Selma Pelonsky and Paul Bregor.

NORWALK, CONN.
HOUR

MAY 2[illegible]

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The Berkshire Symphonic Festival announced an important departure today from its schedule of other years. The Sunday concerts in August, by the Boston Symphony Orchestra under the direction of Serge Kouseevitzky will be in the afternoon instead of the evening, thereby accommodating thousands of music lovers from New York, Boston and other large centers who wish to meet train schedules.

The concerts at beautiful "Tanglewood," permanent home of the Festival, the gift of Mrs. Gorham Brooks, will be given August 5, 7, and 8, August 12, 14 and 15. The hours of the concerts except for Sundays will be 8:30 P. M. The Sunday hours will be 4:30 P. M.

ALBANY, N. Y.
Knickerbocker Press

[illegible] 1937

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TORRINGTON, CONN.
REGISTER

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COLUMBUS, GA.
ENQUIRER

ALBANY, GA.
DAILY HERALD

MAY 28 1937

FINLAND'S UNIVERSITY of Helsinki male chorus will make its first American tour next season appearing with the Boston Symphony orchestra. The chorus consists of fifty men and their programs will be devoted largely to Finnish music.

PT, FRIDAY, JUNE 4, 1937 Transcript

Herald, June 6

Musicians === News of the

Return of a Talented Violinist

Eva Stark Plays Wieniawski's "Souvenir of Moscow" with the Pops Orchestra

By Moses Smith

Eva Stark

Eva Stark, violinist, who left Boston a few years ago a mere slip of a girl, but already a talented violinist, appeared as soloist at last night's Pops concert in Symphony Hall, where it appeared that she is still not much more than a slip of a girl, but is now a performer of considerable poise, temperament, maturity and virtuosity.

The weather, which had served perhaps to keep the size of the audience down below the almost customary capacity dimensions, also operated to make more difficult the task of extracting a full, even, sensuous tone from a string instrument last night. It is also possible that Miss Stark was slightly afflicted with nervousness on the occasion of her re-debut in Boston, although there was no superficial evidence of such a condition.

This handicap (or handicaps) no doubt accounted for the mild uncertainty of intonation in the beginning of Miss Stark's playing of her solo piece, the good, old violinistic war-horse of Wieniawski, "Souvenir of Moscow." There were also occasional harmonics and tones high up on the fingerboard that failed to come off. But as Miss Stark proceeded — her eyes apparently glued on the conductor, Arthur Fiedler—uncertainty disappeared and artistry emerged.

In the Wieniawski work and even more in Bloch's "Nigun," which Miss Stark played as an extra number, it became evident that she regards her instrument not as a device with which to display technical and tonal facility and brilliance (all of which she possesses) but as another part of herself concerned with the problems of revealing beauty. There was a fine identification of the performer, violin and chosen music. In spite of her youth Miss Stark succeeded in reproducing the music vitally and intensely. Temperament was there, but so, too, was artistic control.

In the performance of "Nigun," with only the piano for accompaniment, these things were more consistently observable than in that of the "Souvenir" with orchestra. For even though there was an excellent accompaniment by the musicians under Mr. Fiedler, the necessarily scanty rehearsal very likely took some of the fire out of the young soloist.

An enthusiastic audience prevailed on Miss Stark to play a second encore, which sounded like a pert Kreisler transcription of an equally pert bit of Americana.

Mr. Fiedler had arranged an attractive program, beginning with the Wedding March of Mendelssohn, ending with the Bacchanale from Gounod's "Faust," and proceeding, in between, through Goldmark's "Sakuntala" Overture, McBride's Fugato on a Well-Known Theme, "Vienna Blood" Waltzes of Strauss, the last movement of Tschaikowsky's Fourth Symphony, a string of excerpts from the third act of "Die Meistersinger," "Triana" of Albeniz, transcribed by Arbos, and Cole Porter's "Night and Day."

Hearing for the first time Mr. McBride's treatment of a racy bit of folk-lore, the present writer was almost as regretful of the missed opportunities as favorably impressed and amused by the numerous felicities of the score. The idea of combining musical learning with a theme of vulgar associations was of itself humorous. But Mr. McBride erred, it seemed, on the side of refinement. Here not subtlety was wanted, but broad strokes, laid on heavily.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 5 - 1937

SYMPHONIC FESTIVAL COMMITTEE MEETS

Pittsfield, June 4—With the Berkshire Symphonic festival concerts by the Boston symphony orchestra but two months away, the festival coordinating committee is busy planning to care for the thousands of persons expected for the two weekends in August. The committee met this afternoon at Tanglewood, between Lenox and Stockbridge.

Located off a federal route with ample parking areas and means of entering and leaving these areas, music lovers will experience no traffic difficulties according to plans discussed at the meeting today.

At the meeting today were Sheriff J. Bruce McIntyre and Deputy Sheriff Fred Cummings of Pittsfield, in charge of parking; Lieut William V. Shimkus of the state police barracks in Northampton, in charge of traffic; Willard M. Sistare of Pittsfield, in charge of ushers; Joseph Franz of Stockbridge, in charge of the grounds; Henry W. Dwight of Stockbridge, festival treasurer; George E. Judd, manager of the orchestra; Lester Roberts of Lenox, housing. George W. Edman of Pittsfield is general chairman.

There will be a meeting of the festival trustees with the first vice-president, Mrs Carlos M. deHeredia at Lenox. Tuesday and a meeting of community chairmen will be held the following week, with a luncheon at the Berkshire inn, Great Barrington.

CHICAGO, ILL.
TRIBUNE

In the Worl

The fourth annual Berkshire Symphonic festival will take place from Aug. 5 to 15 on its new permanent site, "Tanglewood," a wooded, rolling 210 acre estate in the Berkshire hills between Lenox and Stockbridge, Mass. The festival is to consist of six concerts by the Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky. Each of three programs will be devoted to the works of a single composer, the masters thus represented being Beethoven, Brahms, and Wagner. The three remaining programs are to be varied in nature, including music by Mozart, Schubert, Haydn. Tschaikowsky, Franck, Rimsky-Korsakoff, and Sibelius.

"Tanglewood" was given to the Boston Symphony orchestra as a permanent home for its festival performances by Mrs. Gorham Brooks of Brookline, Mass. At one time Nathaniel Hawthorne lived in a cottage on this estate, and it was here that he wrote "Tanglewood Tales" and "The House of the Seven Gables."

NEW YORK, N. Y.
AMERICAN

JUN 1 - 1937

Berkshire Festival Concerts Changed

The Berkshire Symphonic Festival will depart from its schedule of others years, giving Sun-

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N. ADAMS, MASS.
TRANSCRIPT

JUN 1 - 1937

This Season's Festival Concerts To Be In Tent

Found Impossible to Have Permanent Music Shed Completed in Time But Dr. Serge Koussevitzky, Conductor of Boston Symphony Orchestra, is Said to Have Agreed to Play Again Under Canopy—Larger Canopy, With Seats for 5000, Will Probably be Erected This Year.

The six Berkshire Symphonic festival concerts are to be given again in a tent in August at Tanglewood, the Stockbridge estate donated by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks, to the Boston Symphony orchestra. It has been found impossible to have a permanent music shed completed in time for the festival this year, but Dr. Serge Koussevitzky, conductor of the orchestra, is said to have agreed to play again under the canopy. At the conclusion of last year's festival Dr. Koussevitzky was reported as having said he would not lead the musicians again under canvas.

While seats were provided in the marquee used last year for about 4000, it is understood a larger canopy with seats for 5000 will be used this year.

The Tanglewood site is on the lawn just north of the formal garden. Two large elm trees recently were removed and possibly some shrubbery and woodsheds will be eliminated. A new shell with improved acoustics is to be built near the northwest corner of the garden, toward which the lawn gently slopes. The permanent music shed probably will be located in a meadow to the left as one drives toward the house from the Lenox road, although this has not been decided. Tanglewood has been given such wide publicity that an average of a dozen cars a day are driven through the place and Supt. Ward J. Gaston has been forced to rope off part of the finely kept lawn.

The financial success of this year's festival already is practically assured, as more than 50 per cent of the budget of $10,000 has been subscribed with more than 100 boxes sold for the six concerts, which are to be given August 5, 7 and 8, 12, 14 and 15.

A new illustrated folder is being given wide publicity. It has a picture of Mahkeenac lake from the Tanglewood garden and another of the main walk through the garden together with a portrait of Dr. Koussevitzky. A new map replaces one in which the cartographer had the east terminus of the main road from Stockbridge to Tanglewood end at the lake and start again on the opposite shore, the assumption being that a ferry for motors would connect the two ends.. The lake itself also was completely turned around on the map. Otherwise it was said to be all right. Thousands of these circulars were thrown into the wastebasket, but thousands of others could not be recalled.

Executive Vice-President

Mrs. George W. Edman of 83 Dawes avenue, Pittsfield, has been elected executive vice-president of the festival organization and she has supervision of all the detailed work at the Stockbridge office. Mrs. Edman, a graduate of Smith college, is highly skilled in this kind of publicity. The Stockbridge office is receiving many letters daily. Mr. Edman is clerk of the corporation.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

JUN 4 - 1937

Boston Orchestra to Return; Patronesses Are Announced

Montclair is to have the privilege of having a return appearance next season, after an absence of seven years, of the great Boston Symphony Orchestra, which will give a concert in Montclair High School auditorium on Wednesday evening, Feb. 9, 1938, as an extra in connection with the Unity Concert Course series.

The Unity Concert Course Committee, made up of the following members, Mrs. Arthur S. Bailey, Mrs. Herbert G. Bell, Mrs. Louis A. Cerf, Carlton W. Cox, Mrs. Percival T. Gates, George T. Harris, Charles E. Holden, Samuel T. Jones, Miss Casandra Kinsman, John B. Pratt, Mrs. Edgar Stehli, Dr. M. Ernest Townsend, with Mrs. Edgar Swan Wiers as chairman, announced yesterday "that as the country is becoming more and more symphony-minded it is fitting that Montclair should have, in this field as in so many others, the best possible available."

The following persons have been asked to act as patronesses for the symphony concert:

Mrs. Thomas P. Alder, Mrs. Maxwell Barus, Mrs. Edgar A. Bates, Mrs. Hugh Black, Mrs. J. Stuart Brown, Mrs. C. Alexander Capron, Mrs. J. Graham Carswell, Mrs. Robert Christie, Mrs. Guy G. Clark, Mrs. Drury W. Cooper, Mrs. Allison Dodd, Mrs. Ernest G. Fifield, Mrs. P. Maxwell Foshay, Mrs. Herbert W. Foster, Mrs. Nathaniel Foster, Mrs. Phillip Goodell, Mrs. Robert Lyman Grant, Mrs. Richard T. Greene.

Mrs. Benjamin V. Harrison, Mrs. Leigh Harrison, Mrs. Frederick D. Herbert, Mrs. Alfred E. Hinrichs, Mrs. G. E. Huggins, Mrs. Adam Leroy Jones, Mrs. George Welwood Murray, Mrs. William E. Marcus, Mrs. Walter S. Marvin, Mrs. Andrew G. Osborne, Mrs. Frank R. Pentlarge, Mrs. Harold S. Sloan, Mrs. William E. Speers, Mrs. A. J. Steelman, Mrs. Joseph Van Vleck, Mrs. N. Conant Webb and Mrs. Percy Young.

Tickets should be reserved early at Unity Institute office, 67 Church Street, telephone Montclair 2-6770, 9-11 A. M.

Special Sale.

Twenty per cent off on all lamps and shades. Bogart & Hansen, Inc., 568 Bloomfield Avenue, Montclair.—Adv.

[73]

WORCESTER, MASS.
POST

MAY 26 1937

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This handicap (or handicaps) no doubt accounted for the mild uncertainty of intonation in the beginning of Miss Stark's playing of her solo piece, the good, old violinistic war-horse of Wieniawski, "Souvenir of Moscow." There were also occasional harmonics and tones high up on the fingerboard that failed to come off. But as Miss Stark proceeded — her eyes apparently glued on the conductor, Arthur Fiedler—uncertainty disappeared and artistry emerged.

In the Wieniawski work and even more in Bloch's "Nigun," which Miss Stark played as an extra number, it became evident that she regards her instrument not as a device with which to display technical and tonal facility and brilliance (all of which she possesses) but as another part of herself concerned with the problems of revealing beauty. There was a fine identification of the performer, violin and chosen music. In spite of her youth Miss Stark succeeded in reproducing the music vitally and intensely. Temperament was there, but so, too, was artistic control.

In the performance of "Nigun," with only the piano for accompaniment, these things were more consistently observable than in that of the "Souvenir" with orchestra. For even though there was an excellent accompaniment by the musicians under Mr. Fiedler, the necessarily scanty rehearsal very likely took some of the fire out of the young soloist.

An enthusiastic audience prevailed on Miss Stark to play a second encore, which sounded like a pert Kreisler transcription of an equally pert bit of Americana.

Mr. Fiedler had arranged an attractive program, beginning with the Wedding March of Mendelssohn, ending with the Bacchanale from Gounod's "Faust," and proceeding, in between, through Goldmark's "Sakuntala" Overture, McBride's Fugato on a Well-Known Theme, "Vienna Blood" Waltzes of Strauss, the last movement of Tschaikowsky's Fourth Symphony, a string of excerpts from the third act of "Die Meistersinger," "Triana" of Albeniz, transcribed by Arbos, and Cole Porter's "Night and Day."

Hearing for the first time Mr. McBride's treatment of a racy bit of folk-lore, the present writer was almost as regretful of the missed opportunities as favorably impressed and amused by the numerous felicities of the score. The idea of combining musical learning with a theme of vulgar associations was of itself humorous. But Mr. McBride erred, it seemed, on the side of refinement. Here not subtlety was wanted, but broad strokes, laid on heavily.

Herald, June 6

SPRINGFIELD, MASS.
REPUBLICAN

JUN 5 - 1937

SYMPHONIC FESTIVAL COMMITTEE MEETS

Pittsfield, June 4—With the Berkshire Symphonic festival concerts by the Boston symphony orchestra but two months away, the festival coordinating committee is busy planning to care for the thousands of persons expected for the two weekends in August. The committee met this afternoon at Tanglewood, between Lenox and Stockbridge.

Located off a federal route with ample parking areas and means of entering and leaving these areas, music lovers will experience no traffic difficulties according to plans discussed at the meeting today.

At the meeting today were Sheriff J. Bruce McIntyre and Deputy Sheriff Fred Cummings of Pittsfield, in charge of parking; Lieut William V. Shimkus of the state police barracks in Northampton, in charge of traffic; Willard M. Sistare of Pittsfield, in charge of ushers; Joseph Franz of Stockbridge, in charge of the grounds; Henry W. Dwight of Stockbridge, festival treasurer; George E. Judd, manager of the orchestra; Lester Roberts of Lenox, housing. George W. Edman of Pittsfield is general chairman.

There will be a meeting of the festival trustees with the first vice-president, Mrs Carlos M. deHeredia at Lenox, Tuesday and a meeting of community chairmen will be held the following week, with a luncheon at the Berkshire inn, Great Barrington.

NEW YORK, N. Y.
AMERICAN

JUN 1 - 1937

Berkshire Festival Concerts Changed

The Berkshire Symphonic Festival will depart from its schedule of others years, giving Sun-

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CHICAGO, ILL.
TRIBUNE

JUN 6 - 1937

In the Worl

The fourth annual Berkshire Symphonic festival will take place from Aug. 5 to 15 on its new permanent site, "Tanglewood," a wooded, rolling 210 acre estate in the Berkshire hills between Lenox and Stockbridge, Mass. The festival is to consist of six concerts by the Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky. Each of three programs will be devoted to the works of a single composer, the masters thus represented being Beethoven, Brahms, and Wagner. The three remaining programs are to be varied in nature, including music by Mozart, Schubert, Haydn, Tschaikowsky, Franck, Rimsky-Korsakoff, and Sibelius.

"Tanglewood" was given to the Boston Symphony orchestra as a permanent home for its festival performances by Mrs. Gorham Brooks of Brookline, Mass. At one time Nathaniel Hawthorne lived in a cottage on this estate, and it was here that he wrote "Tanglewood Tales" and "The House of the Seven Gables."

N. ADAMS, MASS.
TRANSCRIPT

JUN 1 - 1937

This Season's Festival Concerts To Be In Tent

Found Impossible to Have Permanent Music Shed Completed in Time But Dr. Serge Koussevitzky, Conductor of Boston Symphony Orchestra, is Said to Have Agreed to Play Again Under Canopy—Larger Canopy, With Seats for 5000, Will Probably be Erected This Year.

The six Berkshire Symphonic festival concerts are to be given again in a tent in August at Tanglewood, the Stockbridge estate donated by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks, to the Boston Symphony orchestra. It has been found impossible to have a permanent music shed completed in time for the festival this year, but Dr. Serge Koussevitzky, conductor of the orchestra, is said to have agreed to play again under the canopy. At the conclusion of last year's festival Dr. Koussevitzky was reported as having said he would not lead the musicians again under canvas.

While seats were provided in the marquee used last year for about 4000, it is understood a larger canopy with seats for 5000 will be used this year.

The Tanglewood site is on the lawn just north of the formal garden. Two large elm trees recently were removed and possibly some shrubbery and woodsheds will be eliminated. A new shell with improved acoustics is to be built near the northwest corner of the garden, toward which the lawn gently slopes. The permanent music shed probably will be located in a meadow to the left as one drives toward the house from the Lenox road, although this has not been decided. Tanglewood has been given such wide publicity that an average of a dozen cars a day are driven through the place and Supt. Ward J. Gaston has been forced to rope off part of the finely kept lawn.

The financial success of this year's festival already is practically assured, as more than 50 per cent of the budget of $10,000 has been subscribed with more than 100 boxes sold for the six concerts, which are to be given August 5, 7 and 8, 12, 14 and 15.

A new illustrated folder is being given wide publicity. It has a picture of Mahkeenac lake from the Tanglewood garden and another of the main walk through the garden together with a portrait of Dr. Koussevitzky. A new map replaces one in which the cartographer had the east terminus of the main road from Stockbridge to Tanglewood end at the lake and start again on the opposite shore, the assumption being that a ferry for motors would connect the two ends.. The lake itself also was completely turned around on the map. Otherwise it was said to be all right. Thousands of these circulars were thrown into the wastebasket, but thousands of others could not be recalled.

Executive Vice-President

Mrs. George W. Edman of 83 Dawes avenue, Pittsfield, has been elected executive vice-president of the festival organization and she has supervision of all the detailed work at the Stockbridge office. Mrs. Edman, a graduate of Smith college, is highly skilled in this kind of publicity. The Stockbridge office is receiving many letters daily. Mr. Edman is clerk of the corporation.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

JUN 4 - 1937

Boston Orchestra to Return; Patronesses Are Announced

Montclair is to have the privilege of having a return appearance next season, after an absence of seven years, of the great Boston Symphony Orchestra, which will give a concert in Montclair High School auditorium on Wednesday evening, Feb. 9, 1938, as an extra in connection with the Unity Concert Course series.

The Unity Concert Course Committee, made up of the following members, Mrs. Arthur S. Bailey, Mrs. Herbert G. Bell, Mrs. Louis A. Cerf, Carlton W. Cox, Mrs. Percival T. Gates, George T. Harris, Charles E. Holden, Samuel T. Jones, Miss Casandra Kinsman, John B. Pratt, Mrs. Edgar Stehli, Dr. M. Ernest Townsend, with Mrs. Edgar Swan Wiers as chairman, announced yesterday "that as the country is becoming more and more symphony-minded it is fitting that Montclair should have, in this field as in so many others, the best possible available."

The following persons have been asked to act as patronesses for the symphony concert:

Mrs. Thomas P. Alder, Mrs. Maxwell Barus, Mrs. Edgar A. Bates, Mrs. Hugh Black, Mrs. J. Stuart Brown, Mrs. C. Alexander Capron, Mrs. J. Graham Carswell, Mrs. Robert Christie, Mrs. Guy G. Clark, Mrs. Drury W. Cooper, Mrs. Allison Dodd, Mrs. Ernest G. Fifield, Mrs. P. Maxwell Foshay, Mrs. Herbert W. Foster, Mrs. Nathaniel Foster, Mrs. Phillip Goodell, Mrs. Robert Lyman Grant, Mrs. Richard T. Greene.

Mrs. Benjamin V. Harrison, Mrs. Leigh Harrison, Mrs. Frederick D. Herbert, Mrs. Alfred E. Hinrichs, Mrs. G. E. Huggins, Mrs. Adam Leroy Jones, Mrs. George Welwood Murray, Mrs. William E. Marcus, Mrs. Walter S. Marvin, Mrs. Andrew G. Osborne, Mrs. Frank R. Pentlarge, Mrs. Harold S. Sloan, Mrs. William E. Speers, Mrs. A. J. Steelman, Mrs. Joseph Van Vleck, Mrs. N. Conant Webb and Mrs. Percy Young.

Tickets should be reserved early at Unity Institute office, 67 Church Street, telephone Montclair 2-6770, 9-11 A. M.

Special Sale.

Twenty per cent off on all lamps and shades. Bogart & Hansen, Inc. 568 Bloomfield Avenue, Montclair.—Adv.

H.

Pops Programs for The Ensuing Week

June 6

By Ruth Marsters

Music Editor

THIS EVENING in Symphony Hall, Arthur Fiedler will conduct the Pops Orchestra in the last Sunday program of the season.

The concert, which benefits the Orchestra's Pension Fund, is Annual Request Night and the program, as might be expected, differs but slightly from previous programs chosen after a like fashion.

Gershwin's "Rhapsody in Blue," with Jesus Maria Sanroma as soloist, obviously contin[u]es to be one of the most popular diversions of Pops audiences

The list of favored selections also includes Sibelius' "Finlandia," and the same composer's "Valse Trieste"; Strauss' "By the Beautiful Blue Danube," Waltzes; "Largo" from Handel's "Xerxes"; the Finale of Tchaikovsky's Fourth Symphony, and the Old Dutch Hymn, "Prayer of Thanksgiving" (Valerius-Kremser).

Wagner is represented by the Introduction to Act III of "Lohengrin" and of course Ravel's "Bolero" will be played.

* * *

MONDAY evening's program opens with Strauss' march, "Radetzky," and continues with "Morning, Noon and Night," overture by Suppe; "Drink to Me Only With Thine Eyes," arranged by Pochon.

Puccini's "La Tosca," Fantasia, prize song from Wagner's "The Mastersingers of Nuremberg," the Ballet of the Hours from Ponchielli's "La Gioconda." Strauss' "Emperor Waltzes," and the Aragonaise from Massenet's "The Cid" will also be included.

On Tuesday evening Ruth Culbertson, pianist, will appear as soloist with the Pops Orchestra in a performance of Mozart's pianoforte concerto in B flat (K. No. 595.)

The program will also inlude Tchaikovsky's "Nutcracker" Suite, Brahms' Academic Festival Overture, Ravel's "Bolero," Dvorak's Seventh Slavonic Dance.

On Wednesday evening the Framingham State Teachers College Glee Club will appear with the Orchestra.

Brahms' Hungarian Dances, No. 5 and 6, Strauss Waltzes, Rossini's Overture to "William Tell" are also listed in this program.

Thursday evening is "Tufts Night" and is not open to the public.

* * *

ON FRIDAY evening Mendelssohn's Overture to "Fingal's Cave," Grainger's "Molly on the Shore," "Puccini's "Madame Butterfly" Fantasia, Ravel's "Bolero,' and Herbert's "American Fantasy" will be played.

Marjorie Church, pianist, will make her first appearance with the Pops Orchestra as soloist in Saint-Saens' Fifth Concerto in F major on Saturday evening.

There will also be songs by the New England Federation of Men's Glee Clubs.

Tchaikovsky's "Marche Solennello," Weber's Overture to "Oberon," Strauss' "Moto Perpetuo," Waldteufel's "The Skaters," Waltz, and Rimsky-Korsakov's "Tumblers' Dance for Snowmaiden" are likewise to be included in this program.

Ruth Culbertson, pianist, who will be soloist at the Pops on Tuesday evening. She will play Mozart's Concerto in B flat.

Request Program To Be Given At Pops

Highlights of this week's programs at the Pops concerts at Symphony Hall will be the presentation of the request program at tonight's concert. Proceeds of the performance will benefit the Orchestra's Pension Fund. Ruth Culbertson, pianist, will be the soloist Tuesday night and Marjorie Church will be the soloist Saturday night. With the exception of Thursday evening, which has been reserved by Tufts, all nights are open to the public.

The week's programs follow:

Sunday Evening, June 6	
REQUEST PROGRAM	
Introduction to Act III, "Lohengrin,"	Wagner
"Finlandia," Symphonic Poem	Sibelius
Valse Triste	Sibelius
Finale, Fourth Symphony	Tchaikovsky
"By the Beautiful Blue Danube," waltzes	Strauss
Largo from "Xerxes"	Handel
Bolero	Ravel
Rhapsody in Blue	Gershwin
Soloist: Jesus Maria Sanroma.	
"Jealousy," Gypsy Tango	Gade
"Prayer of Thanksgiving," Old Dutch Hymn	Valerius-Kremser
Monday Evening, June 7	
March, "Radetzky"	Strauss
"Morning, Noon and Night," Overture	Suppe
"Drink to Me Only with Thine Eyes"	Arranged by Pochon
"La Tosca," Fantasia	Puccini
Ballet Suite	Rameau-Mottl
Prize Song from "The Mastersingers of Nuremberg"	Wagner
Ballet of the Hours from "La Gioconda"	Ponchielli
"Emperor" Waltzes	Strauss
"Tambourin Chinois"	Kreisler
Aragonaise from "The Cid"	Massenet
Tuesday Evening, June 8	
The Boston Normal School March	Mulrey
Ballet Suite, "Nutcracker"	Tchaikovsky
Aubade Printaniere	Lacombe
Academic Festival Overture	Brahms
Bolero	Ravel
Concerto for Pianoforte in B flat (K. No. 595)	Mozart
Soloist: Ruth Culbertson.	
Selection, "The Fortune Teller"	Herbert
The Arkansas Traveler	Guion
Seventh Slavonic Dance	Dvorak
Wednesday Evening, June 9	
"Pomp and Circumstance," March	Elgar
"In the Spring," Overture	Goldmark
Liebestraum	Liszt-Herbert
"By the Beautiful Blue Danube," waltzes	Strauss
Hungarian Dances, No. 5 and No. 6	Brahms
Overture to "William Tell"	Rossini
Framingham State Teachers College Glee Club (with orchestra)	
"Maytime," selection	Romberg
Mosquito Dance	White
Torch Dance from "Henry VIII"	German
Thursday Evening, June 10	
TUFTS NIGHT	
Friday Evening, June 11	
"Stars and Stripes Forever," March	Sousa
Overture to "Fingal's Cave"	Mendelssohn
"Molly on the Shore"	Grainger
Fantasia, "Madame Butterfly"	Puccini
"In War Time," from the "Indian Suite"	MacDowell
Bolero-Ravel Valse Triste	Sibelius
"The Way You Look Tonight" (Symphonic paraphase by L. Cailliet)	Porter
"Turkey in the Straw"	Guion
American Fantasy	Herbert
Saturday Evening, June 12	
Marche Solennelle	Tchaikovsky
Overture to "Oberon"	Weber
Moto Perpetuo	Strauss
Austrian Peasant Music	Schonherr
Pianoforte Concerto No. 5 in F major	Saint-Saens
Soloist: Marjorie Church	
Songs by the New England Federation of Men's Glee Clubs	
"The Skaters," Waltz	Waldteufel
Tumblers' Dance from "Snowmaiden	Rimsky-Korsakov

Transcript, June 7

Progress of the Pops

Ruth Culbertson Plays a Mozart Concerto with Mr. Fiedler's Orchestra

By Moses Smith

Ruth Culbertson, young Boston pianist who has been admired and applauded as soloist at the Pops concerts in recent seasons, was the recipient of similar acclaim last night, when she played the solo part of a Mozart Concerto in B-flat (K. 595) before an audience that filled Symphony Hall and recalled her numerous times after the end of her performances.

This Concerto, written late in Mozart's short life, was said never to have appeared on a formal concert program here previous to last night. But the advance notices from Symphony Hall carefully avoided such an outright statement. The caution would seem, in this instance, not to have been excessive. It is unlikely that a work of such charm—typically Mozartean charm — should have been entirely overlooked hereabouts. It is more likely that our admittedly inadequate concert records have been at fault.

The listener promptly recognized the first movement in last night's performance; and even a glance at the thematic excerpt of the Rondo in the recently re-published Koechal Catalogue was sufficient to establish familiarity with the principal subject, which appears half a dozen times or more during the course of the movement. All of which, of course, proves nothing in these days of radio and phonography, which have anticipated many a concert-hall "premiere."

Miss Culbertson provided an enjoyable rendering of the music, with the reservation that her presentation of the andante was a little mannered. In the fast movements her playing was neat, expressive and properly stylized, without overdoing the thing. The articulation was always clear without being brittle or abrupt. Nor was the element of bravura lacking, as happens so frequently nowadays, when musicians have a tendency to treat Mozart with excessive preciosity. The orchestral accompaniment under Mr. Fiedler was also well handled, save for a modicum of stiffness. And the novelty of revival (whichever it was) proved so pleasurable as to warrant a position in the regular symphonic repertory.

The program had other points of interest last night. There was the Brahms "Academic" Overture, especially timely in the season of Commencements, and welcome, besides, at any time. Hearing it last night, the listener was moved to describe the engaging piece as Brahms' doctoral thesis on student tunes.

There were also four movements from the enchanting "Nutcracker" Suite of Tchaikowsky. Only a tendency, on the part of Mr. Fiedler, slightly to hurry, marred an otherwise enjoyable performance. And there was the ubiquitous "Bolero" of Ravel, the principal stimulus of which, for the present writer, was to wonderment: How does the work, after innumerable repetitions, continue to excite audiences, as it did, of course, last night's company?

The rest of the numbers came from Mulrey, Lacombe, Herbert, Guion and Dvorak. The audience consisted mostly of members and friends of the Boston Teachers' Club, the Massachusetts Federated Music Clubs and the Field and Forest Club.

MUSIC

THE POPS

RUTH CULBERTSON

Ruth Culbertson, pianist, was the soloist at the Pop concert last night in Symphony Hall. Arthur Fiedler conducted; and the concert was described as 'Boston Teachers' Club Night," in which various groups took most of the tables on the floor. Miss Culbertson was the soloist in Mozart's piano concerto in B flat major (K. 595), which has been rarely, if ever, heard in Boston. The rest of the program consisted of Ravel's "Bolero," Brahm's Academic Festival Overture and other familiar pieces.

Mozart's concertos are disarmingly simple. They should be studied with a careful eye to their form, for they embody the true principles of the classical concerto. Anyone interested in such an analysis is advised to have a look at Sir Donald Tovey's third volume of essays, where he will be enlightened as to some highly important structural differences in the vast quantity of works which are lumped together under the term, "concerto." In point of fact the classical concerto was one of Mozart's great contributions to music, and in public performance these have been outrageously neglected. It was interesting, then, that this pure and very beautiful concerto in B flat should have been brought forward.

It would have been wiser if a little more attention had been lavished upon it, if its simplicity had not been taken too much for granted. Miss Culbertson, in short, did not seem to grasp the full nature of the work that, as a capable pianist in her own right, she should have brought to its interpretation. The first movement, which is the essence of the form, was played competently; the second was sentimentally distorted; the finale was beaten out with scant regard for the delicacy of its humor. In the last instance the omission of the cadenza would have helped but would still not have offset the ill-calculated vigor of the soloists's approach.

It may be argued that the character of the Pops demands a certain coarseness of attack at the beginning of each movement in order to gain the attention of the crowd. That much we readily grant to Miss Culbertson and Mr. Fiedler. Having gained that attention—as they did—we have a right to expect the best in performance. Miss Culbertson is too good a pianist to permit herself those exaggerations in the slow movement and the brusqueness of attack in the finale. After all the theme of the rondo is of the utmost simplicity and needs no extra emphasis. There is some reason for criticism of too casual a performance in a Pop concert, since so special a work as a Mozart concerto merits more than the usual attention from every point of view.

A. W. W.

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evening division.

G

MUSIC

SYMPHONY HALL

Sunday Pops

Last night the Pops orchestra gave its Pension Fund concert, with a program of request numbers. The audience which filled Symphony Hall heartily appreciated its chosen favorites, which included works of Wagner, Sibelius, Handel and Strauss.

Mr Fiedler and the Pops orchestra, with Jesus Maria Sanroma as soloist, played Gershwin's "Rhapsody in Blue" with sophisticated syncopation. Mr Sanroma's performance had all of its usual brilliance and finesse, and the orchestra, under Mr Fiedler's direction, performed with superb eloquence.

Another familiar work, Ravel's "Bolero," seemed to have more hypnotic power with a suggestion of the Far East, than ever before.

The "Finale" from Tchaikowsky's Fourth Symphony also was given a most satisfactory reading.

As usual, Mr Fiedler was generous with encores, playing Brahm's "Cradle Song," "Flight of the Bumble Bee," by Rimsky-Korsakov, and Paul White's "Mosquito Dance."

This marked the last Sunday concert of the season.

A LAST MOZART PLAYED AT POPS

Ruth Culbertson Gives Her 25th Concert in B-Flat

Post

BY WARREN STOREY SMITH

A note of distinction was lent the Pop concert of last evening through what available records disclosed as the first performance in Boston of a pianoforte concerto of Mozart. The soloist was Ruth Culbertson, well known here through her appearances in recitals and at the Pops of previous seasons. The concerto, in B-flat major, was the 25th and last which Mozart wrote for solo piano and orchestra, and was composed in 1791—the last year of his life.

When a piece by an established composer is played for the first time it is a familiar assertion that the reason for its neglect was the best one of all. To this general rule the concerto of last evening offers no pronounced exception. Save for the soundness and finish of the workmanship a certain seriousness in the first and second movements and a much more engaging Rondo with a recurring "Don Giovanni" reminiscence, this concerto might almost be dismissed as "more Mozart." Those of its predecessors which are currently played have more memorable musical ideas, and that in the long run is the thing which matters most.

It was interesting to note however the sudden awakening on the part of the members of Mr. Fiedler's orchestra when this concerto appeared. Before, whether in Tchaikovsky's "Nutcracker" suite, Brahms' "Academic Overture," or Ravel's "Bolero," how[illegible] [illegible] played these numbers, the [illegible] performed them, as it were, with one hand tied behind their respective backs. To her part in the performance Miss Culbertson brought the [illegible] perhaps the added zeal of the discoverer, and in the matter of style she proved herself to be a Mozart interpreter to the manner born. The audience received her with the enthusiasm which was her due.

COURIER

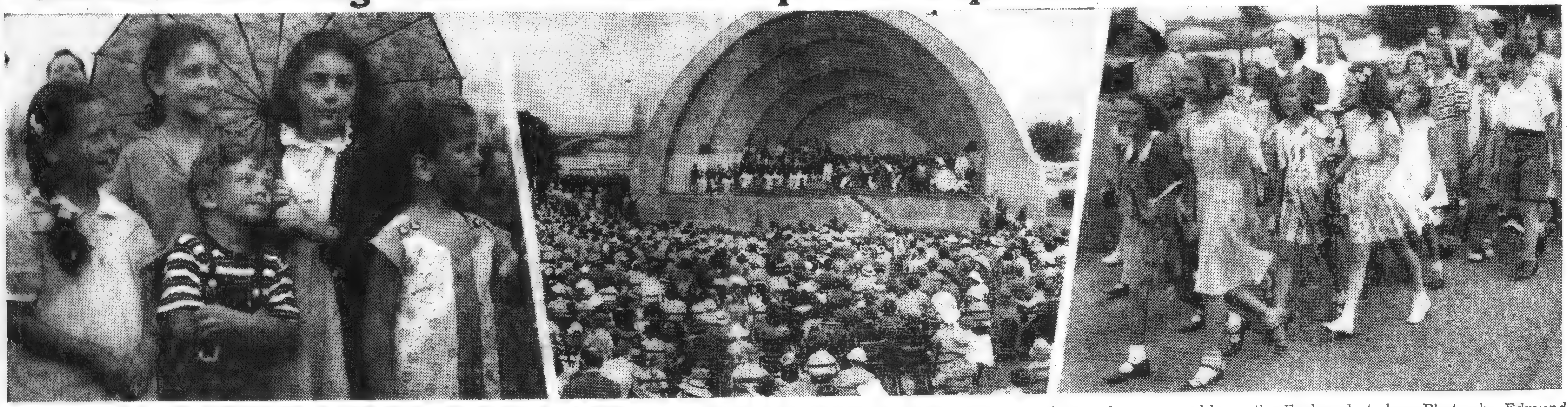
JUN 10 1937

Planting Gardens at "Tanglewood."

The Berkshire Garden Center, a community enterprise, opened in Stockbridge in 1935 by members of the Lenox Garden club, with the cooperation of the Lenox Horticultural society, the garden clubs of Richmond, Great Barrington, Pittsfield and Richmond Valley, is helping with the planting of annuals and their supervision at "Tanglewood," where the Berkshire Symphonic Festival concerts will be presented August 5, 7, 8, 12, 14, and 15.

Annuals that will bloom the first two weeks in August are being planted as fillers in the formal borders, under the supervision of A. Kenneth Simpson, horticultural director of the Garden Center. The initial labor of preparation is being carried out by students of the vocational agriculture classes in the vocational agriculture classes in the Stockbridge High school, under John Burrington. For this work the students receive credits. These formal gardens will be used as an open air foyer during the summer concerts by the Boston Symphony orchestra.

Children Braving Rain to Attend Special Esplanade Concert For Them



More than 2000 children, guests of the Boston Park Department, enjoyed the first children's program rendered by Arthur Fiedler's symphony ensemble on the Esplanade today. Photos by Edmunds E. Bond show the great crowd and groups of appreciative youngsters.

CHILDREN'S CONCERT ON THE ESPLANADE

Rain Interrupts First Lesson For Boston's Youngest Musical Generation

Boston's youngest musical generation began its education at the Esplanade shell today when Arthur Fiedler entertained more than 2000 children of all ages, races and creeds at their first outdoor concert. A sudden rainstorm which forced curtailment of the program was the only reason for dampening the juvenile enthusiasm.

The children came from all parts of the city with parents, aunts, teachers and even fathers. They showed varying degrees of interest in the music.

The average age was between 3 and 10. The typical listener was one of the 1500 children from the city playgrounds who had answered the invitation of Arthur L. Gould, superintendent of Boston schools, Nathaniel J. Young, director of playgrounds, and Julia A. Murphy, superintendent in charge of Boston playgrounds.

Youngest Listener, 14 Months

Both Mr. Gould and Mr. Young attended the concert in person, together with the four supervisors of playground districts, Elizabeth S. Devlin, Louise J. Chambers, Marian Gilman, Mary Matthes and Catherine Day.

One of the youngest listeners was little Carol Hazel Baizley, 14 months old, of Pinckney st. Little Miss Baizley devoted her attention to amusing the spectators by dropping and retrieving her crumpled program.

Probably the most musical listeners present were the twin children of Albert Bernard, who plays first viola in the orchestra. Young M. Francois and Mlle. Michelle, aged 3½ years, sat in the front row with their mother to watch their father play.

Besides the school children and those who came from outlying districts with mothers and friends there were about 500 from various settlement houses and community centers throughout the city, among them the Elizabeth Peabody House, the Lincoln House, West End Community House, the East Boston Center and Robert Gould Shaw House.

Size of Crowd Disappointing

The front rows paid close attention to the gay music and Mr. Fiedler's comments. The outskirts of the crowd were a little restive. Puerile energy was released in games of tag and constant complaints to teachers, such as "I'm getting tired of this music" or "Do you think this music is nice?"

Still the applause was generous and interspersed with enthusiastic whistles from the boys. Mr. Fiedler, who was disappointed by the size of the crowd at first, consoled his orchestra with the thought that "It's a start any way."

The crying of a little curly-haired girl who answered to the name of Jenny but refused to talk to anyone but her own sister nearly forced a postponement of the opening selection until the child was rescued.

Rain Ends Program

Then Mr. Fiedler stepped to the platform to lead the orchestra in the familiar march "Pomp and Circumstance" by Sir Edward Elgar. There followed the first movement of the Fifth Symphony of Beethoven, because, as Mr. Fiedler said, "Four movements are a little long on a warm morning."

An encore, "Turkish March" by Beethoven, Mozart's "The Sleigh Ride," two exerpts from the suite "Peer Gynt" by Grieg, Handel's Largo from "Xerxes" and "Two Miniatures" by White were the selections which Mr. Fiedler could complete before the rain storm.

The hardy stood courageously in their places and helpfully tapped their feet as Mr. Fiedler led the orchestra in the spirited march "The Stars and Stripes Forever" and conducted the singing of "The Star Spangled Banner." Others fled to automobiles and the subway.

Braving the elements of nature is nothing to Mr. Fiedler. He has been dodging rain ever since the Esplanade season opened. At the close of the concert he announced his intention of having concerts on Wednesday, July 20 and July 27, both at 10 o'clock.

The Boston Globe
Published by GLOBE NEWSPAPER COMPANY Boston, Mass.
242 Washington St. (Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct 14, 1877.)

TUESDAY, JUNE 8, 1937

RADIO-EAT-ORCHESTRA

Each time the spade of the archaeologist turns up some fragment of ancient sculpture carved with a subtlety which no modern artist could equal without four centuries of a continuous artistic development to help him, comes the thought like a shadow: "Yes, and will a day come when fragments of our symphonic phonograph records—pieces as big as a wedge of pie—will be treasured as jealously as specimens of a lost art, with learned scholars making guesses at who the composer might have been?"

The barbarians, as Macaulay predicted, are in our midst, and their name is machinery. There is little question but that democracy is on its way. The question is, rather, whether it is to be achieved at a high level or at a low level, and to no one is that question of greater moment than to the multitude who stand to be the beneficiaries of the high level. The spinning jenny, invented in 1767, put this question to the integrity of hand craftsmanship, and now a blight similar to that which the moving picture machine spread over the spoken drama seems to threaten the concert stage from competition by radio.

If there is a city in North America able to support a resident symphony orchestra, it ought to be New York. Yet the announcement that Signor Toscanini, one of its former conductors and now the most eminent of living orchestral leaders, is engaged to give a series of orchestral concerts next season over the radio is heard by the sponsors of the New York Philharmonic with outspoken dismay. They evidently think it might be the mace-blow to their orchestra.

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A Goodly Company

N.Y. Her. Trib. June 9

By Royal Cortissoz

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Yes, they had a lofty standard, the Four, and that is one reason why I have ventured to sit down and commune with them in a fragmentary way. I wonder if it is widely enough realized how momentous was the service they rendered to their contemporaries, writing not just favorable or unfavorable "notices," but reviews that went to the heart of the matter, clarifying and illuminating it. They *knew*—Krehbiel and Henderson, Huneker and Aldrich, and what they knew they passed on to a host of readers to stabilize judgment and purify taste. They knew and they were open-minded, as keenly aware of new music as they were reverent toward the old. The singers and the orchestra gave the audience unbounded joy. The next day many a member of that audience was enriched by the Four with fuller knowledge of what had been received the night before. The Four were guardians of a kind of sacred trust. They never failed it. Don't think of them as the writers of fugitive articles in the newspaper, here today and gone tomorrow. They were among the master builders of a musical public.

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SPRINGFIELD, MASS.
EVENING UNION June 10

Berkshire Festival Will Attract Many Prominent Men and Women in August

Norman H. Davis, America's ambassador at large; Miss Mabel Choate daughter of Joseph H. Choate, late ambassador to Great Britain; Ernest B. Dane, treasurer of the Boston Symphony Orchestra; Edward Taft, trustee of the orchestra; Albert Spalding, America's eminent violinist and Mrs. Alta Rockefeller Prentice of Williamstown and New York are but a few of the many patrons for the fourth annual Berkshire Symphonic Festival to be held in August. Only a limited number of boxes remain, according to the acting president, Mrs. Carlos M. de Heredia, of Lenox and New York.

The Boston Symphony Orchestra under the direction of Serge Koussevitzky will play six concerts, Aaug. 5, 7, and 8; Aug. 12, 14 and 15, at beautiful "Tanglewood," 210 acre estate between Lenox and Stockbridge presented as a permanent home for the festival, by Mrs. Gorham Brooks of Brookline.

"The thousands we expect for the concerts will be representative of all kinds of people in this country and Canada," said Mrs. de Heredia, whose lovely summer home is not far from "Tanglewood." "We have but a limited number of boxes remaining and hope that music lovers wishing to make reservations will do so at once to avoid disappointment."

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INFORMATION OBSCURED

The Boston Globe
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TUESDAY, JUNE 8, 1937

RADIO-EAT-ORCHESTRA

Each time the spade of the archaeologist turns up some fragment of ancient sculpture carved with a subtlety which no modern artist could equal without four centuries of a continuous artistic development to help him, comes the thought like a shadow: "Yes, and will a day come when fragments of our symphonic phonograph records—pieces as big as a wedge of pie—will be treasured as jealously as specimens of a lost art, with learned scholars making guesses at who the composer might have been?"

The barbarians, as Macaulay predicted, are in our midst, and their name is machinery. There is little question but that democracy is on its way. The question is, rather, whether it is to be achieved at a high level or at a low level, and to no one is that question of greater moment than to the multitude who stand to be the beneficiaries of the high level. The spinning jenny, invented in 1767, put this question to the integrity of hand craftsmanship, and now a blight similar to that which the moving picture machine spread over the spoken drama seems to threaten the concert stage from competition by radio.

If there is a city in North America able to support a resident symphony orchestra, it ought to be New York. Yet the announcement that Signor Toscanini, one of its former conductors and now the most eminent of living orchestral leaders, is engaged to give a series of orchestral concerts next season over the radio is heard by the sponsors of the New York Philharmonic with outspoken dismay. They evidently think it might be the mace-blow to their orchestra.

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Portrait painting was not killed by the camera, and after years of temporary eclipse the [illegible] drama sprouted in country barns, wharf sheds, high school halls and college theatres. Music is an art as inborn as mimicry, and song is as spontaneous as speech. No machine can kill them. But good husbandry might prevent machines from stunting their growth. That art best flourishes when the most people practice it, amateurs as well as professionals.

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MUSIC'S OLD GUARD ARE GONE

June 13 — Post

News of the World of Music

BY WARREN STOREY SMITH

THE past few days have witnessed the passing of the two last survivors of what might be called the old guard of music criticism in America, Richard Aldrich and William J. Henderson. Mr. Aldrich at the time of his death was what could be termed critic emeritus of the New York Times, with which he had been connected since 1902. Mr. Henderson, who joined the staff of the Sun in the same year, died in harness, and died tragically. The coterie to which these men belonged might be likened in its own field to the members of the Concord school in American letters or to the five American poets so familiarly pictured together. Three of these men, Henry Edward Krehbiel, Henry T. Finck and our own Philip Hale, were born in 1854, and the birthdate of Mr. Henderson was but a year later. The group should include James Gibbons Huneker, who was born in 1860. Mr. Aldrich, who at the time of his death was close on 74, was the youngest.

It is fruitless to compare these men with their successors. As virtual pioneers they had the chance to further the appreciation and understanding of music in America to an extent now not possible. And they may be said to have lived through a period of creative activity in music which, so far as we can see, greatly surpassed its present equivalent. It is interesting to note that the current volume of "Who's Who in America" lists Mr. Henderson as an author rather than as a critic. And save for Mr. Aldrich, who still had to his credit two Wagnerian "guides" and a critical volume entitled "Musical Discourse," these men all wrote extensively for media other than the newspapers, where that which is written today is likely to be forgotten tomorrow.

The list of Mr. Henderson's works is sufficiently illustrative of his breadth of viewpoint to bear quoting in full. The volumes are these: "The Story of Music," "Preludes and Studies," "Sea Yarns for Boys," "Afloat With the Flag," "Elements of Navigation," "The Last Cruise of the Mohawk," "What is Good Music?," "How Music Developed," "The Orchestra and Orchestral Music," "Richard Wagner, His Life and His Dramas," "Modern Musical Drift," "Pipes and Timbrels" (poems), "The Art of the Singer," "Some Forerunners of Italian Opera," "The Soul of a Tenor" (a novel), and "Early History of Singing." He was also the librettist of Walter Damrosch's operas, "The Scarlet Letter" and "Cyrano de Bergerac."

As a critic Mr. Henderson, up to the last word he wrote, yielded nothing to any of his active colleagues either in brilliance and aptness of expression or in freshness of approach. Mr. Krehbiel, with his hatred of Debussy, Mr. Finck with his dislike of Strauss and Brahms, had their "blind spots," their reactionary tendencies. Not so Mr. Henderson, who to the end could see what was good in anything that was good, no matter how modern, radical or revolutionary. At the same time he was ready to denounce whatever might come under the head of sham, pose or charlatanism. Mr. Aldrich, too, although perhaps less brilliant and forceful in his manner of expression, was an equable critic, given neither to violent enthusiasms nor to equally strong antipathies. Such men do service in a field where it is so easy to take sides, to be for this school or composer and against some other. While, to return to Mr. Henderson, his ability to receive fresh impressions in his 83d years is so phenomenal as to be accounted among the miracles.

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The English take their musical pleasures less lightly than do we. At the London Promenade Concerts, for which our Pops were first named, the most popular composer is Bach. And the weekly all-Bach programmes pack them in to suffocation. To Symphony Hall in the summer, however, the great Johann Sebastian is a rare, a very rare visitor, represented, if ever, by the miscalled Air for the G string. On the programme of next Saturday evening he will nevertheless be represented, and for the second time this season, by a Concerto for four pianos with orchestra; the first occasion was one of the solemner Sunday evening concerts. The soloists Saturday will be Verona Durick, Susan Godoy, Jesus Maria Sanroma and Donald Currier. The above announcement loses some of its news value when it is admitted that the New England Conservatory has taken a part of the hall for that evening and is supplying the soloists, among whom should also be mentioned Frances Brockman, violinist, who will be heard in the first movement of Lalo's Symphonie Espagnole. Two special nights are listed at the Pops this week, Old-Timers' Night on Tuesday and Children's Night on Wednesday. Tomorrow evening the entire hall will be taken by Bosto University.

Globe, Sun, June 13

MUSIC AND MUSICIANS

Seventh Week of Symphony Hall Pop Concerts

The Pop Concerts in Symphony Hall are in their seventh week under the direction of their popular conductor, Arthur Fiedler. Except for Monday night, which is taken over by Boston University, each night will be open to the public.

Tuesday will bring the annual Old-Timers' Night, at which the audience will take part singing popular songs from the past as the orchestra plays. On Wednesday there will be the children's program, with music designed for the entertainment of the young and adults no less. On Saturday, there will be four soloists in Bach's Concerto for Four Pianos, Jesus Maria Sanroma, Verona Durick, Donald Currier, and Susan Godoy.

The programs of the week follow:

Tuesday, Old-Timers' Night — March, "Our Director," Bigelow; Overture to "Orpheus in Hades," Offenbach; "Traumerei," Schumann; "The Lost Chord," Sullivan; "A Hunt in the Black Forest," descriptive episode, Voelker; "Prayer of Thanksgiving," old Dutch hymn, Valerius-Kremser; Songs of the Old Days; "Jolly Fellows," waltzes, Volstedt; Die Dorfmusik, "The Village Band," Fryberg; old-time favorites.

Wednesday, Children's Night — "Stars and Stripes Forever," march, Sousa; Overture to "The Merry Wives of Windsor," Nicolai; Fugato on a Well-Known Theme, McBride; Soviet Iron Works, Mossolov; "The Animals' Carnival," grand zoological fantasia, Saint-Saens, piano soloists, J. M. Sanroma, L. Litwin; "A Hunt in the Black Forest," descriptive episode, Voelker; Gypsy Dance from "Carmen," Bizet; "On the Trail" from the "Grand Canyon" suite, Grofe; "American Patrol," Meacham.

Thursday — "Marche Heroique," Saint-Saens; Finale, "Scheherazade," Rimsky-Korsakov; "The Ride of the Valkyries," Wagner; "Divertissement," Ibert; Irish Rhapsody, Herbert; Prelude to "The Deluge," Saint-Saens, violin solo, Julius Theodorowicz; Fantasia, "Carmen," Bizet; "Wine, Woman and Song," waltzes, Strauss; American Fantasy, Herbert.

Friday — March, "Semper Fidelis," Sousa; Overture to "Oberon," Weber; Intermezzo, "Cavalleria Rusticana," Mascagni; Dance of the Comedians, Smetana; Victor Herbert Favorites, arranged by Sanford; Largo from "Xerxes," Handel; Second Hungarian Rhapsody, Liszt; "Espana" Waltzes, Waldteufel; University Songs; "Wintergreen for President," "Of Thee I Sing," Gershwin.

Saturday—Prelude to "Carmen," Bizet; Overture to "Sakuntala," Goldmark; Fugato on a Well-Known Theme, McBride; Symphonie Espagnole, for violin and orchestra, Lalo, soloist, Frances Brockman; Capriccio Espagnole, Rimsky-Korsakov; concerto for four pianos, with orchestra, Bach, soloists, Verona Durick, Susan Godoy, Jesus Maria Sanroma, Donald Currier; "Voices of Spring," waltzes, Strauss; Tambourin Chinois, Kreisler; "Strike Up the Band," Gershwin.

Music News and Comment

The death in New York of William J. Henderson has removed the last of the great figures in American musical criticism during the past 50 years. He was a contemporary and a colleague of James Gibbons Huneker, H. E. Krehbiel, Philip Hale, Henry T. Finck, Richard Aldrich (who died but a few days ago) and H. T. Parker. Mr Henderson outlived them all, and at the age of 81 his weekly articles and daily reviews suggested the keen perception, love of life and great art, urbanity and sheer vigor of a man in middle age.

In this respect Mr Henderson's closing years were astonishing. Up to a few weeks ago, when seized with illness, he pursued the exacting and exhausting round of the New York musical season. One of the last of his reviews which this writer has carefully preserved was that of Hindemith's "Schwandreher" Concerto, performed only last April. Mr Henderson's review surpassed those carried by all the other great New York dailies.

Mr Henderson is said to have prided himself more on the fact that he was "a reporter with a specialty—music" than on his vast musical erudition. He was probably America's pre-eminent authority on the human voice, the technic, style and history of singing. A versatile mind he had indeed. He was an expert yachtsman and wrote a book on navigation which is said to be a standard text. He wrote brightly, with warmth and wit, though as a stylist he did not equal the scintillating qualities of Huneker and Hale. His judgment of music and performance, however, proclaimed him the best critic of them all. He will be sorely missed.

Pops Programs for The Ensuing Week

June 13 Ad.

By Ruth Marsters

Music Editor

THE POPS, continuing nightly in Symphony Hall under the direction of their immensely popular conductor, Arthur Fiedler, enter the seventh week of the current season with tomorrow evening's concert.

The program, however, has been taken over by Boston University and the general public will not be admitted.

Tuesday brings "Old Timers' Night," an annual event, at which it is the custom for the audience to participate in singing popular songs of the past to the orchestra's accompaniment.

In addition the program lists the well-worn march, "Our Director," by Bigelow; the overture to Offenbach's "Orpheus in Hades," Schumann's "Traumerei," Sullivan's "The Lost Chord," "Jolly Fellows," waltzes by Volstedt, etc.

* * *

ON WEDNESDAY evening there will be a children's program, in which Jesus Maria Sanroma and Leo Litwin will appear as piano soloists in the performance of Saint Saens' Grand Zoological Fantasia, "The Animals' Carnival."

Other selections to be included in the same program are Gypsy Dance from "Carmen" by Bizet, Meacham's "American Patrol," "A Hunt in the Black Forest," Descriptive Episode by Voelker, "On the Trail," from Grofe's "Grand Canyon" Suite and "Soviet Iron Works," by Mossolov.

"On Thursday evening the ever-popular Prelude to Saint-Saens' "The Deluge" will be performed with Julius Theodorowics playing the violin solo.

The program opens with the same composers' "Marche Heroique," and continues wth such a number of things as the Finale of Rimsky-Korsakov's "Scheherazad," Wagner's "Ride of the Valkyries," Ibert's "Divertissement, Irish Rhapsody" by Herbert, and the "Wine, Woman and Song" waltzes of Strauss.

Friday evening's program is likewise typical of Pops fare.

* * *

FROM the Sousa March, "Semper Fidelis," it proceeds through Weber's Overture to "Oberon," the Intermezzo from Mascagni's "Cavalleria Rusticana." "Dance of the Comedians," by Smetana, Victor Herbert Favorites arranged by Sanford, Liszt's Second Hungarian Rhapsody, University Songs, and Gershwin's "Wintergreen for President," from "Of Thee I sing."

On Saturday evening the Bach Concerto for Four Pianos with Orc?hestra will be repeated with Verona Durick, Susan Godoy, Jsus Maria Sanroma and Donald Currier as soloists.

Frances Brockman will appear as soloist in the same program playing the violin part of the First movement of Lalo's "Symphonic Espagnole" for Violin and Orchestra.

The program also lists the Prelude to Bizet's "Carmen," Fugato on a Well-Known Theme by McBride, Rimsky-Korsakov's "Capricio Espagnole," Strauss Waltzes and selection from Kreisler and Gershwin.

NEW YORK, N. Y.

TIMES

June 13th

The Sunday concerts by the Boston Symphony Orchestra, under Serge Koussevitzky, at the Berkshire Symphonic Festival to be held at Tanglewood, Mass., in August, will be given at 4:30 P. M. instead of at night, in order to accommodate attendants from distant **centers desiring to meet train schedules. The festival dates are Aug.**

Progress of the Pops

Marjorie Church, Soloist in Saint-Saens Piano Concerto, Provides a Welcome Surprise

By Moses Smith

Occasionally something happens to disturb the pleasant routine of the Pops, so that from being an agreeable place for a springtime rendezvous with musical accompaniment, Symphony Hall is for the moment turned back into its more familiar guise—a place where music is made vitally, intensely and for the sake of the enrichment of the spirit.

Such an occurrence consumed one-third of the program of Saturday evening, when Marjorie Church, Boston pianist, played the Saint-Saens Fifth Concerto in F major, the same work which she played with the Symphony Orchestra under Dr. Serge Koussevitzky at a Monday night concert a couple of seasons ago.

The intensity of the music was not so much in the intrinsic composition as in the way in which Miss Church played it. It is a likeable work, without the expected degree of rhodomontade from the composer at his slickest and with considerably more emphasis on quiet, music lyricism. But the appeal remains largely superficial; when you begin to get under the surface of the music you run into something like a vacuum that makes you gasp for want of air.

So that music seemed, at any rate, to one who had not heard the earlier performance and who has not heard the concerto (if at all) for many years. But Miss Church succeeded in dispelling one's doubts while she was playing. Indubitably she herself believes in the music. If she doesn't, it is almost impossible to explain the persuasiveness of her utterance. Obviously the performance could not have made its mark as it did without the pianist's assurance, which from the very beginning announced that the performance would be impeccable from a digital and rhythmic standpoint. In addition, though, the performance always came from within the artist. The quieter passages were unfurled with an ingratiating and quite irresistible charm. The more portentous—and pretentious—periods carried such evidence of inner conviction, as Miss Church played them, that only a born sceptic could resist them, and then not entirely.

The quality of the performance was quite above that of the customary Pops soloist—and no slur is intended on the latter. The intention is rather to point out that Miss Church exhibited a quality of spirit that the run-of-the-mill musician, regardless of proficiency, does not ordinarily reveal.

Her playing must have had the implied effect on Arthur Fiedler and his musicians; because the orchestral accompaniment seemed to be the best this writer has heard from the same forces in a long while. Earlier in the program the orchestra had played Tschaikowsky's "Marche Solenelle," Weber's "Oberon" Overture, "Moto Perpetuo" by Strauss and a suite of "Austrian Peasant Music" by Schoenherr. At the end came Waldteufel's "Skaters' Waltz" and the "Tumbler's Dance" from Rimsky-Korsakov's "Snowmaiden."

In addition, Mr. Fiedler led a chorus of the New England Federation of Men's Glee Clubs through spirited and well-sung versions of numbers by Bach, Purcell, Sullivan and Handel. Most of the seats at the tables and in the balconies had been taken by members and guests of the Glee Clubs, the United Order of True Sisters Noemi, Chapter No. 11, and the alumnae of the Girls' Latin School.

Tonight's Pops

The concert of the Pops Orchestra under Arthur Fiedler in Symphony Hall this evening has been taken over by Boston University. Admission to the general public will not be available.

NEW YORK, N. Y.

TIMES

JUN 13 1937

Many Patrons of Music Subscribe for Boxes At August Berkshire Symphonic Festival

Many patrons of music who are identified with society in this city and the Berkshires have subscribed to boxes for the Berkshire Symphonic Festival to be presented in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The festival will consist of six concerts, to be presented on Aug. 5, 7, 8, 12, 14 and 15 at Tanglewood, which has been presented as a permanent home for the festival by Mrs. Gorham Brooks of Brookline. Mrs. Carlos M. de Heredia of this city and Lenox is acting president of the festival.

Among the subscribers are Mrs. E. Parmalee Prentice, Norman H. Davis, Miss Mabel Choate, Ernest B. Dane, Edward Taft, Albert Spalding, Miss Gertrude Robinson Smith, Miss Ellen Bullard, Mr. and Mrs. Bruce Crane, Mr. and Mrs. Owen Johnson, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. John Bross Lloyd, Mrs. de Heredia, Mr. and Mrs. Norval H. Busey Jr., Giraud Foster, Granville L. Winthrop, Mr. and Mrs. R. Jay Flick, Mr. and Mrs. Winthrop M. Crane, Mr. and Mrs. Leonard Clark Feathers, Mrs. Cornelia Colton Hollister, Mrs. Arthur Frederic Schermerhorn, Mrs. Edwards Spencer and Mrs. James H. Andrews.

Also Miss Gertrude Watson, Mrs. W. Rockwood Gibbs, Mr. and Mrs. William Marshall Bullitt, Mr. and Mrs. Carl de Gersdorff, Mr. and Mrs. Charles C. Griswold, Mr. and Mrs. Bernhard Hoffmann, Mr. and Mrs. Ramsay C. Hoguet, Mr. and Mrs. James Lawson Karrick and Mr. and Mrs. Percy Musgrave.

Others are Mr. and Mrs. John Barry Ryan, Mr. and Mrs. John Butler Swann, Mr. and Mrs. Heaton I. Treadway, Professor and Mrs. Philip Marshall Brown, Mr. and Mrs. Walter A. Atherton, Mrs. Elisabeth C. T. Miller, Mrs. Herbert Scoville, Mrs. E. E. Whitney, Mrs. Evelyn W. Adams, Mrs. Arnold Whitridge, James E. Leath, Mr. and Mrs. Frank C. Smith, Mrs. Mathew John Whittal, Mrs. R. B. Danielson and Mr. and Mrs. Adolf A. Berle Jr.

[76]

LYNCHBURG, VA.
ADVANCE

JUN 15 1937

FAMOUS FESTIVAL REVERSES TRENDS

There Is No Wish Among Event's Backers To Make A Profit

Stockbridge, Mass. (AP)—The Berkshire symphonic festival, which opens August 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theatre has had to close down in poverty.

The Berkshires take everything quite seriously, even their beauty. So that the festival although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." No neo-Gothic or pseudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of "Tanglewood," the property Mrs. Gorham Brooks has given the Boston Symphony Orchestra as a permanent home for the festival.

To Design Home

Eliel Saarinen, who has been commissioned to design a permanent home for the festival will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition

Originally the 210-acre estate where Hawthorne worked and first told his "Tanglewod Tales" was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up in the middle of it

Chief Konkapot of the Stockbridge tribe of Mohican Indians held council on the shore of Lake Mahkeenic; although many writers connect Abraham Lincoln's famous rhymed epitaph with a Kickapoo Indian, some believe it refers to this same chief:

"Here lies poor Johnny Kongapod,
"Have mercy on him, gracious God
"As he would do if he were God
"And You were Johnny Kongapod."

Last year's third festival was visited and approved, incidentaly by (literally) the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impresive 50-year-old Congregational minister from Gresnam, Wis., and his Indian name is Uhm-Pa-Tuth.

Thirdly, Serge Koussevitzky, conductor of the Boston Symphony and artistic director of the festival, has no intention of duplicating anybody elses project. He has doubled its size this year, but only because last year so many wanted to attend that one week was not enough.

Symphonics Only

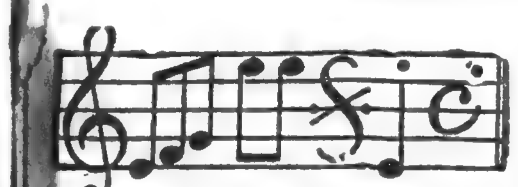
This year only symphonic concerts will be given. Perhaps a large chorus will take part next year. If money can be found to give opera in a finished (and not "festival"), manner, that may be done. Dr. Koussevitzky is playing also with the idea of a school on the big estate—not another Curtis Institute or Julliard School, but one which does not touch any other field—perhaps for the advanced study of the symphonic literature and conducting.

And lastly, neither Dr. Koussevitzky nor the Berkshire backers has the least intention of interfering with the large number of cultural activities already under way in the neighborhood. In fact, the festival announcement carries free mention of 13 other enterprises ranging from the well established Berkshire playhouse in Stockbridge to Ted Shawn's dance recitals at Jacob's Pillow, West Becket.

Believe it or not—in four years the symphonic festival never has had a quarrel with one of its neighbors.

HOLYOKE, MASS.
Transcript Telegram

JUN 15 1937



The Smith College Summer School of Music will begin its ninth session in less than two weeks, beginning June 28 and closing August 6. A variety of courses will be offered in music education and in piano, organ violin, cello and voice. The school is open to both men and women. It is directed by Wilson T. Moog, professor of music at Smith.

Members of the department who will conduct courses include: Solon Robinson, Ross Lee Finney and Wilson T. Moog. Visiting members include: Marion Kahn Berkley, piano and accompanying, now giving courses in accompanying at the Institute of Musical Art; Harold Berkley, violin, faculty of institute of musical art at the Juillard School; William Durieux, violoncello, former professor at the royal conservatory, The Hague; Victor Prahl, voice, soloist with Paris Symphony Orchestra, and the Geneva Opera; Theodore M. Finney, history, head of music department, University of Pittsburgh; M. Alice Butterfield, theory, pupil of Harold Bauer; Agnes E. Fay, school music, head of music department of Great Neck (N. Y.) public schools; Priscilla E. Rose, school music, faculty of Julius Hartt School of Music, Hartford.

Although the Berkshire Symphonic Festival to be held at Stockbridge, in August will be devoted entirely to programs by the Boston Symphony Orchestra, it is probable that next season choral works and even operas may be presented. Operatic performances, however, will not be attempted unless money enough can be raised to give them in a finished manner.

Serge Koussevitzky, conductor of the orchestra and artistic director of the festival, also is considering the idea of establishing a school on the property which Mrs. Gorham Brooks has given the orchestra as a permanent home for its annual event. The school's curriculum may consist largely of the advanced study of symphonic literature and the art of conducting.

Emil Saarinen, the architect commissioned to design an auditorium for the festival, will not decide on final plans until he has witnessed one of the festival gatherings, according to George E. Judd, manager of the orchestra. The building probably will be as inconspicuous as possible, so that it will merge into and harmonize with the country character of its surroundings.

Those who read "Beloved Friend," the story of Tschaikowsky and Mme. Nadjeda von Beck, his patroness, will be interested in the outcome of the essay contest held in connection with it. Miss Elizabeth L. Mann won the first prize of a baby grand piano with the following analysis of the strange situation between composer and noblewoman:

"The authors of 'Beloved Friend' suggest that the cause of the abrupt severance of connection between Mme. von Beck and Tschaikowsky was the mortal illness of her son Vladimir and her remorse at having neglected him. It is possible, however, since the facts are not fully known, to construct another plausible explanation. Suppose she had never heard, until 1890, that Tschaikowsky was a pervert. If the rumor of his abnormality had not reached her ears by 1879, when she made her confession of jealousy of his wife, she may have remained in innocence for a much longer time. An accident, at last, may have brought the rumor to her ears at the very time when the illness of her son had already induced the physical and mental collapse which Pahulsky reported.

"Unusually imaginative and sympathetic as she was in the world of music, eccentric in some aspects of social behavior, she was nevertheless conventional in her moral code; this knowledge about someone so dear to her might have shocked her deeply. Furthermore, she might have felt emotionally outraged at the memory of having secretly dreamed of a closer relationship than the safe one which she and Tschaikowsky had actually maintained. She may even have doubted that a man with his disability could have been sincere in his protestations of affection toward any woman, and that the tenderness of his letters—platonic as it was—had been a hypocritical pretense motivated by his need of her money. Open protest or accusation was impossible. All she could do, in her tumult of nerves, was to retreat behind a cold and impenetrable barrier."

Arthur V. Berger, editor of the Musical Mercury, writes an interesting article on Alban Berg's violin concerto, which was heard at Smith by the Boston Symphony orchestra this year. In Mr. Berger's opinion, Berg was born too late in that the music of the 12-tone system had already reached its logical impasse as was inevitable in the development of chromaticism.

Tonalism, says the author, is the inevitable basis for artistic expression in music, except occasionally for such things as atmosphere, color and some special cases of mood. Development and harmony cannot be disassociated in composition as, he maintains, they have been by the Schoenberg school. Harmonic and thematic relationships are inseparable, he insists.

Mr. Berger goes on to say that unity is inevitably lost in the music of the 12-tone system and that monotony results. In demonstration, he cites numerous examples from the Berg concerto which, in his opinion, are quite pointless because of their monotony.

Tomorrow night will be children's night at the Boston "Pops" concerts. The program will be as follows:

"A Hunt in the Black Forest,' Descriptive Episode, Voelker
Gypsy Dance from "Carmen," Bizet
On the Trail, from the "Grand Canyon" Suite, Grofe
American Patrol, Meacham

Thursday evening:
Marche Heroique, Saint-Saens
Finale, "Scheherazade," Rimsky-Korsakov
The Ride of the Valkyries, Wagner
Divertissement, Ibert
Irish Rhapsody, Herbert
Prelude to "The Deluge," Saint-Saens
Violin solo: Julius Theodorowicz
Fantasia, "Carmen," Bizet
"Wine, Woman and Song' Waltzes, Strauss
American Fantasy, Herbert

Friday evening:
March, "Semper Fidelis,' Sousa
Overture to "Oberon," Weber
Intermezzo, "Cavalleria Rusticana," Mascagni
Dance of the Comedians , Smetana
Victor Herbert Favorites, Arr. by Sanford
Largo from "Xerxes," Handel
Second Hungarian Rhapsody, Liszt
"Espana" Waltzes Waldteufel
Wintergreen for President Gershwin

Saturday evening:
Prelude to "Carmen," Bizet
Overture to "Sakuntula,' Goldmark
Fugato on a Well-Known Theme, McBride
Syphonie Espagnole, for Violin and orchestra (First Movement) Lalo
Soloist, Frances Brockman
Capriccio Espagnole Rimsky-Korsakov
Concerto for Four Pianos, with Orchestra, Bach
Soloists: Verona Durick, Susan Godoy, Jesus Maria Sanroma, Donald Currier
"Voices of Spring,' Waltzes, Strauss
Tambourin Chinois, Kreisler
Strike Up the Band, Gershwin
"Stars and Stripes Forever," March, Sousa
Overture to "The Merry Wives of Windsor," Nicolai
Fugato on a Well-Known Theme, McBride
Soviet Iron Works, Mossolov
The Animal's Carnival, Saint-Saens
Piano soloists: J. M. Sanroma and L. Litwin

Transcript Thu. June 18

Music Notes

The annual concert of the New England Conservatory of Music, participated in exclusively by members of the senior class, will be given this evening in Jordan Hall, beginning at 8.15. The program will include music for organ, piano, violin and voice. Admission will be free.

Tomorrow night's Pops concert in Symphony has been taken over largely by the New England Conservatory of Music. On stage there will also be considerable evidence of the institution. Frances Brockman, concert-mistress of the Conservatory orchestra, will be the soloist in the first movement of Lalo's "Spanish" Symphony. The four piano soloists in the performance of the Bach Concerto are all associated with the Conservatory—Jesus Maria Sanroma and Verona Durick as members of the faculty, Susan Godoy and Donald Currier as students. In the Pops orchestra, meanwhile, four former Conservatory students will play cadenzas in Rimsky-Korsakov's "Caprice Espagnole" (as well as any other measures that fall to their lot); Minot Beale, violinist; George Madsen, flutist; Manuel Valerio, clarinetist, and Elford Caughey, harpist.

Tonight's Pops

March, "Semper Fidelis" ....Sousa
Overture to "Oberon" ......Weber
Intermezzo, "Cavalleria Rusticana" Mascagni
Dance of the Comedians ...Smetana
Victor Herbert Favorites Arranged by Sanford
Largo from "Xerxes" ......Handel
Second Hungarian Rhapsody..Liszt
"Espaffa" Waltzes ......Waldteufel
University Songs
"Wintergreen for President," from "Of Thee I Sing" ......Gershwin
Conductor: Arthur Fiedler

MALDEN, MASS.
NEWS

JUN 21 1937

MAN OF THE MOMENT

ALBION METCALF

Organist at First Baptist Who Will Be Piano Soloist at Boston Symphony Pops Friday.

PITTSBURGH, PA.
POST GAZETTE

JUN 15 1937

MRS. THAW HEADS ORCHESTRA GROUP

Plans Are Announced For Series of Concerts.

The Pittsburgh Orchestra Association yesterday announced the names of officers recently elected for the 1937-38 season and reported plans for a series of six Syria Mosque concerts.

Mrs. William Thaw, Jr., was chosen president. Other officers named were Mrs. Alexander Laughlin, first vice president; Frederic Schaefer, second vice president; Mrs. Nathaniel Spear, secretary; Moorehead B. Holland, treasurer, and May Beegle, manager.

Members of the board include Mrs. Oliver J. Keller, Mrs. Ralph Flinn, Mrs. James G. Pontefract, Mrs. J. Hanson Rose, Mrs. George J. Willock, Horace Forbes Baker, Joseph H. Bialas, Leon Falk, Jr., William L. Monro, Sr., and Charles J. Ramsburg.

Concerts have been scheduled as follows: November 2, Chicago Symphony Orchestra, Frederick Stock conducting; December 11 and 12, Boston Symphony Orchestra, and January 8 and 9 and March 15, Philadelphia Symphony Orchestra.

CHICAGO, ILL.
June **NEWS** 16th

Berkshire Music Festival Attracts Many Chicagoans

To music lovers throughout the country the Berkshire Symphonic festival held annually near Stockbridge, Mass., is one of the outstanding events of the year. The Boston Symphony orchestra plays six concerts—this year they are from Aug. 5 to Aug. 12—in the beautiful Tanglewood estate where Nathaniel Hawthorne wrote his "Tanglewood Tales" and "House of the Seven Gables." It has been donated as a permanent home for the festival by Mrs. Gorham Brooks of Brookline.

Mr. and Mrs. Robert Metz (she is Mrs. Frederick Haskell's sister), who now spend most of their time in their lovely home at Lenox, Mass., are regular devotees of the festival. Miss Kate Buckingham, who is another, went east Monday. Her estate, located on Baldhead Dome, the highest mountain in that part of the Berkshires, and the Metz' home, are almost next door neighbors to Tanglewood.

Mrs. Frederick T. West, now in her Pittsfield (Mass.) home, also attends Berkshire concerts. Her daughter-in-law, Mrs. Mahlon Ogden West, left yesterday to spend the summer with her.

Among the patrons of this year's festival—this is the fourth—are Mrs. E. Parmelee Prentice of New York, Rockefeller Prentice's mother; Norman H. Davis, America's ambassador at large, and Albert Spalding.

Sunday Post, June 20

AFRO-AMERICAN TUNES BY THE POPS ORCHESTRA

NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

TWO of the programmes prepared by Arthur Fiedler for the Pops this week have a racial cast. Hardly a new departure is the Italian night planned for Wednesday, with its numbers from the pens of Gabetti, Rossini, Boccherini, Puccini, Paganini, Donizetti, Casella, Wolf-Ferrari, Arditi and Verdi. But the programme designed for tomorrow, featuring composers and soloists of African descent, is novel indeed, at least so far as Boston is concerned.

To retell a tale many times told, during the brief period when Antonin Dvorak was a resident of this country he was strongly convinced that the basis for a new instrumental music existed in the so-called colored spirituals. To prove his point he used themes of such derivation or affinity in the symphony "From the New World" and in the string quartet, Opus 96. In so doing he believed himself to be setting an example for the American composer; and by token of John Powell's "Rhapsodie Negre" and Gilbert's Comedy Overture on Negro Themes, that is exactly what he did.

At the Pops tomorrow evening, however, Boston will hear for the first time part of a composition which should prove more authentic than those of Dvorak, Powell and Gilbert; two movements from the Afro-American Symphony of William Grant Still. Besides this item from the pen of a colored composer Mr. Fiedler has chosen three others: Wooten's "Autumn Serenade," a colored dance from the "Bandanna Sketches" of Clarence Cameron White, and the familiar tenor aria, "Onaway, Awake, Beloved," from Coleridge Taylor's melodious cantata, "Hiawatha's Wedding Feast." Burleigh's "Deep River" as orchestrated by Jacchia is in reality a double transcription, and hence falls in another category.

Add to these pieces the ballet music from "Aida" and "The Banjo" from the almost forgotten New Orleans composer, Louis Moreau Gottschalk, and Mr. Fiedler's African references, direct or oblique, are complete—yet not complete. For there is still a selection from Gershwin's "Of Thee I Sing." To be sure, a similar gleaning from the same composer's "Porgy and Bess" would have been more to the point. But if we are to pay tribute to Africa's contribution to American music, we can do it by performing any piece which makes use of the idiom successively described as ragtime, jazz and swing. Were it not for the colored people, our popular music, and what is now the popular music of most of Europe as well, would not exist. We and others call jazz our representative American music, our most distinctive contribution to the tonal art. That today it represents in a limited way the complex racial mixture which we may call White America is true. It is also true that not the Anglo-Saxon, the Celt, the Gael, the Latin, the Slav, the Magyar or the Czech would have or could have been its actual creator.

* * * *

The two soloists in the concert above described are Wallace Thompson, tenor, and Doris Dandridge-Harris, who will play the first movement of the Piano Concerto of Grieg. On Wednesday Clotilde Zappala, soprano, will sing the Mad Scene from "Lucia." The other soloists of the week are again pianists. On Thursday Mr. Sanroma will play once more the piano part in Dohnanyi's amusing "Variations on a Nursery Air," and on the following evening Albion Metcalf will be the pianist in one of the rare performances nowadays of Liszt's "Dance of Death."

THE POPS PROGRAMMES

MONDAY EVENING, JUNE 21

Wedding March from "The Golden Cock"	Rimsky-Korsakov
Ballet Music from "Aida"	Verdi
Autumn Serenade	Wooten
Negro Dance from the "Bandanna Sketches"	White
"Onaway, Awake Beloved" from "Hiawatha's Wedding Feast"	Coleridge-Taylor
Soloist, Wallace Thompson, Tenor	
Afro-American Symphony (Two movements)	Still
"Deep River"	Burleigh-Jacchia
Piano Concerto (First movement)	Grieg
Soloist, Doris Dandridge-Harris	
Selection, "Of Thee I Sing"	Gershwin
"The Banjo"	Gottschalk
"The Ride of the Valkyries"	Wagner

TUESDAY EVENING, JUNE 22

(Entire house taken)

WEDNESDAY EVENING, JUNE 23

Marcia Reale Italiana	Gabetti
Overture to "The Barber of Seville"	Rossini
Minuet (String Orchestra)	Boccherini
Fantasia, "La Tosca"	Puccini
Moto Perpetuo	Paganini
(The solo part by the combined first violins)	
Mad Scene from "Lucia di Lammermoor"	Donizetti
Soloist, Clotilde Zappala	
"Italia," Rhapsody	Casella
Dance of the Camorrists from "The Jewels of the Madonna"	Wolf-Ferrari
Waltz, "Il Bacio"	Arditi
Triumphal March from "Aida"	Verdi

THURSDAY EVENING, JUNE 24

Marche Solennelle	Tchaikovsky
Overture to "Russian and Ludmilla"	Glinka
"Roses of the South," Waltzes	Strauss
Variations on a Nursery Air, for Piano and Orchestra	Dohnanyi
Soloist: Jesus Maria Sanroma	
"La Source," Ballet Suite	Delibes
Ritual Fire Dance	de Falla
Invitation to the Waltz	Weber-Berlioz
"On the Trail" from the "Grand Canyon" Suite	Grofe
"Entrance of the Guests Into the Wartburg," from "Tannhauser"	Wagner

FRIDAY EVENING, June 25

"On the Mall," March	Goldman
"Carnival," Overture	Dvorak
Nocturne in C minor	Chopin
(Arranged for Orchestra by W. R. Spalding)	
"Carmen," Fantasia	Bizet
"The Mastersingers of Nuremberg," Introduction to Act III	Wagner
Bolero	Ravel
"Dance of Death," Paraphrase on the Dies Irae, for Piano and Orchestra	Liszt
Soloist, Albion Metcalf	
"Estudiantina," Waltzes	Waldteufel
Prelude in C sharp minor	Rachmaninoff
Czardas	Delibes

SATURDAY EVENING, JUNE 26

March, "Schechenyi Indulo"	Fahrbach
Ballet Suite, "Coppelia"	Delibes
"March of the Little Lead Soldiers"	Pierne
Two Styrian Peasant Dances	Schonherr
Italian Caprice	Tchaikovsky
Largo from "Xerxes"	Handel
Five Miniatures	White
"Maytime," Selection	Romberg
"Night and Day"	Porter
"Sailors' Dance," from "Red Poppy"	Gliere

THE THEATRE CALENDAR

A COMPANY from New York will begin performances of the play "Moon Over Mulberry Street" at the Columbia Theatre, in the South End, tomorrow night.

The Yiddish language company of the Federal Theatre Project will present "Her Confession," the work of one of the members of the troupe, beginning Thursday evening, at the Majestic Theatre.

SYMPHONY HALL

Last Week (But One)

NO CONCERT TONIGHT

POPS

ARTHUR FIEDLER, Conductor

TOMORROW 8:30

Featuring Negro Music and Artists

TUESDAY, JUNE 22

ENTIRE HOUSE TAKEN BY HARVARD CLASS 1912

WEDNESDAY, JUNE 23

ITALIAN PROGRAM

THURSDAY, JUNE 24

SANROMA—PIANO

MONDAY, JUNE 28

REPEAT REQUEST

Sun. Advertiser, June 20

Pops Programs For This Week

By Ruth Marsters

Music Editor

A PROGRAM featuring Negro composers and soloists will open the last week but one of the Pops season at tomorrow evening's concert in Symphony Hall.

Conductor Arthur Fiedler has announced selections for the occasion, which include Still's Afro-American Symphony, Negro Dance from White's "Bandanna Sketches," "Deep River," arranged for orchestra by Jacchia, and "The Banjo," by Gottschalk.

Doris Dandridge-Harris will be the soloist in the performance of the First Movement of the Grieg Piano Concerto; Wallace Thompson, tenor, will be heard in "On, Away, Awake, Beloved" from Taylor's arrangement of Coleridge's "Hiawatha's Feast."

Wagner's "Ride of the Valkyries," the Wedding March from Rimsky-Korsakov's "Le Coq d'Or," and Ballet Music from Verdi's "Aida" add sufficient variety.

The entire house has been taken on Tuesday evening by the Harvard Class of 1912.

* * *

ON WEDNESDAY evening Clotilde Zappala will appear as soloist in an all-Italian program singing the Mad Scene from Donizetti's "Lucia di Lammermoor."

The program will open with "Marcia Reale Italiana," by Gabetti, and will include the Overture to Rossini's "Barber of Seville," Minuet for String Orchestra by Boccherini, "La Tosca" Fantasia by Puccini, Waltz "Il Bacio" by Arditi, etc.

Jesus Maria Sanroma will appear with the orchestra on Thursday evening in the performance of Dohnanyi's "Variations on a Nursery Air" for Piano and Orchestra.

Tchaikovsky's "Marche Solonelle," the Overture to Glinka's "Russian and Ludmilla," Strauss' "Roses from the South," Waltzes, "On the Trail" from Grofe's "Grand Canyon" Suite, and "Entrance of the Guests into the Wartburg" from "Tannhauser" are to be included in the same program.

* * *

ALBION METCALF will make his first appearance as Pops soloist on Friday evening in the performance of Liszt's "Dance of Death," a paraphrase on the "Dies Irae," for Piano and Orchestra.

The program will also include Spalding's arrangement of the Chopin Nocturne in C minor, Ravel's "Bolero," Rachmaninoff's Prelude in C sharp minor, Dvorak's "Carnival" Overture, and the Introduction to Act III of Wagner's "The Mastersingers of Nuremberg."

Saturday evening's program will include such miscellany as March, "Schechenyi Indule" by Fahrhach, Ballet Suite, from "Coppelia" by Delibes, "March of the Little Lead Soldiers" by Pierne, Two Styrian Peasant Dances by Schonherr, Italian Caprice by Tchaikovsky, and the Largo from Handel's "Xerxes."

NEW YORK, N. Y.

TIMES

JUN 2

With the announcement of the fourth Berkshire Symphonic Festival, which Serge Koussevitzky and the Boston Symphony Orchestra will inaugurate Aug. 5 in "Tanglewood," come hints of interesting plans for the future. Heretofore the concerts have been devoted to purely orchestral works. But the success of the festival has been such that Dr. Koussevitzky hopes next season to extend the scope of the enterprise to include important choral works and even opera.

In respect to opera, however, it has been emphasized in advance that unless it can be produced in a manner comparable in quality to the orchestral performances, it will not be produced at all. Meaning, naturally, that unless sufficient funds can be raised, opera must go by the board.

Dr. Koussevitzky is also considering the idea of a school, to be established on the "Tanglewood" estate, in which the staples of the curriculum shall be the advanced study of symphonic literature and the art of conducting.

The Berkshire Festival seems slowly but surely to be fulfilling the hopes of its founders: that it take its place as the first American music festival comparable in scope to the most important in Europe.

PITTSBURGH, PA.

June 20 PRESS

Festival To Feature Boston Symphony As Week-End Attraction

Music Patron Gives Vast Estate For Pavilion Where Concerts Will Be Regular Attractions

By RALPH LEWANDO

Press Music Critic

OUT IN Western Massachusetts where the picturesque section known as the Berkshire Hills gladdens the eyes of all who pass that way a notable non-profit music project is evolving

I refer to the Berkshire Symphonic Festival that has been held annually for the past three years at Stockbridge, Mass., and which will be held this year on Thursdays, Saturdays and Sundays of the first two weekends in August with the Boston Symphony Orchestra, led by its conductor, Dr. Serge Koussevitzky, as the artistic magnets of the event.

Mr. Lewando

Last season the common undertaking of the Boston Orchestra and Berkshire Festival Association attained the highest point in artistic achievement since the festival's founding, scoring an emphatic success. Fifteen thousand persons attended the three performances, every one of which was a complete sell-out. Final accounting showed the Festival was out of the red by a wide margin.

The business success of this musical venture resulted from many happy contributing factors, executive skill and administrative efficiency.

The guiding genius, though, is Festival President Miss Gertrude Robinson Smith of Stockbridge and New York City, whose vision, courage and artistic sense have won many to a great musical cause.

* * *

PROBABLY THE most important proponent of the Berkshire Festival and what it stands for is Dr. Serge Koussevitzky, conductor of the Boston Orchestra. Enthralled with its possibilities, he dreams and plans great things which when realized will make the Berkshire Festival as famous in America as that of Salzburg is in Europe.

Last year Mrs. Margaret Emerson's estate was the scene of memorable accomplishment. It was offered for sale to the Festival Association but sufficient funds could not be raised to purchase the property. Moreover, the committee was unable to find another likely location that could be bought at a figure within the limit of the Association's exchequer. For a time it looked as if the festival was doomed.

* * *

FINALLY, a backer appeared in the person of Mrs. Gorham Brooks of Brookline, Mass., who by one act of generosity set at rest forever all fears for a festival site. She offered as a gift to the Boston Symphony Orchestra her 210-acre estate, "Tanglewood," situated between Stockbridge and Lenox overlooking the mirror-like surface of Stockbridge Bowl (Lake Mahkeenac).

Mrs. Brooks' gift is in the nature of a memorial to her mother and father. Thus the first of Dr. Koussevitzky's requests had been fulfilled. Next came the problem of erecting a suitable pavilion for the performances this year.

Ideally located, "Tanglewood" was established in 1849 by William Tappan of Boston. The estate extends from West Street in Lenox to Lake Mahkeenac in Stockbridge. On this site in earlier days Chief Konkapot and the Stockbridge Indian Tribe held their pow-wows.

At "Tanglewood" Nathaniel Hawthorne resided while in the Berkshires. Here, in the little red cottage, burned 46 years ago, Hawthorne first related his "Tanglewood Tales" and wrote "The House of Seven Gables."

* * *

NEXT CAME the problem of erectin ga suitable pavilion for the festival performances.

This architectural assignment was given to Eliel Saarinen and when the opening concert day rolls around a pavilion accommodating 5000 persons will have been completed with the utmost attention given to matters of acoustic, comfort and artistic appearance.

Interest in the Berkshire Festival is running high. It is estimated that there will be an attendance of 30,000. The membership campaign that closed a few days ago exceeded the quota with a total of 1775.

* * *

The fifth year of the Schenley Lawn "Pop" Concerts will be inaugurated by the Little Symphony Orchestra led by Victor Saudek on Tuesday night, June 29.

The concerts will be given on Tuesday and Friday evenings of each week up to and including July 30. In event of rain the concerts will be transferred to the Schenley Ballroom.

* * *

Concert Leader

Dr. Serge Koussevitzky, eminent conductor, who will lead the Boston Symphony Orchestra in a series of concerts that will feature the Berkshire Symphonic Festival at Stockbridge, Mass., in August.

June 20 MUSIC

Soloists and Special Nights at Pops Thi

The Pop concerts in S
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Tuesday's concert has be
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Serenade, Wooten; Negro Danc
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Wallace Thompson, tenor; A
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"Deep River," Burleigh-Jacch
Concerto (first movement), Gri

June 20 MUSIC AND MUSICIANS Globe

Soloists and Special Nights at Pops This Week

The Pop concerts in Symphony Hall will enter upon their last week but one of their 52d season tomorrow night in Symphony Hall. Arthur Fiedler and the symphony orchestra will present tomorrow night for the first time a program featuring Negro composers, music and soloists.

Tuesday's concert has been taken over by the Harvard class of 1912, but every other night is open to the public. On Wednesday there will be an all Italian program with Clotilde Zappala, soprano, as soloist. On Thursday Jesus Maria Sanroma will appear with the orchestra in Dohnanyi's "Variations on a Nursery Air." Albion Metcalf will make his first appearance as soloist at the Pops, in Liszt's "Dance of Death" for piano and orchestra, next Friday evening.

The programs of the week follow:

Monday—Wedding March from "The Golden Cook," Rimsky-Korsakov; Ballet Music from "Aida," Verdi; Autumn Serenade, Wooten; Negro Dance from the "Bandanna Sketches," White; "On, Away, Awake Beloved," from "Hiawatha's Wedding Feast," Coleridge-Taylor, soloist: Wallace Thompson, tenor; Afro-American Symphony (two movements), Still; "Deep River," Burleigh-Jacchia; Piano Concerto (first movement), Grieg, soloist: Doris Dandridge-Harris; Selection, "Of Thee I Sing," Gershwin; "The Banjo," Gottschalk; "The Ride of the Valkyries," Wagner.

Wednesday—Marcia Reale Italiana, Gabetti; Overture to "The Barber of Seville," Rossini; Minuet (string orchestra), Boccherini; Fantasia, "La Tosca," Puccini; Moto Perpetuo, Paganini (the solo part by the combined first violins); Mad Scene from "Lucia di Lammermoor," Donizetti, soloist: Clotilde Zappala; "Italia," Rhapsody, Casella; Dance of the Camorrists from "The Jewels of the Madonna," Wolf-Ferrari; Waltz, "Il Bacio," Arditi; Triumphal March from "Aida," Verdi.

Thursday—March Solennelle, Tchaikovsky; Overture to "Russlan and Ludmilla," Glinka; "Roses from the South" waltzes, Strauss; variations on a nursery air, for piano and orchestra, Dohnanyi (soloist, Jesus Maria Sanroma; "La Source," Ballet Suite, Delibes; Ritual Fire Dance, de Falla; Invitation to the Waltz, Weber-Berlioz; "On the Trail" from the "Grand Canyon" suite, Grofe; "Entrance of the Guests into the Wartburg," from "Tannhauser," Wagner.

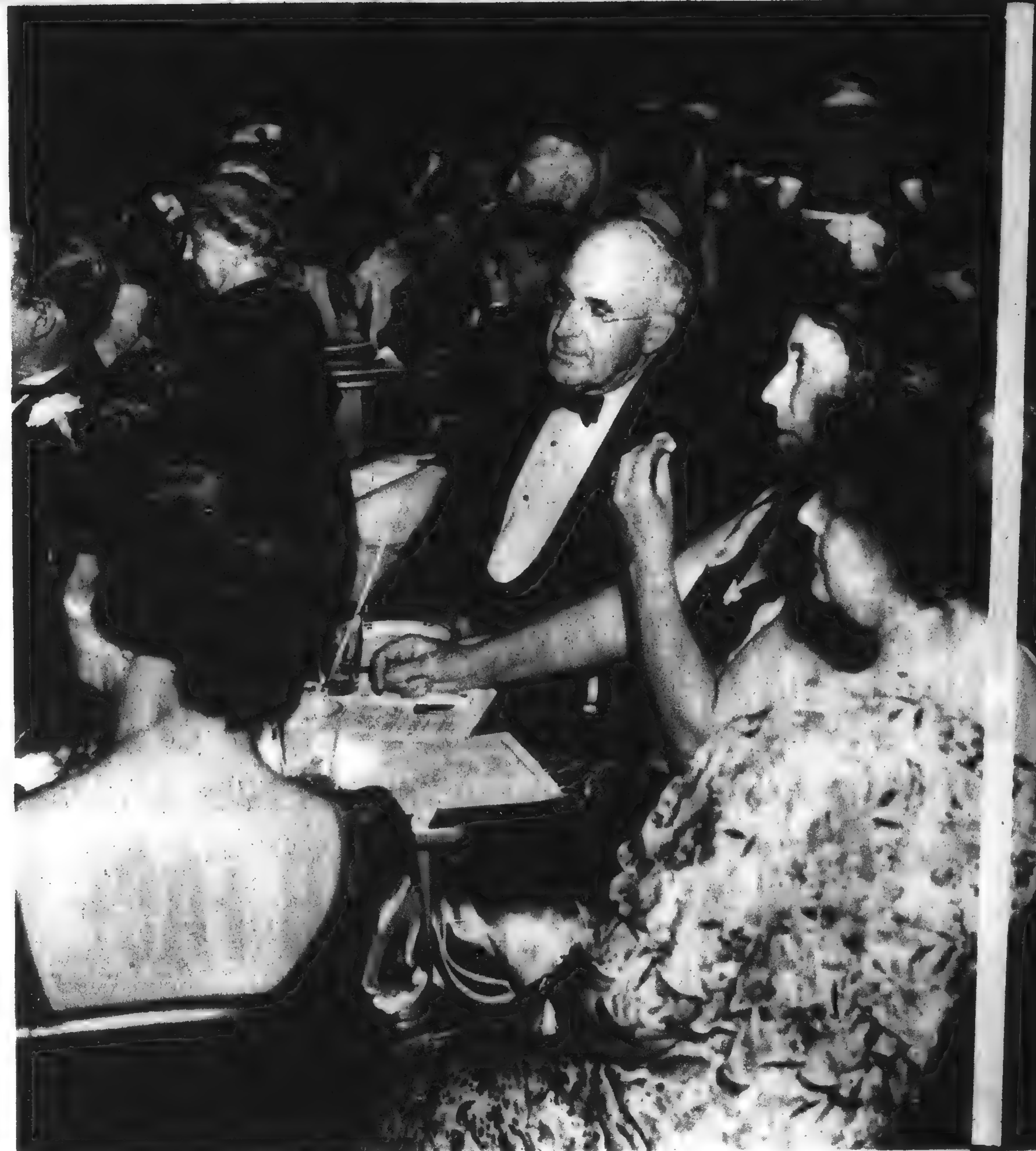
Friday—"On the Mall," March, Goldman; "Carnival" Overture, Dvorak; Nocturne in C minor, Chopin (arranged for orchestra by W. A. Spalding); "Carmen," Fantasia, Bizet; "The Mastersingers of Nuremberg," introduction to Act III, Wagner; Bolero, Ravel; "Dance of Death," Paraphrase on the Dies Irae, for piano and orchestra, Liszt (soloist, Albion Metcalf); "Estudiantina" waltzes, Waldteufel; Prelude in C sharp minor, Rachmaninoff; Czardas, Delibes.

Saturday—March, "Schechenyi Indule," Fahrbach; Ballet Suite, "Coppelia," Delibes; "March of the Little Lead Soldiers," Pierne; Two Styrian Peasant

The Boston Sunday Globe
ROTOGRAVURE SECTION
JUNE 27, 1937

B.U. at Pops

CONDUCTOR Arthur Fiedler about to play "Hail Boston University."



THE PRESIDENT ATTENDS—Dr Daniel L. Marsh and Mrs Marsh enjoy the evening. Mrs. Joslyn of Idaho, mother of one of the graduating class, sits between them as their guest.

[illegible] IN ACTION—The orchestra is snapped from the [illegible] of Sargent College and the College [illegible] in the background.

TIME OUT—Cadet Robert Williams of West Point and Florence Chapman of Wellesley College step up to the soda fountain on the second floor.

THE POPS were introduced 52 years ago to enable the management of the Symphony Orchestra to extend annual contracts from 30 to 40 weeks and thus retain the finest of musicians. From this dubious beginning, they have grown into a municipal institution, unique to Boston and famed throughout the country. They were successful from the start. Bostonians flocked on warm, Spring evenings to sip wine or beer, smoke and listen to the music. Only once have they faltered in more than half a century, and that back in 1890, when the Music Hall was refused a license to sell light wines and beers, and Conductor Wilhelm Gericke feared the music alone would prove a financial burden. However, when prohibition came Pops were so firmly entrenched that they flourished throughout the era of speak-easies and bootleggers. The seasons of 1936 and 1937 are the most successful on record. The nickname, "Pops," is an abbreviation of "Popular Concerts," which are presented in contrast to the classical music played by the Boston Symphony Orchestra during its formal Winter season of 30 weeks. There are those, however, who prefer to derive it from the popping of champagne corks in the pre-war age of elegance. The trick was, they say, to pull the cork on the exact beat of the kettle drum and [illegible]. The elegance may have waned, but the popularity of [illegible] which is recorded on this page by Boston Globe cameraman, Arthur Griffin.

The Boston Sunday Globe
ROTOGRAVURE SECTION
JUNE 27, 1937

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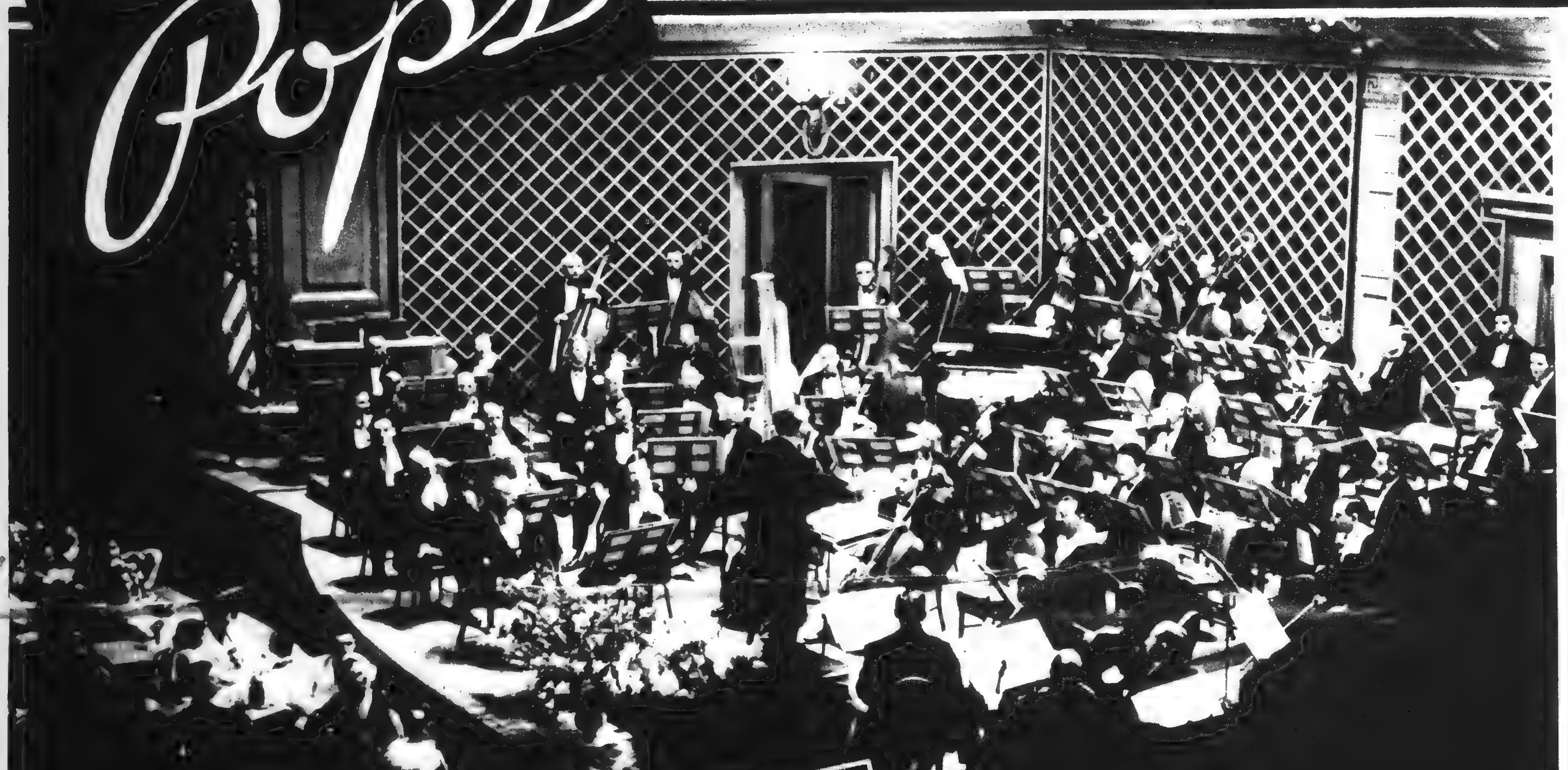

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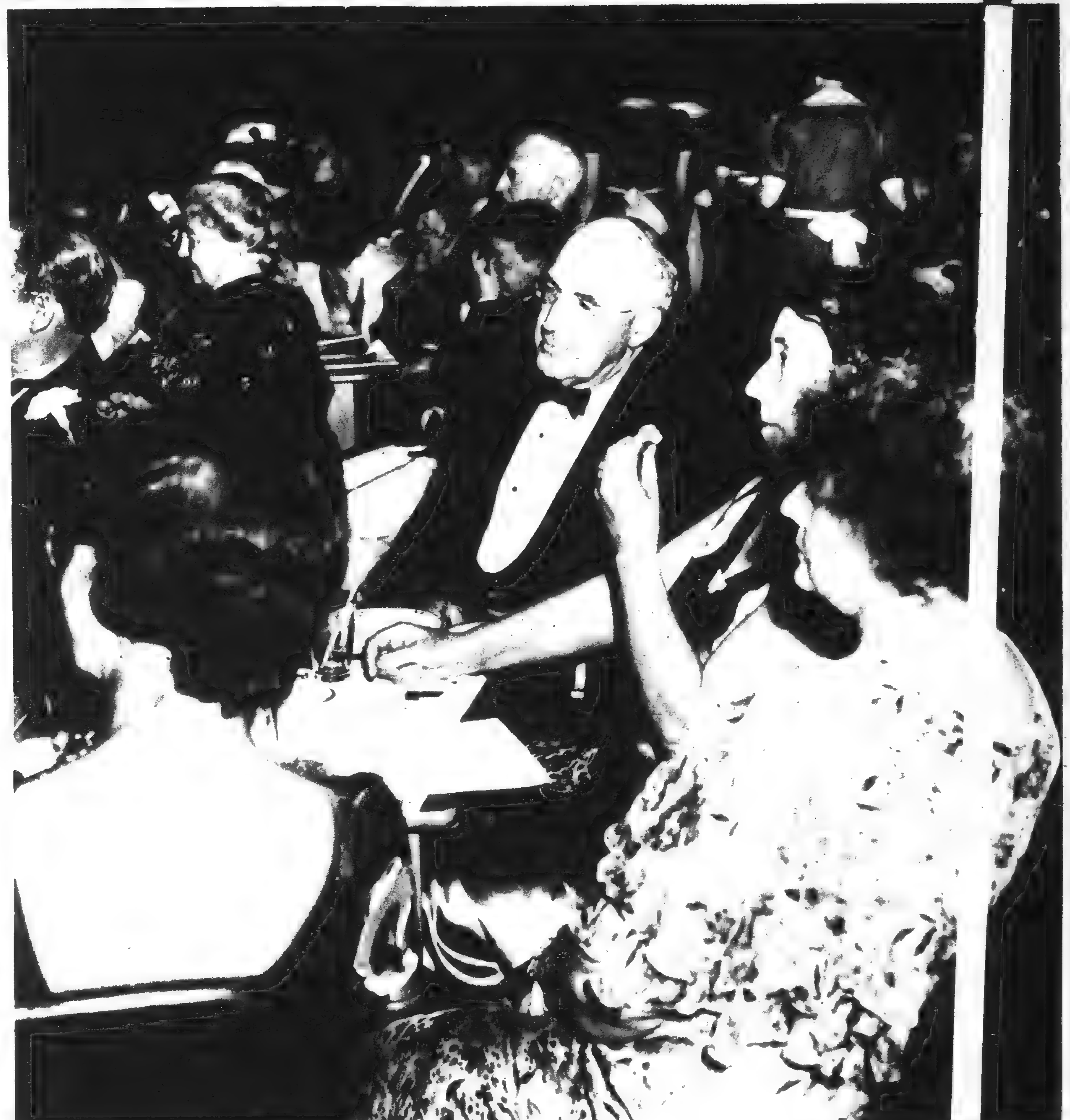
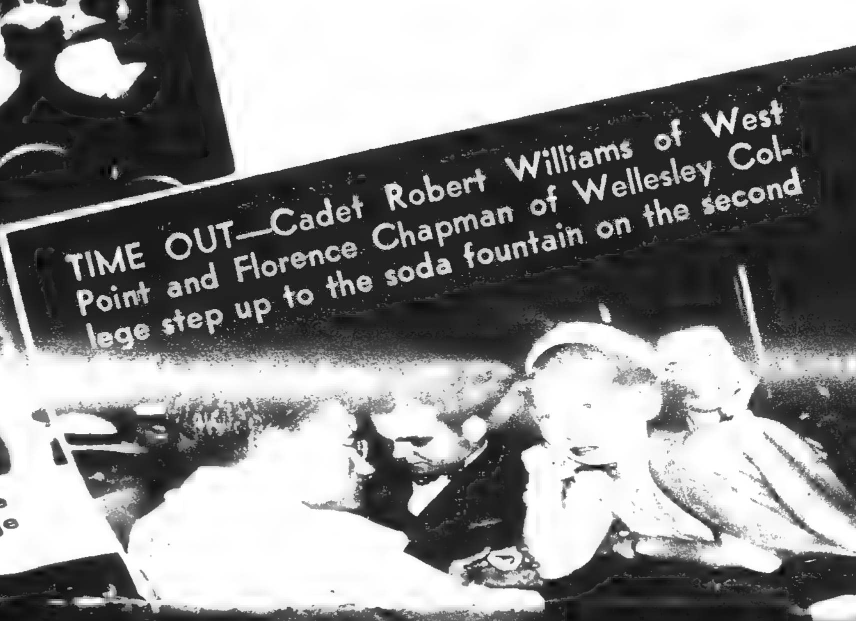


COLLEGE OF MUSIC

FIEDLER IN ACTION—The orchestra is snapped from the [illegible] banners of Sargent College and the College [illegible] University, in the background.



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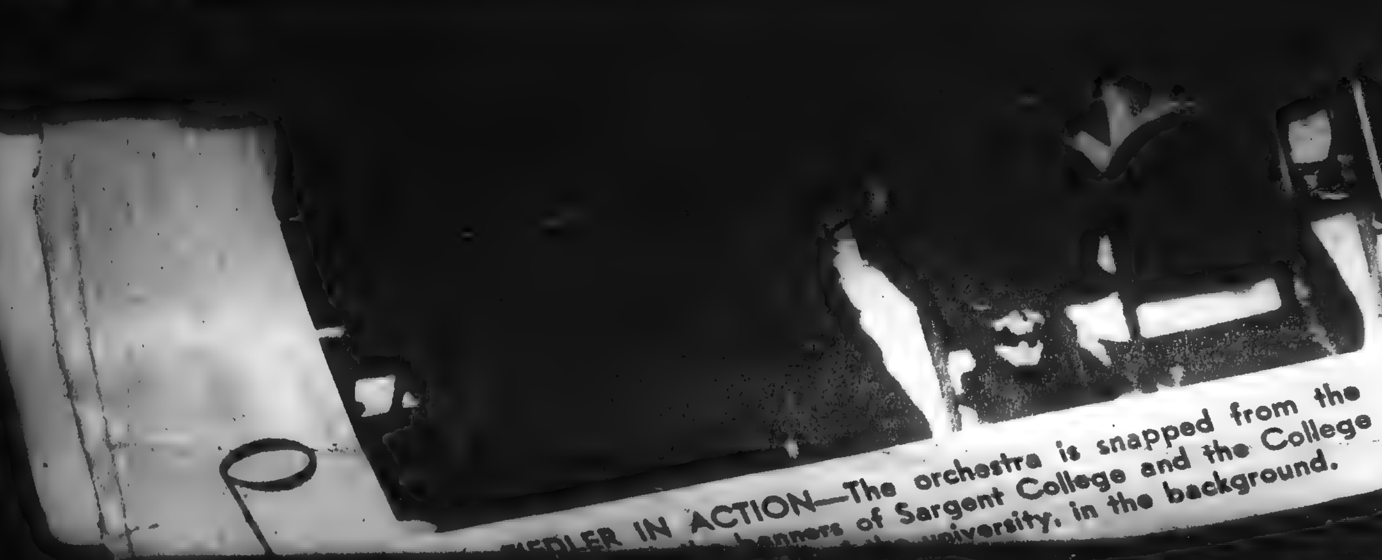

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"CLARISSIMA"—B. C. Patterson, 1911, and Mrs Patterson. Mr Patterson, now principal of Wrentham High School, composed "Clarissima," one of the Boston University songs played by the orchestra. Christy Kyle and Rachel Kangas, Wrentham seniors, are their guests.

APPLAUSE—Betty Cook, Helene Spencer, Harrison Myrick and John H. Judge, all class of '37, applaud the prelude to "Carmen."

MUSIC ONLY—Those who go to Pops solely to hear the orchestra sometimes prefer the balcony.

RELAXATION—Members of the orchestra chatting and resting during an intermission. Some of them step back into the wings, others stretch their legs in the lobby.

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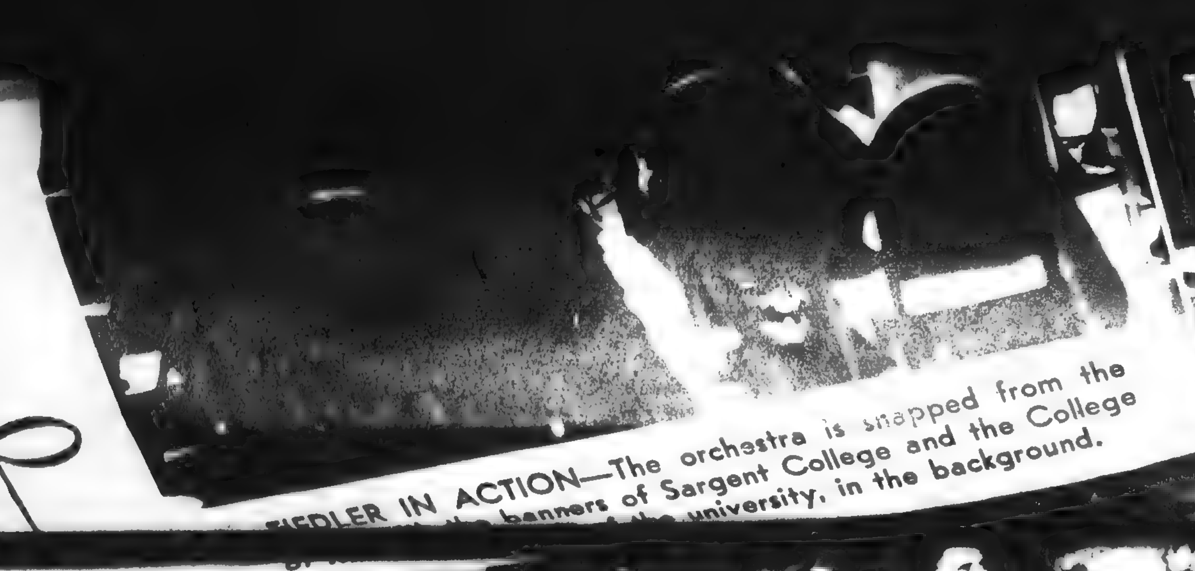

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Gl Jun 27

Last Week of "Pop" Concerts-

MUSIC AND MUSICIANS

Symphony Hall Pop Concerts Begin Last Week Tomorrow

Only six nights remain of the 52d season of Pop concerts which, under the direction of Arthur Fiedler in Symphony Hall, have set a new record in attendance. Tomorrow night the Request Program will be repeated.

On Thursday, Charles O'Connell, associate conductor of the Philadelphia Orchestra during its Spring tours of the last two seasons, will appear for the first time as guest conductor at the Pops. Friday, the Old Timers' program, in which the audience is invited to sing with the orchestra, will be repeated. Next Saturday night, July 3d, will bring the season to a close.

The programs of the week follow:

Tomorrow, Repeat Request Program—Introduction to Act 3, "Lohengrin," Wagner; "Finlandia," symphonic poem; "Valse Triste," Sibelius; finale, "Fourth Symphony," Tchaikovsky; "By the Beautiful Blue Danube," waltzes, Strauss; largo from "Xerxes," Handel; "Bolero," Ravel; "Rhapsody in Blue," Gershwin; soloist, Jesus Maria Sanroma; "Jealousy," gypsy tango, Gade; "Prayer of Thanksgiving," old Dutch hymn, Valerius-Kremser.

Tuesday—Coronation march from "The Prophet," Meyerbeer; overture to "Mignon," Thomas; "Cradle Song," Brahms (arranged by George H. L. Smith); fantasia, "Carmen," Bizet; Kammenoi Ostrov ("Reve Angelique"), Rubinstein; "Ave Maria," Bach-Gounod; suite, "Peer Gynt," Grieg; "Wine, Woman and Song," waltzes, Strauss; "Song of the Volga Bargemen," arranged by A. Jacchia; "Procession of the Sirdar," Ippolitov-Ivanov.

Wednesday—Entrance of the Gladiators, Fucik; overture to "Poet and Peasant," Suppe; largo from "Xerxes," Handel; Soviet Iron Works, Mossolov; "The Ride of the Valkyries," Wagner; "Deep River," arranged by A. J. Jacchia; "Tales From the Vienna Woods," waltzes, Strauss; ballet from "Faust," Gounod; "On the Trail," from the "Grand Canyon" suite, Grofe; "Strike Up the Band," Gershwin.

Gardner Museum Concert

The last of the season's weekly free concerts at the Isabella Stewart Gardner Museum will be given at 2 this afternoon. Albion Metcalf, pianist; Gaston Elcus, violinist, and Reginald Boardman, accompanist, will be heard. While the museum will remain open during July, there will be no musical programs. The museum will be closed in August. The program for today:

The King's Hunting Jig, Bull; Capriccio in E minor, Op 16, No. 2, Mendelssohn; Rhapsodie in G minor, Op 79, No. 2, Brahms; two movements from Sonata for Piano and Violin, Franck; Fantaisie in F minor, Op 49, Chopin; Romance, Op 28, Faure; Minstrels, Debussy; Moto Perpetuo, Burleigh.

Thursday—Two Canadian marches, "The Land of the Maple," "Laurentian March," Laurendeau; ballet suite, Rameau-Mottl; "Finlandia," symphonic poem, Sibelius; Sixth Hungarian Dance, Brahms; "Caprice Espagnole," Rimsky-Korsakov; Charles O'Connell, guest conductor; prelude in E major, Bach-Cailliet; "Come, Sweet Death," Bach-O'Connell; "Rhumba," from "Rhumba Symphony," McDonald; "The Mill," Gillet-Cailliet; chorale and fugue, Zemachson.

Friday, Old-Timers' Night—March, "Our Director," Bigelow; overture to "Orpheus in Hades," Offenbach; Traumerei, Schumann; "The Lost Chord," Sullivan; "A Hunt in the Black Forest," descriptive episode, Voelker; "Prayer of Thanksgiving," old Dutch hymn, Valerius-Kremser; "Songs of the Old Days," "Jolly Fellows," waltzes, Volstedt; "Shine On, Harvest Moon," Bayes-Norworth; old-time favorites.

Saturday, Closing Night—"Stars and Stripes Forever," march, Sousa; overture to "The Barber of Seville," Rossini; "Minuet" (string orchestra), Bolzoni; gypsy dance from "Carmen," Bizet; "By the Beautiful Blue Danube," waltzes, Strauss; meditation from "Thais," Massenet; violin solo, Julius Theodorowicz; prelude to "The Mastersingers of Nuremberg," Wagner; "Marche Slave," Tchaikovsky; "Prayer of Thanksgiving," old Dutch hymn, "Valerius-Kremser; "American Fantasy," Herbert.

CHARLES O'CONNELL

Guest Conductor at the Pops Concert in Symphony Hall Next Thursday Evening

As the fifty-second season of Pops concerts comes to a close next week the orchestra under Mr. Fiedler will make numerous phonograph recordings for the Victor Company under the supervision of Charles O'Connell, who will be guest conductor of part of next Thursday's program.

Pops Programs for The Ensuing Week

27

By Ruth Marsters

Music Editor

Glo

TOMORROW EVENING in Symphony Hall Arthur Fiedler will open the last week of the fifty-second season of the Pops with a repetition of the all-request program performed with such favorable results several weeks ago.

Typical of that which has come to be more or less standard Pops fare, it includes the introduction to Act III of "Lohengrin"; Sibelius' "Finlandia," and "Valse Triste"; finale of Tchaikovsky's Fourth Symphony; Strauss' "By the Beautiful Blue Danube" waltzes; largo from Handel's "Xerxes," and Ravel's Bolero."

The feature of the occasion will be, of course, Jesus Maria Sanroma's performance as soloist in Gershwin's "Rhapsody in Blue," an event for which the Boston public appears to entertain a tireless enthusiasm.

Tuesday evening's program opens with the Coronation March from Meyerbeer's "The Prophet," and includes the Overture to "Mignon," Brahms' Cradle Song, arranged by George Smith, and Grieg's "Peer Gynt" Suite.

* * *

ON WEDNESDAY EVENING "Entrance of the Gladiators" by Fucik, Overture to "Poet and Peasant" by Suppe, Mossolov's "Soviet Iron Works," Wagner's "Ride of the Valkyries," "Deep River," Strauss waltzes, and Gershwin's "Strike Up the Band" will be heard.

Charles O'Connell, associate conductor of the Philadelphia Orchestra during its spring tours of the last two seasons, will appear for the first time as guest conductor of the Pops on Thursday evening.

Mr. O'Connell announces a program which includes two Canadian marches, "The Land of the Maple" and "Laurentian March," by Laurendeau; Sibelius' "Finlandia," Brahms' Sixth Hungarian Dance; and Rimsky-Korsakov's "Caprice Espagnole."

The latter half of the program to be conducted by Mr. O'Connell lists a more unusual group and includes the Bach Prelude in E major arranged by Cailliet, O'Connell's own arrangement of Bach's "Come, Sweet Death," "Rhumba" from McDonald's "Rhumba Symphony," "The Mill" by Gillet arranged by Cailliet, and Chorale and Fugue by Zemachson.

* * *

ON FRIDAY evening, "Old-Timers' Night" will be repeated and as is customary the audience will be invited to participate in singing familiar favorites of other years.

The program for Saturday evening, which is closing night, opens with "Sousa's "Stars and Stripes Forever," closes with Herbert's "American Fantasy" and includes the Overture to Rossini's "Barber of Seville," Minuet for String Orchestra by Bolzoni, Strauss waltzes, Prelude to "The Mastersingers of Nuremberg," and Tchaikovsky's "Marche Slave."

POPS TO GET A GUEST LEADER

News of the World of Music

27

BY WARREN STOREY SMITH

THIS, the 52d season of Pop Concerts at Symphony Hall, which comes to a close on Saturday evening, has set a new record for attendance. Moreover, the same has been true of each of its immediate predecessors. Whatever other factors may be involved, Arthur Fiedler may well plume himself upon this fortunate outcome. His programmes, his conducting and his personality have steadily pleased the public. No more seems to be necessary.

This week Mr. Fiedler shares his labors with another. On Thursday evening Charles O'Connell, making his first appearance in Symphony Hall as conductor, although he has been there often in connection with phonograph recordings, will lead the orchestra through part of the programme. Mr. O'Connell, a conductor of the Philadelphia Orchestra on its last two spring tours, an official of the RCA Victor Co., and the author of that valuable guide to orchestral music, the Victor Book of the Symphony, appeared as guest conductor of one of the Esplanade concerts last summer.

The pieces Mr. O'Connell conducts on Thursday are redolent of Philadelphia, the city of orchestral transcriptions. In detail, they are these: Prelude in E major, Bach-Cailliet; "Come, Sweet Death," Bach-O'Connell; Rhumba from the "Rhumba Symphony," McDonald; "The Mill," Gillet-Cailliet; Chorale and Fugue, Zemachson. Lucien Cailliet, already known to the Pops as transcriber, is a member of the Philadelphia Orchestra. Harl McDonald is a Stokowskian discovery still unknown to Boston. His "Rhumba Symphony" has been heard in Manhattan as well as in the Quaker city.

* * * *

Richard Strauss' "Salome," one of the few great operas of the 20th century and once banned in Boston, is shortly to be presented at the Lewisohn Stadium in New York before a presumably vast and certainly "popular" audience. It is to be doubted whether any of that company will depart corrupted from hearing the perverted daughter of Herodias apostrophize the severed head of John the Baptist in some of the most magnificent music ever penned.

In 1882 Musical America reported that "despite the repulsiveness of the story," Wagner's "Tristan and Isolde," now universally recognized as the noblest of all lyric love-tragedies, had created a profound impression upon its first London audience. The French have a saying to the effect that the more it changes, the more it is the same thing.

* * * *

To return to the Pops, two "special nights" are to be repeated in this final week. Tomorrow brings a repetition of the "request" programme, and Friday, of the Old-Timers' night. At the latter, as before, the audience will sing the popular songs of the past to the accompaniment of the orchestra.

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"Finlandia," Sympho

Valse Triste ....
Finale, Fourth Symp

"By the Beautiful Bl
Waltzes ....
Largo from "Xerxes"
Bolero ....
Rhapsody in Blue ...
Soloist: Jesus Mar
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Tuesday Ev

Coronation March fr
Prophet" ....
Overture to "Mignon"
Cradle Song ....
(Arranged by George
Fantasia, "Carmen" ..
Kammenoi Ostrov ...
Ave Maria ....
Suite, "Peer Gynt" ..

Tonight's

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March, "Schechenyi I

Ballet Suite, "Coppelia
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Two Styrian Peasant

Italian Caprice ......
Largo from "Xerxes"
Five Miniatures ......
"Maytime," Selection ..
"Night and Day" ......
Sailors' Dance from "F

[82]

Transcript June 26

Complete Programs for the Final Week of Pops Concerts

Guest Conductor, Single Soloist and a Round of Special Nights

Next week will be the last of the fifty-second season of the Symphony Hall Pops concerts, conducted these several years by Arthur Fiedler with accompanying and ever-increasing vogue. When the books are closed next Saturday night, accordingly, they will show that the attendance for this season has exceeded the previous record, which was established last season. Sold-out houses have been this spring the rule rather than the exception.

The final week of the season will open on Monday with a repetition of the "Request" program, with Jesus Maria Sanroma as the soloist in George Gershwin's "Rhapsody in Blue." George H. L. Smith, whose arrangement of the Brahms Lullaby will be played on Tuesday evening, has occasionally contributed to the music columns of the Transcript. Charles O'Connell, who will take over half of Thursday night's concert as the only guest conductor of the season, is an associate conductor of the Philadelphia Orchestra and accomplished man-of-all-work for the Victor Phonograph Company. On Friday night there will be a repetition of the "Old Timers'" program.

The programs of the week follow in detail:

Monday Evening

Introduction to Act III, "Lohengrin" .... Wagner
"Finlandia," Symphonic Poem Sibelius
Valse Triste .... Sibelius
Finale, Fourth Symphony Tchaikovsky
"By the Beautiful Blue Danube," Waltzes .... Strauss
Largo from "Xerxes" .....Handel
Bolero .... Ravel
Rhapsody in Blue ...... Gershwin
Soloist: Jesus Maria Sanroma
"Jealousy," Gypsy Tango ....Gade
"Prayer of Thanksgiving," Old Dutch Hymn ..Valerius-Kremser

Tuesday Evening

Coronation March from "The Prophet" .... Meyerbeer
Overture to "Mignon" .... Thomas
Cradle Song .... Brahms
(Arranged by George H. L. Smith)
Fantasia, "Carmen" ....Bizet
Kammenoi Ostrov .....Rubinstein
Ave Maria .... Bach-Gounod
Suite, "Peer Gynt" .... Grieg
"Wine, Woman and Song," Waltzes .... Strauss
Song of the Volga Bargemen Arranged by A. Jacchia
Procession of the Sardar Ippolitov-Ivanov

Wednesday Evening

Entrance of the Gladiators..Fucik
Overture to "Poet and Peasant" Suppe
Largo from "Xerxes"......Handel
Soviet Iron Works ......Mossolov
The Ride of the Valkyries. Wagner
Deep River Arranged by A. Jacchia
"Tales from the Vienna Woods," Waltzes .... Strauss
Ballet from "Faust"......Gounod
"On the Trail" from the "Grand Canyon" Suite ....Grofe
Strike Up the Band.....Gershwin

Thursday Evening

Two Canadian Marches—"The Land of the Maple," "Laurentian March".Laurendeau
Ballet Suite .... Rameau-Mottl
"Finlandia," Symphonic Poem Sibelius
Sixth Hungarian Dance..Brahms
"Caprice Espagnole" Rimsky-Korsakov
Charles O'Connell, guest conductor
Prelude in E major...Bach-Cailliet
Come Sweet Death Bach-O'Connell
"Rhumba" from the "Rhumba Symphony" .... McDonald
"The Mill" .... Gillet-Cailliet
Chorale and Fugue ... Zemachson

Friday Evening

March, "Our Director"....Bigelow
Overture to "Orpheus in Hades" Offenbach
Traeumerei .... Schumann
The Lost Chord .... Sullivan
A Hunt in the Black Forest Voelker
"Prayer of Thanksgiving," Old Dutch Hymn..Valerius-Kremser
"Songs of the Old Days"
"Jolly Fellows," Waltzes..Volstedt
*Shine On, Harvest Moon Bayes-Norworth
*Old-Time Favorites
*Audience and Orchestra

Saturday Evening

"Stars and Stripes Forever," March .... Sousa
Overture to "The Barber of Seville" .... Rossini
Minuet .... Bolzoni
Gypsy Dance from "Carmen" Bizet
"By the Beautiful Blue Danube," Waltzes .... Strauss
Meditation from "Thais" Massanet
Violin solo: Julius Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Marche Slave ...... Tchaikovsky
"Prayer of Thanksgiving," Old Dutch Hymn..Valerius-Kremser
American Fantasy ...

Tonight's Pops

Arthur Fiedler will lead his Boston Pops Orchestra through the following program in Symphony Hall this evening:

March, "Schechenyi Indulo" Fahrbach
Ballet Suite, "Coppelia"....Delibes
"March of the Little Lead Soldiers" Pierne
Two Styrian Peasant Dances Schoenherr
Italian Caprice ......Tchaikovsky
Largo from "Xerxes" .....Handel
Five Miniatures .... White
"Maytime," Selection ....Romberg
"Night and Day" .... Porter
Sailors' Dance from "Red Poppy" Gliere

MUSIC

Gl. June 9

SYMPHONY HALL

The Pops

The vast treasury of Mozart's music holds many a piece unfamiliar to modern concert-goers: such a one—the Piano Concerto in B-flat (K 595)—was performed at the Pop concert in Symphony Hall last night, with Ruth Culbertson as soloist.

So far as Boston is concerned, this Concerto is a rarity. The Boston Symphony Orchestra has not played it, nor are there available records of local performance otherwise in recent years. Finished early in January, 1791, this was the last Piano Concerto Mozart ever wrote. That year was Mozart's last, for he died in December; it saw composition of the operas "The Magic Flute" and "The Clemency of Titus," and so much of the Requiem as he was able to finish.

Mozart, extraordinary child of fortune, perhaps never wrote anything dull in his whole life. Certainly with death beckoning only 11 months beyond, he managed to fill this Concerto with his customary delicacy and zest. Yet there is a persistent undercurrent of seriousness, not more so in the tender andante than in the two allegros, that gives a sense of effort. Eric Blom found the right phrase when he wrote in his neat little biography of Mozart: ". . . a truly valedictory work, with a kind of chastened mood occasionally verging on a feeling of oppressive foreboding."

As usual there is a wealth of melodic material, most of it distinguished. Miss Culbertson, an admirable player of Mozart, left nothing to be desired by way of skill, clarity or smoothness of style. She was graciously applauded.

The evening was dedicated to the Boston Teachers' Club, and the hall was packed. Groups of tables also had been taken by the Massachusetts Federated Music Clubs, and the Field and Forest Club. The program included Brahms' "Academic Festival" Overture, the Ravel "Bolero" and miscellaneous pieces of Tchaikovsky, Lacombe, Herbert, Guion and Dvorak. C. W. D.

CHARLES O'CONNELL
Guest Conductor at Pops
SYMPHONY HALL~THURSDAY

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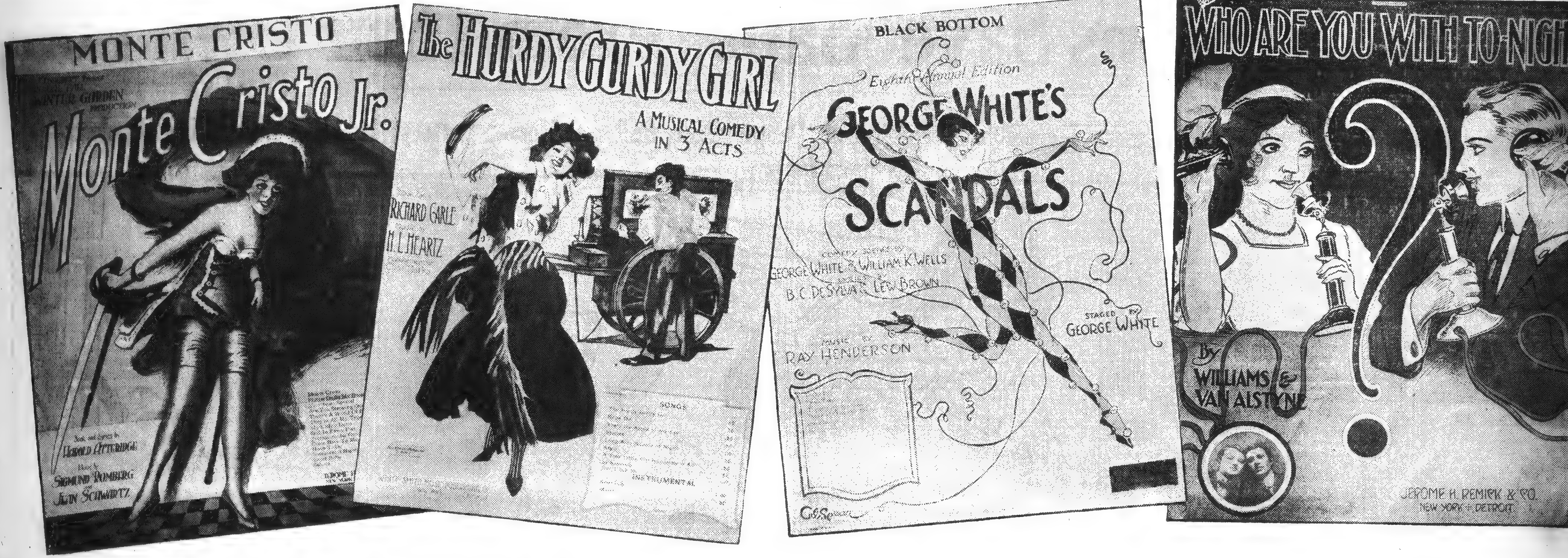

MONTE CRISTO
Monte Cristo Jr.
Winter Garden Production
Book and Lyrics by Harold Atteridge
Music by Sigmund Romberg
Jean Schwartz
The HURDY GURDY GIRL
A Musical Comedy in 3 Acts
Richard Carle
H. L. Heartz
Songs
Instrumental
BLACK BOTTOM
Eighth Annual Edition
GEORGE WHITE'S SCANDALS
George White & William K. Wells
B. C. DeSylva Lew Brown
Music by Ray Henderson
Staged by George White
WHO ARE YOU WITH TO-NIGHT?
By Williams & Van Alstyne
Jerome H. Remick & Co.
New York - Detroit

Songs You Remember---by Arthur Fiedler

Noted Boston Musician, Conductor of Pops and Esplanade Concerts, Lists His Best 25 Popular Airs of Last 25 Years

Years ago, in late June, the calliopes at Revere Beach steamed out the most popular songs of the era. Every Bostonian knew, for example, when "Alexander's Ragtime Band" was the hit-song.

Times have changed in a quarter of a century—and songs have changed, too.

Today Arthur Fiedler, Boston's best known musician, a distinguished conductor who has made a lifelong study of music and of audiences, gives Boston Sunday Post readers a rare treat:

He selects for them—from his own memory—the best 25 popular songs of the last 25 years.

Suggestions for the programme of Old-Timers' Night at the Pops, to be held this Friday, have also aided Mr. Fiedler in reminding him of former popular tunes.

Modestly he points out that he is no authority on popular music—and adds that he doesn't want to be.

He sets forth his selection with the following comment:

"If these songs remind you of former days, of happier days,

BY ARTHUR FIEDLER

(Conductor of Boston Pops Orchestra, Esplanade Concerts, Boston Sinfonietta, Cecilia Society Chorus)

Let me make it perfectly clear that I do not consider myself to be an authority on popular songs. But I do have my own peculiar taste, my personal preferences and also a fairly good memory.

Perhaps it would be well to emphasize these factors: I become acquainted with a popular song long after the typical Bostonian runs into them. My professional musical duties are such that I can spend little time listening to popular songs on the radio, at the theatre or in ballrooms and night clubs.

ARTHUR FIEDLER'S LIST
of the
Best 25 Popular Songs of Last 25 Years

1912	Alexander's Ragtime Band	Irving Berlin
1913	El Choclo	Valloldo
1914	Missouri Waltz	Logan
1915	There's a Long, Long Trail	S. K. Elliott
1916	Keep Your Head Down, Fritzy Boy	Murphy-David
1917	Over There	George M. Cohan
1918	K-K-K-Katy	Geoffrey O'Hara
1919	Dardanella	Bernard-Black-Fisher
1921	[illegible]	[illegible]
1922	Kiss in the Dark	DeSylva-Herbert
1923	Yes, We Have No Bananas	Silver-Cohen
1924	Indian Love Call	Friml
1925	Tea for Two	Harbach-Youmans
1926	Black Bottom	DeSylva-Brown-Henderson
1927	Sonny Boy	DeSylva-Brown-Henderson
1928	I Kiss Your Hand, Madame	Erwin-Ratten
1929	Just a Gigolo	Leonello Cassuci
1930	Sing Something Simple	Herman Hupfeld
1931	When the Moon Comes Over the Mountain	Smith-Johnson-Woods
1932	Brother, Can You Spare a Dime?	Harburg-Gorney
1933	Who's Afraid of the	

Doin' It Now" (Doin' What? Turkey Trot); today the swing-time songs are beginning to have a vogue.

Therefore, if you can foretell the dances, you have a fairly good chance of writing some of the songs of that nation. One good way of getting attention by means of a popular song—even though a best seller may not result—is by keeping abreast of the news. So, when a Lindbergh flies the Atlantic, write a song that night and it will get attention. A great many Lindy songs were written, but how many are remembered now?

A SMASH-HIT OVERNIGHT

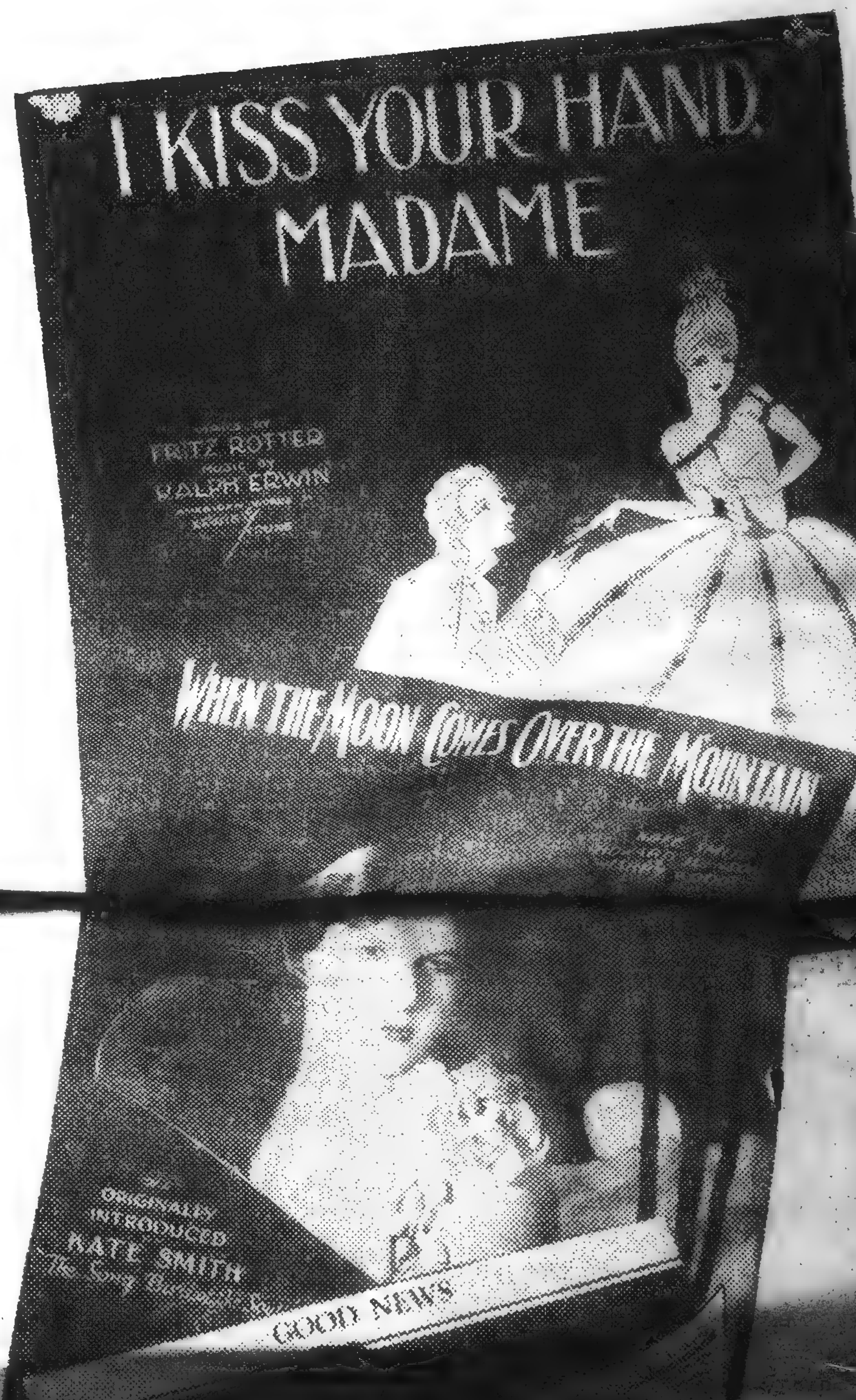
Still, it is perfectly true that George M. Cohan wrote "Over There" in one evening and it became a smash-hit. It would seem that songs based on current labor conditions would attract attention. Come to think of it, there was a "sit down" song not long ago. And I believe that Jean Harlow's death recently inspired a couple of song writers.

There are song cycles dictated by changing manners as well [illegible] period, a cake-walk surge, a "mammy" decade, a "follies" series.

Gene Buck wrote most of the Ziegfeld "Follies" songs, and while no one song may ever have been the best of the year, his contributions to American popular songs are significant. It was of Buck that Victor Herbert, another great writer of popular songs (several of which have become semi-classical) said, "I think God made Gene Buck and then sat around feeling good all day."

Sometimes if you have a "big" name, you can write a lot of songs which become popular because you wrote them. In other words, the offerings of song writers like Irving Berlin, George M. Cohan, Rudolf Friml, George Gershwin, Victor Herbert, Jerome Kern, Sigmund Romberg, Oley Speaks, Cole Porter, Moss Hart will always receive attention.

CARUSO PLUGGED ONE, TOO


I KISS YOUR HAND, MADAME
Fritz Rotter
Ralph Erwin
WHEN THE MOON COMES OVER THE MOUNTAIN
Originally Introduced
Kate Smith
Good News

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Perhaps it would be well to emphasize these factors: I become acquainted with a popular song long after the typical Bostonian runs into them. My professional musical duties are such that I can spend little time listening to popular songs on the radio, at the theatre or in ballrooms and night clubs.

'Twere best to make such confessions early, for any person who has the temerity to select the best 25 popular songs of the last 25 years is sure to start an argument. Still—I am perfectly willing to start a controversy over music at any time.

I'd much prefer that people would become all stirred up over symphonies or over classical music, but anything which I can do to make people interested in music I consider effort well expended. Besides a tremendous number of persons who are interested in popular songs are also interested in classical music.

That's something which couldn't have been said a decade ago—except as wishful thinking. Yet in the last 10 years, because of radio and talking pictures, the public's musical intelligence has been raised appreciably.

So that, I honestly believe that there are fewer musical illiterates in the United States today than at any time in our history.

Also the request programmes for Pops concerts reveal an astonishing change in Bostonian musical taste. And the Esplanade concerts, presented before a cross-section of our townspeople, reveal that the heavier and headier musical selections are beginning to appeal to tremendous multitudes. Increased attendance both at Pops and at the Esplanade prove this conclusively.

But about popular songs:

Twenty-five years ago the American scene and American life were so different from what they are today that, to stare back into this near-past, is almost like looking back 100 years. The automobile had not yet changed a nation's living habits: the airplane was a puny infant ("It will never amount to much":) the phonograph was prominent only in the "parlors" of the wealthy; radio had not yet been born; the movies were still more interesting because the images moved than because of the story which they told.

It was every family's ambition to own a piano. That instrument indicated definitely that a family had reached the upper middle class income brackets. It did not, however, necessarily prove that the purchasers had suddenly become musical. That is to say, a vast number of pianos were bought as furniture showpieces.

Back in 1912 a popular song was really popular. And it is easy to select the most popular song of that year or for the next few years. In fact, the only problem in selection is finding "the" most popular song of 1912—for that same song may also have been the most popular song of 1910.

Gene Buck, one of the nation's great song writers and president of the American Society of Composers, Authors and Publishers, accounted for change in that condition as follows:

"In the old days it took three or four years for an American song to sink into the hearts of the American people. Today 600 broadcasting stations can kill a song in six weeks."

It took a lot of parlor singing to make a song popular 25 years ago. A song introduced in New York in 1911 might become popular by 1912. Take "Alexander's Ragtime Band," for example. That song appeared in New York in 1911. The next year every steam calliope in Revere Beach beeped and blatted the tune.

Until after the war, you could tell the most popular tune and song locally by listening to what they played at the beach. In those days, a visit to Revere was an event and if somebody rode on the ferris wheel, he remembered not only that, but also the song which the steam organ played as he went up and over.

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1919	Dardanella	Bernard-Black-Fisher
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1923	Yes, We Have No Bananas	Silver-Cohen
1924	Indian Love Call	Friml
1925	Tea for Two	Harbach-Youmans
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1928	I Kiss Your Hand, Madame	Erwin-Ratten
1929	Just a Gigolo	Leonello Cassuci
1930	Sing Something Simple	Herman Hupfeld
1931	When the Moon Comes Over the Mountain	Smith-Johnson-Woods
1932	Brother, Can You Spare a Dime?	Harburg-Gorney
1933	Who's Afraid of the Big, Bad Wolf	Ann Ronell
1934	Love in Bloom	Robin-Rainger
1935	When I Grow Too Old to Dream	Hammerstein-Romberg
1936	Beautiful Lady in Blue	Lewis-Coots

HOW TIMES HAVE CHANGED

In 1912 you could walk the length of Revere Beach and hear "Alexander's Ragtime Band" from one end to another. Today things are very different. Not long ago "The Music Goes 'Round and 'Round" was a smash hit. Radio stations played the tune more than 100 times daily. Over-playing killed that song in three weeks. Yet if that song had been written in 1912, it might have lasted for years.

Which brings up the very difficult question of what makes a song popular. It is fairly easy, I believe, to take any song and to explain—after it reaches the peak—why it is popular. It is an entirely different thing to say at any given time what sort of song will take the nation physically by the ears.

There is some general belief that if you write a song about "Mother" or about "I Love You" that you can't miss. The simple truth of the matter is that a mother or "love" song has the smallest chance of becoming a hit—even though it may have the best chance of being published. There are more than 300 songs entitled "Mother," and more than 200 entitled "I Love You"—but how many of them can you sing?

A nonsense song, you might believe, would become popular at any time. "Yes, We Have No Bananas," published in 1923, a prize bit of nonsense, sold more than 3,000,000 copies. Today, "Let's Call the Whole Thing Off"—not too different from the banana business—is also a smash hit. Still, during the 14-year interval, how many nonsense songs were written and how few became enduring national favorites?

SOME RARE OLD NONSENSE SONGS

Some of the old-time nonsense songs were quickly forgotten. Who remembers today the song entitled "Who Threw the Overalls in Mistress Murphy's Chowder?" "Said the Naughty Little Bird on Nellie's Hat," "Heinz Is Pickled Again," "How Would You Like to Be the Ice Man?" or "A Little Bit Off the Top"?

So you can't say that a nonsense song is an inevitable "tops." Sometimes a dancer will set the style for tunes, and during the era when Maurice dictated the American ballroom dance and when Gaby desLys and the Vernon Castles had a tremendous vogue, they influenced popular songs to the same extent that Fred Astaire and Ginger Rogers do today.

The 25-year era which we are considering is marked by sensational changes in the dance. In 1912, the quadrille was being challenged by rag-time. The turkey trot, rags, waltz, two-step, one-step, jazz, tango and swing eras have appeared since. And as each dance variant became known, the songs of the day were influenced. Twenty-five years ago it was "Everybody's time songs are beginning to have a vogue.

Therefore, if you can foretell the dances, you have a fairly good chance of writing some of the songs of that nation. One good way of getting attention by means of a popular song—even though a best seller may not result—is by keeping abreast of the news. So, when a Lindbergh flies the Atlantic, write a song that night and it will get attention. A great many Lindy songs were written, but how many are remembered now?

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Gene Buck wrote most of the Ziegfeld "Follies" songs, and while no one song may ever have been the best of the year, his contributions to American popular songs are significant. It was of Buck that Victor Herbert, another great writer of popular songs (several of which have become semi-classical) said, "I think God made Gene Buck and then sat around feeling good all day."

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CARUSO PLUGGED ONE, TOO

Then again, a singer can make a song famous. Fritzi Scheff, Fannie Brice, Nora Bayes, Dennis King, John McCormack, Jules Bledsoe, Paul Robeson, John Charles Thomas, Roland Hayes and many others "plugged" songs to success. Perhaps the most famous song plugger of all time was Enrico Caruso who, in 1909, won lasting success for Pestalozza's "Ciribiribin" by singing it.

Everyone will recall, during the days when the movie mansions vied with each other in the purchase and installation of super-super console grand organs, how, between movie epic and news-reel, somebody would come on the stage and "plug" a song.

Many a song was made popular by movie house pluggers, by vaudevillains and by organists. That, of course, was in the pre-talkie era and before radio became an important industry. The song plugger has not disappeared even now. Rudy Vallee plugged the "Maine Stein Song" to fame as well as several others. Present-day pluggers are, besides Vallee, Paul Whiteman, Kate Smith, Phil Spitalny, Wayne King and George Olsen.

I don't know that there are more popular songs today than there have been. That there are more songs is obvious, but that they are more popular than the old-timers is greatly to be doubted. Means for exploiting songs are much more adequate today. A song which is a smash-hit in New York becomes a hit the same night in Boston—if it has been broadcast.

There are many things which affect a man's judgment. In agreeing to put together my list of 25 bests, I thought that the task would be easy. All there was to do was to write down the songs which I remembered best, check on the date of issuance and select one for each year.

The task became much more complicated than that once I began it. I discovered by listing the songs which came to my mind that there was a tendency to bunch them by periods—the war period, the dry era and so on.

Then, when I checked on the list of all popular songs published since 1912, I discovered scores of songs which, I knew instantly, were better than those which I had listed off-hand. Then the problem became one of selecting from among many—one annual song, to be called my favorite. This was difficult because in some years there were no songs which were exactly top-knotch while, in other years, there were several.

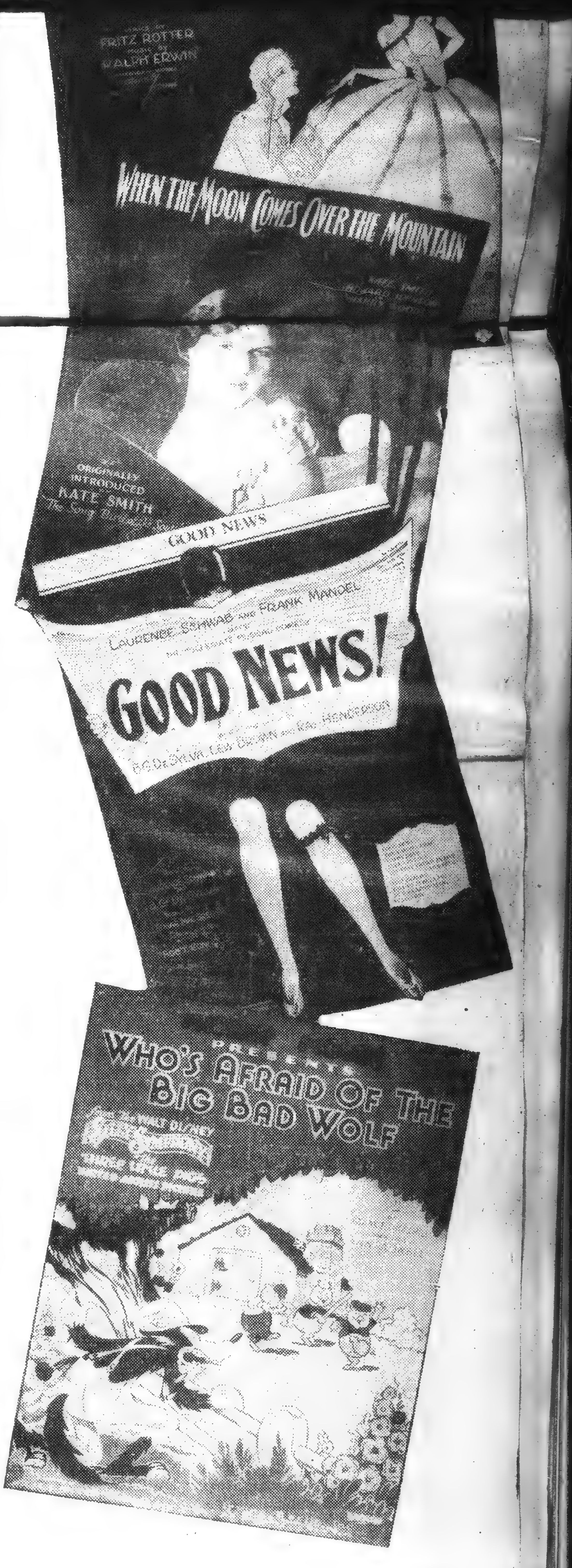
It would have been easier, I learned quickly, to list my 25 favorite songs of the past 25 years without respect to any given year. But the problem set before me was to select one for each of the 25 years.

So all I can say is that I have done my best. If I had known how much work there was to the assignment, I wouldn't have done it.

Also, if I had known that I was to make myself slightly miserable because of debates with myself, I wouldn't have done it. In the last analysis, however, I believe that the listing—however inadequate it may be; however much it may disagree with your opinions (and I am the first to insist that your ideas may be better than mine) still does indicate a trend in popular musical history.

If these songs remind you of former days, of happier days, of your passing youth, of fun—then, I think, they have achieved their purpose.

It is in this spirit that I offer you my list of the 25 "bests" of the last 25 years.


Fritz Rotter
Ralph Erwin
When the Moon Comes Over the Mountain
Originally introduced Kate Smith
Good News
Laurence Schwab and Frank Mandel
Good News!
Who's Afraid of the Big Bad Wolf
Walt Disney

How many of them do you remember? Jackets of the songs you sang yesteryear. (Courtesy of the Boston Music Company.)

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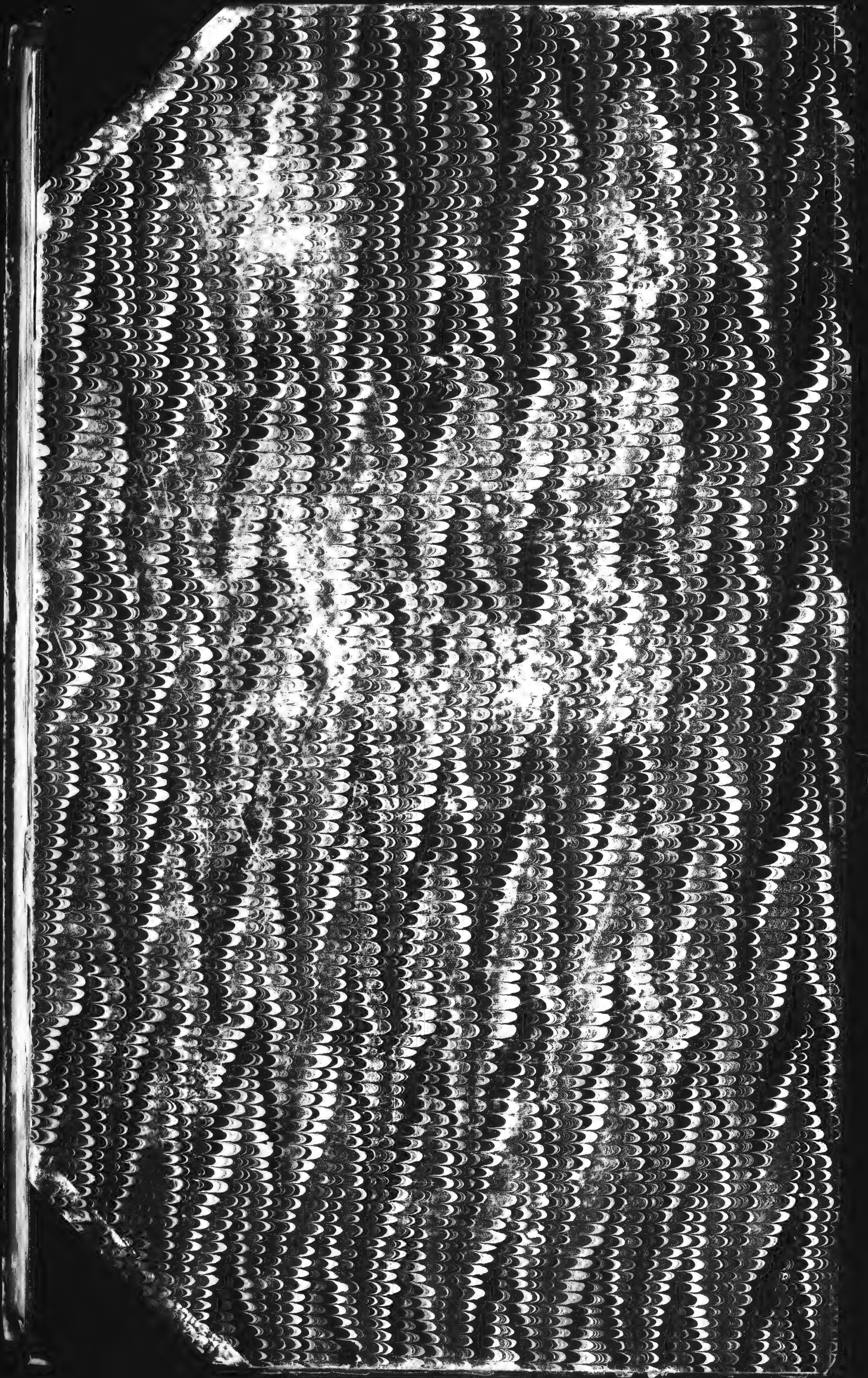
ASA L. SHIPMAN'S SONS
NEW YORK



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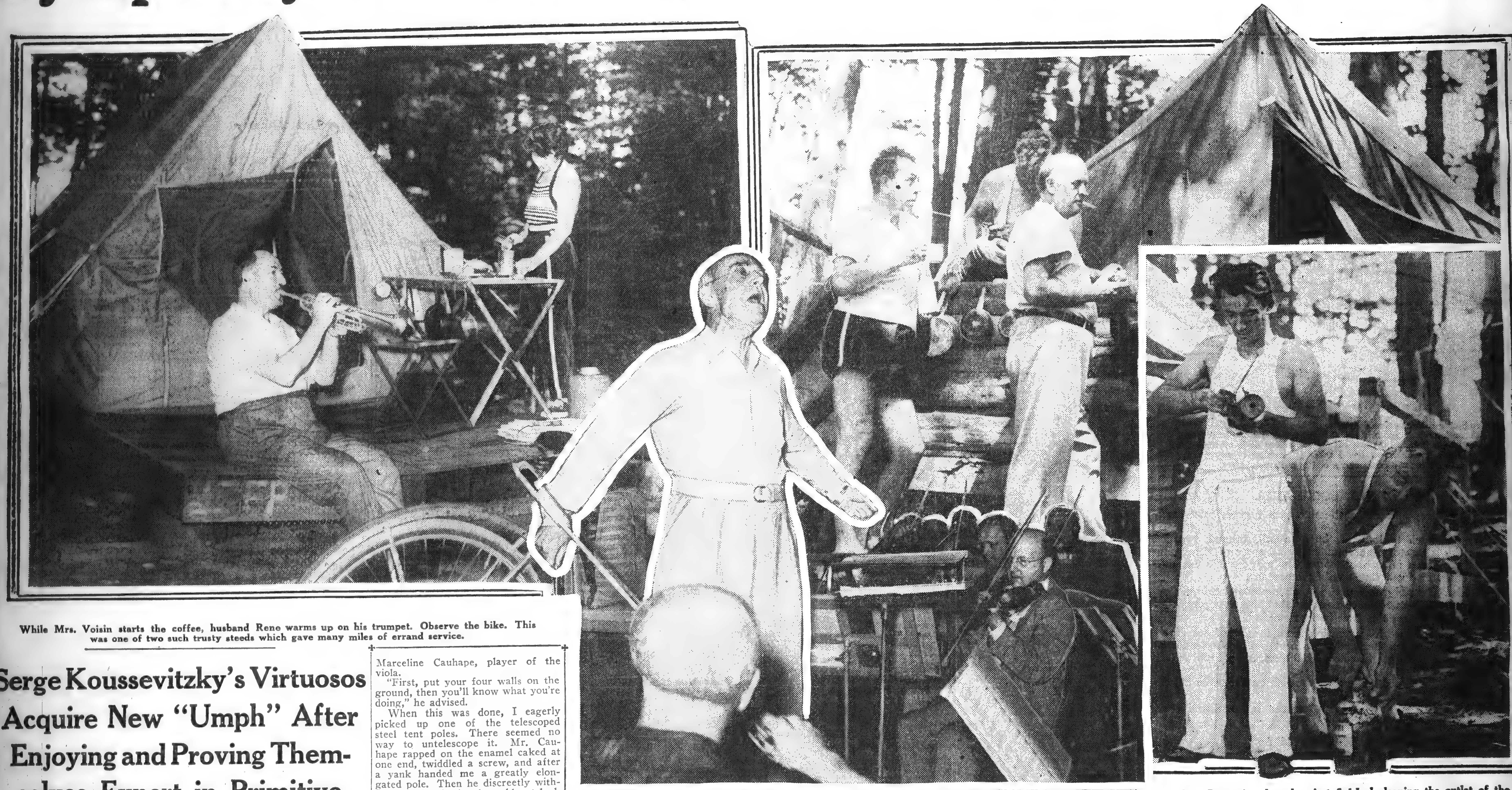
Symphony Men Rough It in Wilderness Tents



While Mrs. Voisin starts the coffee, husband Rene warms up on his trumpet. Observe the bike. This was one of two such trusty steeds which gave many miles of errand service.

Upper insert—Siegfried Gerhardt, viola (in centre), reaches for the water jug for Rene Jacob, viola (at left). Henry Stanislaus, English horn, is about to munch an apple. The sound of a friend's auto horn makes the latter two cock their ears and eyes to identify the horn.

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Jean Devergie, oboe, has just finished cleaning the outlet of the tank of his gasolene stove. Siegfried Gerhardt starts to give him some fuel, then looks up to be sure no one has a lighted match or cigarette near by.

Serge Koussevitzky's Virtuosos Acquire New "Umph" After Enjoying and Proving Themselves Expert in Primitive Camp Life in Berkshires

BY ROBERT HUME

If you were to be marooned on a desert island with your choice of just two sets of companions, would life be easier with a squad of Boy Scouts, or with three viola players, two trumpeters, an English horn player and an oboist from the Boston Symphony Orchestra?

Be careful in your decision.

The Symphony men would have the edge on the Boy Scouts.

Marceline Cauhape, player of the viola.

"First, put your four walls on the ground, then you'll know what you're doing," he advised.

When this was done, I eagerly picked up one of the telescoped steel tent poles. There seemed no way to untelescope it. Mr. Cauhape rapped on the enamel caked at one end, twiddled a screw, and after a yank handed me a greatly elongated pole. Then he discreetly withdrew so that husband would not look too helpless to wife.

With feigned assurance, I drove the tent pegs, while Mrs. Hume steadied the ridgepole as she stood inside the canvas.

"I'll tighten these ropes, and then we'll be all set," I called elatedly. With a good heave I grasped a rope, and the tent came over with it.

"You should have studied the viola!" came a feminine voice from a figure weirdly festooned in canvas.

The tent was soon up again. When a heavy rainstorm burst, all the tents remained staunch, and their inhabitants dry. As soon as the flood stopped, the drenched firewood

artificial lures, the fisherman decided to try worms.

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Rene proved to be a very able carpenter, building a compact cooking shanty. Here Mrs. Voisin performed culinary wonders with a kero-

canoeing and swimming—to say nothing of finishing the day at an outdoor banquet table.

Under the trying conditions of a concert repeatedly interrupted by the noise of heavy rain on the roof of the pavilion, the orchestra astonished the audience by playing brilliantly, instead of being a prey to nervous slip-ups. A good deal of the credit should go to the open air life at Lake Mahceenac.

Koussevitzky himself thinks that the camp life was good for his virtuosos.

"What could be better," he remarked to me, after a tour of observation at the camp, "than for musical artists to live close to nature, such a great source of musical inspiration? I would like to do it myself next year, if I could find the time away from my duties.

"Next year, I think at least half the orchestra will demand to live in tents."

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That is my conviction after sampling the camping abilities of the musicians mentioned, by camping with them for 11 days.

When the orchestra arrived at Lenox to play in the Berkshire festival, which ended last Sunday, these men pitched tents on the shore of Lake Mahkeenac. They made themselves so comfortable there, and thrived so well on their own campfire cooking, that they were envied by their colleagues who came from hotels to visit them.

CAME A STORM

On a Thursday at 2 o'clock, the orchestra's great conductor, Serge Koussevitzky, had called a rehearsal. The musical campers drove their cars 180 miles from Boston to Lenox as well equipped for life in the open as a squad of seasoned Maine guides.

In jig-time they pitched their tents beside Lake Mahkeenac, and, reporting promptly at the huge concert pavilion a mile away, put in an intensive rehearsal. The session served as a laboratory test of the sound-projecting qualities of the plywood acoustic shell within which they were to play inside the pavilion.

Koussevitzky turned the orchestra over to Richard Burgin, the assistant conductor, while he listened out front. Then he conducted and Burgin listened. As a result, the men received important special instructions as to how much tone each group of instruments should deliver in relation to each other group, for proper tonal balance as controlled by the acoustic shell.

Soon after the rehearsal ended, the campers were busy perfecting their camping arrangements. A storm was coming up.

The Way to Do It

This reporter, who had never taken charge of hoisting a tent, was wallowing in canvas and uncertainty as he and his wife attempted to get a roof over their heads before the storm broke. The number of corners he encountered in unpacking the tent seemed unbelievable. What the corners belonged to—roof, wall, floor-edge, front, back—was a baffling problem. But it was all very clear to tent-neighbor Jean Louis Marceline Cauhape, player of the viola.

"First, put your four walls on the ground, then you'll know what you're doing," he advised.

When this was done, I eagerly picked up one of the telescoped steel tent poles. There seemed no way to untelescope it. Mr. Cauhape rapped on the enamel caked at one end, twiddled a screw, and after a yank handed me a greatly elongated pole. Then he discreetly withdrew so that husband would not look too helpless to wife.

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The tent was soon up again. When a heavy rainstorm burst, all the tents remained staunch, and their inhabitants dry. As soon as the flood stopped, the drenched firewood was abandoned, and suppers were cooked over gasolene stoves and one kerosene burning seaman's stove.

Swift Transitions

Clad in bathing trunks, the campers washed their dishes in the lake and withdrew inside their tents. Soon they emerged in dress suits. Going to the concert pavilion early so as to warm up on their instruments, they gave magnificent performances throughout an all-Beethoven programme.

It was a dazzling display of versatility to see those men make such swift and cool-headed transitions from woodcraft to musical virtuosity and back again on that first day of the festival. And they kept it up with as much unconcern as ducks alternating between water and land. No camper ever mixed up his camping and his orchestral functions so far as to fail to arrive early at rehearsals and concerts.

After rehearsal on the second day, the tent colony had light lunches, then they boated, canoed, fished and swam. Toward dusk, food preparations were started by the cooking experts—Jean Devergie, oboe; Henry Stanislaus, English horn; Jean Cauhape, viola. Their tent-mates went foraging for firewood—Leslie Rogers, librarian of music; Siegfried Gerhardt, viola; Rene Jacob, viola.

Soon in front of the tents there was the crackle of flames, the bubbling of coffee pots perched on them, the simmer of thick iron kettles dangling from cross bars above them, the sizzle of frying pans. Nostrils were regaled with the tang of wood smoke shot through with odors of coffee, stew, bacon.

Where did those born in Europe get their American camping technique? They were initiated by Yankee members of the orchestra and the experience "took" for good.

The English-born Stanislaus—usually called "Stanny"—went in for plain and hearty fare. Devergie, native of Marseilles, produced what can only be summed up as some of the most complicated culinary compositions known to the camp. Perhaps the greatest of his compositions was spaghetti a la Marseillaise. A present of some of it aroused the enthusiasm of Mrs. Hume. She sent me over to its creator's tent to get the recipe.

"Oh, you will have to sit down while I explain that," Devergie said. "I cook it in olive oil, I put in dried mushrooms and carrots, and—"

"And everything that grows," Rogers finished for him.

"For that you will now wash all the dishes," the affronted chef told his tent-mate. "I am going fishing."

Champion Fisherman

Devergie was the champion fisherman of the camp. He produced some pretty good specimens of bass and pickerel. Perhaps some of his success, however, should be attributed to ethnological maneuvres. Although supplied with very handsome artificial lures, the fisherman decided to try worms.

Knowing that his tent-mate was interested in Indian relics, he reminded him that there was supposed to be an Indian council-place near their tent, and urged him to dig for arrow heads. This suggestion was acted upon by Rogers. Devergie waited a little, then salvaged the fishworms turned up by the excavation.

Hearing of Rogers' quest for Indian relics, I dropped in on him. He was moodily chewing his pipestem.

"Make any finds?" I asked eagerly.

"Mmm! Dug down two feet—and found an olive bottle!"

Cauhape was very resourceful in his cooking arrangements. From a big round rock, not too thick and not so thin as to crack in the fire, he made a grill with which he worked wonders. With a long iron rod to which he added a wooden grip, he cooked the most delicious roast chicken on-the-spit. His omelet with croutons also was splendid.

Converts to Camp Life

Every so often one pair of tenters would invite his neighbors in camp, or some of his hotel-dwelling colleagues to dine. At these banquets many converts were made to camp life. They would vow that that was the life for them at next year's festival.

The first convert to suit action to words was Roger Voisin, 19-year-old trumpeter. After a visit to the camp, he rushed to Pittsfield with his parents, and went shopping for supplies and a tent, which was soon up. His father, Rene, who plays beside him in the orchestra was a very convenient "side-kick" to Roger in camping—as was his mother.

Rene proved to be a very able carpenter, building a compact cooking shanty. Here Mrs. Voisin performed culinary wonders with a kerosene stove. It was the handsomest stove in camp. With its handsome enamel and streamlining, it aroused queries as to whether it had short-wave radio reception and a record-playing attachment. The cooking department of Roger's camping remained in the hands of his mother, assisted by his father. But he made a big contribution to camp life by rowing across the lake daily to fill water jugs with excellent spring water.

Camp Alarm Clock

On the first morning he awoke in his tent, Roger elected himself to the position of camp alarm clock, by a powerful trumpet performance of reveille. Some severe remarks issued from the other tents. And about 2 o'clock the following morning, from a tent near Roger's, there came blasting and blatting a viola player's attempt to play reveille on a trombone. It was something to hear, and impossible to forget. Roger gave up functioning as camp alarm clock after that.

Speaking of music in the camp, an unforgettable pleasure was hearing the liquid tones of Devergie's oboe, coming through the night as some of us sat by the embers of a fire, while he went a little distance among the trees—as if to obtain the separation between stage and audience—and played solos for us.

The presence of friends in the camp served to stimulate many other players to spend hours boating, canoeing and swimming—to say nothing of finishing the day at an outdoor banquet table.

Under the trying conditions of a concert repeatedly interrupted by the noise of heavy rain on the roof of the pavilion, the orchestra astonished the audience by playing brilliantly, instead of being a prey to nervous slip-ups. A good deal of the credit should go to the open air life at Lake Mahceenac.

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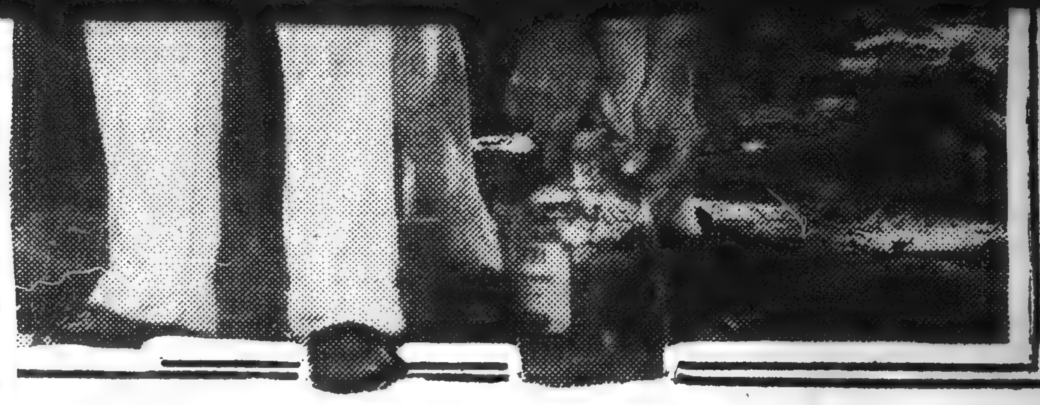

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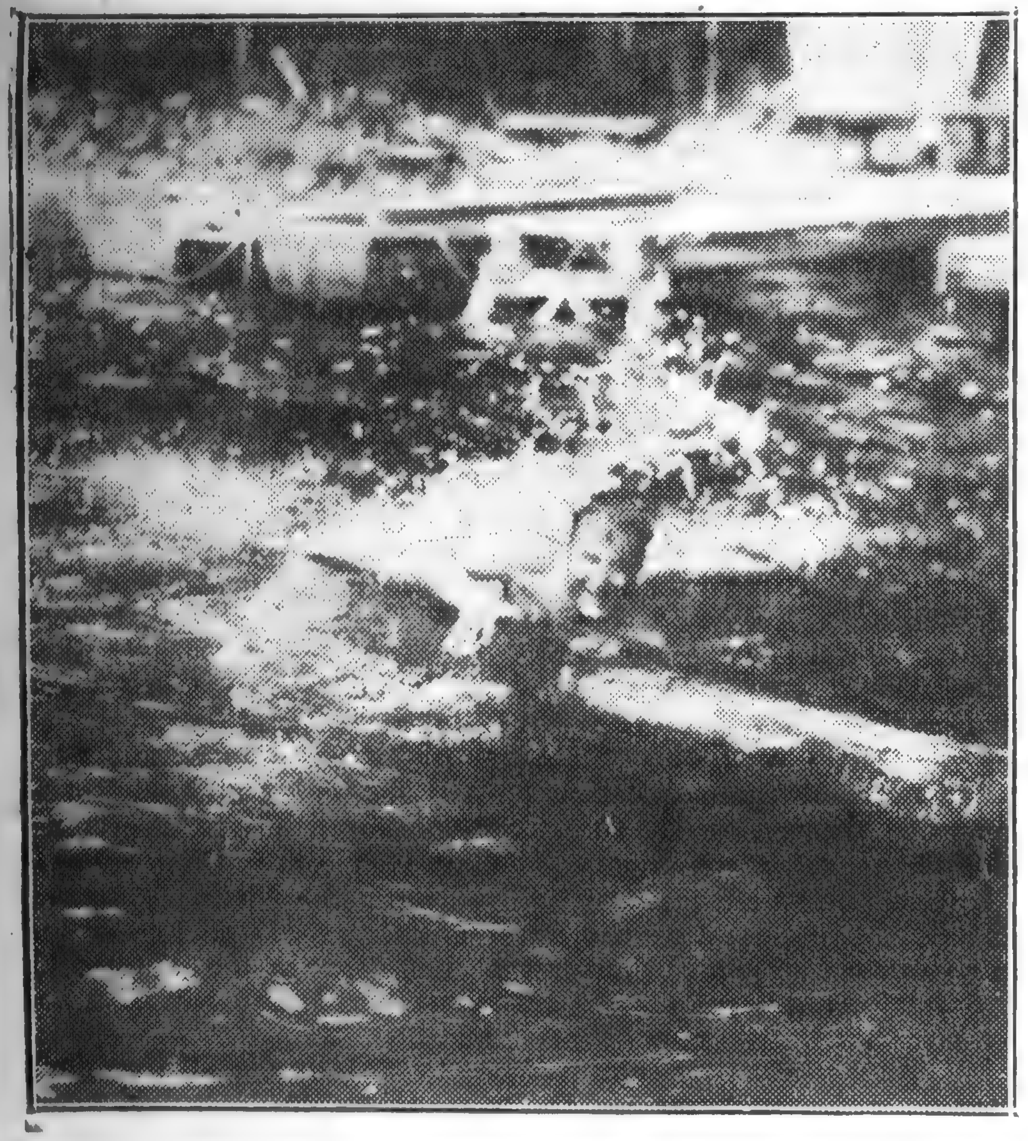
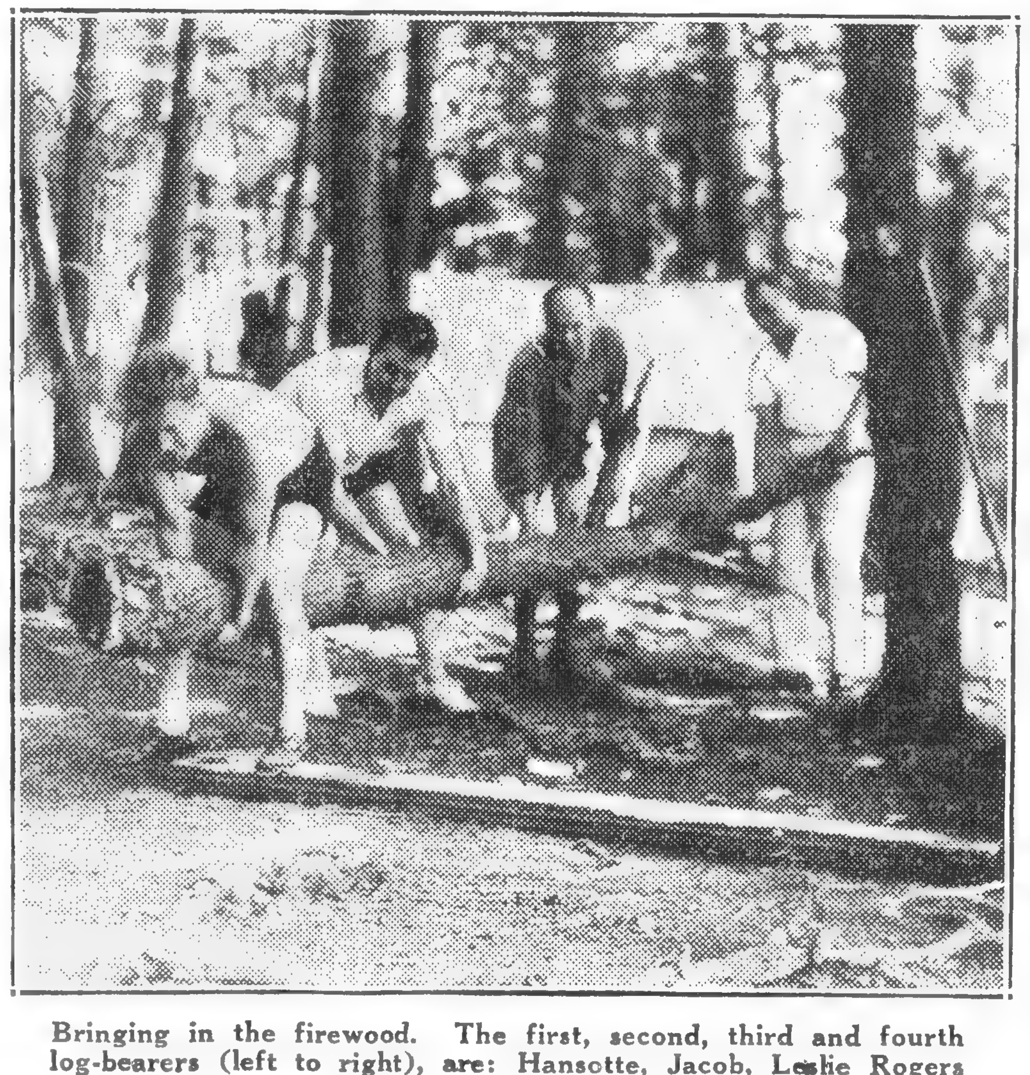


Down goes the trombone! Hansotte sends the water of Lake Mahkeenac flying as he fails to ride the log.



Bringing in the firewood. The first, second, third and fourth log-bearers (left to right), are: Hansotte, Jacob, Leslie Rogers (librarian), Marcel Lannoye (French horn).

Gay Dirndl, New Dance Dress, Lets That "S. A." Loose Again

BY ELEANOR ROBERTS

Gentlemen! The next time you open your morning mail and find a bill in it for:

1 DIRNDL.
1 PAIR PADOVA BOOTS.
1 RIBBON CORSELET.

Calm yourself. Don't—feed the cat to the canary in a fit of frenzy; don't—call up "mine host" of last evening and inquire WHAT in the name of Cho-Cho-San he put into those Carioca Coolers!

For it's only the itemized statement for your wife's or daughter's new evening outfit. It does mean, however, that you will:

a—Have to brush up on your waltzing.

b—Make Sir Walter Raleigh look like an Edgar Rice Burroughs cave man, so chivalrous, so gallant, so chaw-ming will you be.

And if you want to try a left toe-hold, in the parlance of the wrestling ring on the originator of this fashion (wait till you see the price tag), page Schiaparelli, address, Paris, France.

For Your Edification

The dirndl, for your edification, has wrought a drastic change in fashion, for it has heralded the return of the shorter skirt, and skirts are to be definitely just a few inches below the knee this fall.

Never, since the furore caused by the introduction of the knee-length flapper skirt (remember those war-time days when the motif of fashion seemed to be "They shall not sit," so tight were the skirts?) have styles been so fraught with interest. Almost—since Madame Defarge, Paris' No. 1 fashion expert, knitted that going-away jacket for Sidney Carton.

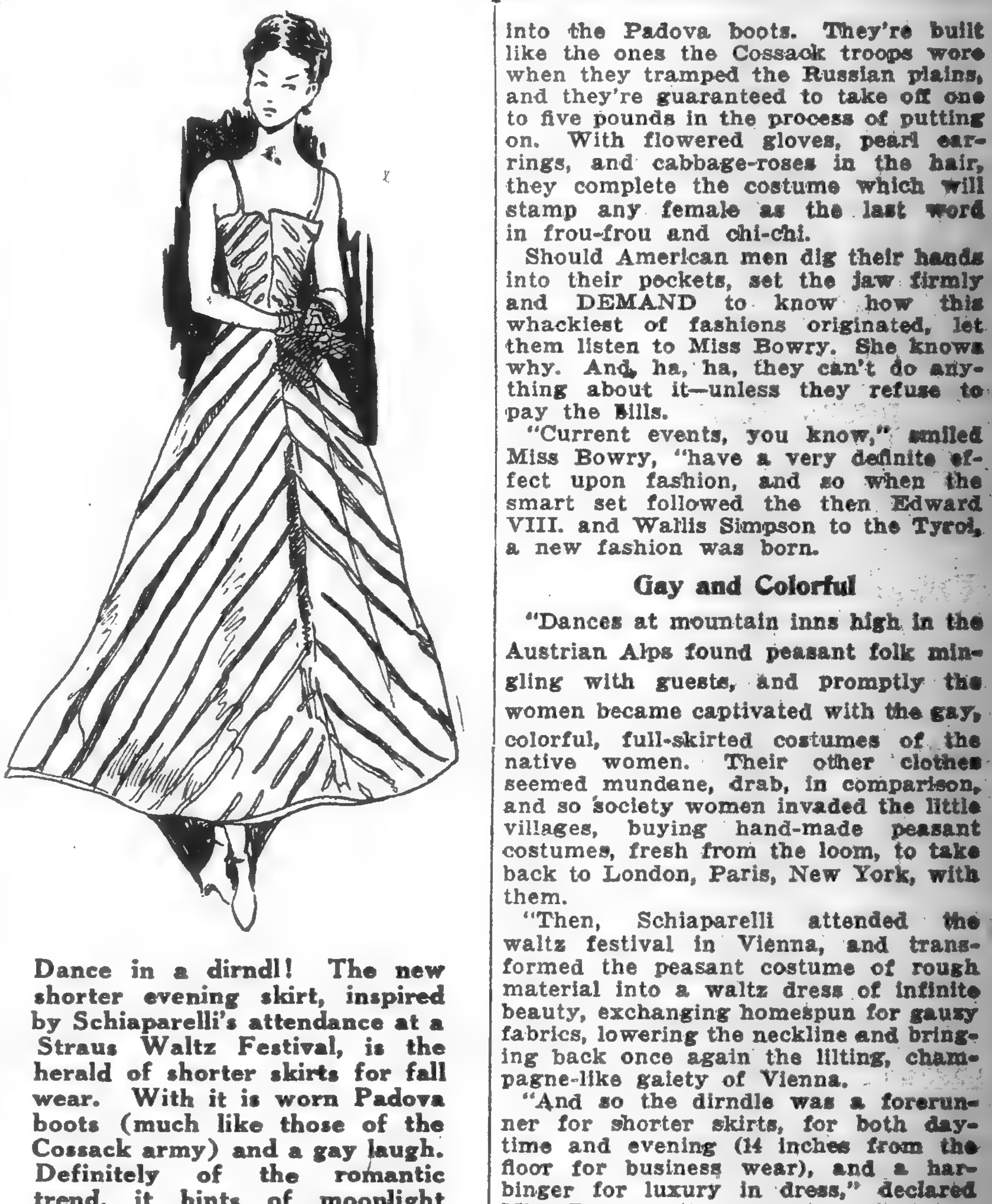
AND—get that town crier—man's reaction to it is that it has lots of sex appeal, according to Beatrice Bowry, well-known Boston stylist, and member of the Fashion Group in New York. Miss Bowry, who studied with Callech, in New York, is one of the foremost fashion experts today, and hers is the last word in the world of feminine frills.

Just so's you won't be kept in suspense as to whether a dirndl is animal, vegetable or mineral, here's the description in the glowing language of the Parisian couturiers.

"A soubrette dress—it has a ravishing short skirt, about 10 inches from the ground, is moulded close at the hips, and pirouettes out in petits-tours," so that when the ladies waltz, they look like something out of Berard's ballet.

"If she feels like Camille, the bodice will look like a 1912 camisole held up by virtue of a couple of grosgrain straps; if she's peasant-minded, the bodice will be full and laced down the centre; ultra-ultra individuals go in for a 'corset' bodice, which is—just what it is.

The head of the family digs down into his jeans to the extent of anywhere from $85 to $225 for a dancing dirndl, depending on the material, cut, where it's bought, and whether or not it is an "original."



Dance in a dirndl! The new shorter evening skirt, inspired by Schiaparelli's attendance at a Straus Waltz Festival, is the herald of shorter skirts for fall wear. With it is worn Padova boots (much like those of the Cossack army) and a gay laugh. Definitely of the romantic trend, it hints of moonlight nights on roof gardens, gallant gentlemen, and champagne.

Five yards of material—for that's about all it takes to make a waltz dress, at the price of a round trip to Europe. Whoops! They're seen swirling on the roof-tops of the swankiest hotels in Boston and New York, but sshh! One enterprising young woman bought five yards of dotted swiss curtain material in the 10-cent store, and took her dirndl dancing at a crowded and popular ballroom where the tariff was only 75 cents per head—and created a furore.

Any woman who wishes to appear soignee underneath a dirndl has to wrap herself in a ribbon corselet, and a really well-dressed woman, like, for instance, Mrs. Harrison Williams, would, without a doubt, lace herself into one. The new "ballet-skirts" are wasp-waisted and decollete (low-necked, to you) and require a corselet to give that "poured into" look.

The Believe-It-Or-Not man might want to investigate how the ladies get into the Padova boots. They're built like the ones the Cossack troops wore when they tramped the Russian plains, and they're guaranteed to take off one to five pounds in the process of putting on. With flowered gloves, pearl earrings, and cabbage-roses in the hair, they complete the costume which will stamp any female as the last word in frou-frou and chi-chi.

Should American men dig their hands into their pockets, set the jaw firmly and DEMAND to know how this whackiest of fashions originated, let them listen to Miss Bowry. She knows why. And, ha, ha, they can't do anything about it—unless they refuse to pay the bills.

"Current events, you know," smiled Miss Bowry, "have a very definite effect upon fashion, and so when the smart set followed the then Edward VIII. and Wallis Simpson to the Tyrol, a new fashion was born.

Gay and Colorful

"Dances at mountain inns high in the Austrian Alps found peasant folk mingling with guests, and promptly the women became captivated with the gay, colorful, full-skirted costumes of the native women. Their other clothes seemed mundane, drab, in comparison, and so society women invaded the little villages, buying hand-made peasant costumes, fresh from the loom, to take back to London, Paris, New York, with them.

"Then, Schiaparelli attended the waltz festival in Vienna, and transformed the peasant costume of rough material into a waltz dress of infinite beauty, exchanging homespun for gauzy fabrics, lowering the neckline and bringing back once again the lilting, champagne-like gaiety of Vienna.

"And so the dirndle was a forerunner for shorter skirts, for both daytime and evening (14 inches from the floor for business wear), and a harbinger for luxury in dress," declared Miss Bowry.

When you dance in your dirndl and you feel ever so gay, just as the famed Viennese beauties did, your escort may whisper to you, "Hast mi a bisserl gern?" Which means, "Do you love me a little?" and you can reply, "Ja Ja." There—is your dirndl vocabulary, which goes with every whacky waltz dress.

To the ladies who are "so magnanimous—especially around the hips," you CAN wear the dirndl. Full-skirted, that's the reason why. After all, was there ever a peasant woman who was brought up on a diet of lettuce and melba toast?

There should be no more need for charm schools with the new dress contour, for like the G-men they'll "get their man" every time, Miss Bowry opines.

"There's lots of sex appeal to the dresses this year. Tight-waisted, the silhouette stresses the round, natural contour, the fabrics are soft, rich-looking and gorgeously draped or fitted. The colors are luscious, and there's a swishing, whirling, rhythmical movement that ought to prove bewitching," she revealed.

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Clippings for Boston
Symphony Season of
1937 + 1938

PROVIDENCE, R. I.
STAR-TRIBUNE

937

Lawrence White, Famed American Virtuoso, Says Career Result of Luck, Hard Work

Here to Conduct R. I. Concert Orchestra, Musician Tells Own Story of Success.

By THOMAS A. MULVANY
(Staff Writer)

His teachers and all the musical people he met in Boston wondered why anyone would come all the way from Salmon, Idaho, to study the snare drum at the New England Conservatory, but Lawrence White showed them in just two years.

Only 20 when he was invited by Dr. Koussevitzky to demonstrate the possibilities of the marimba to Maurice Ravel, famous French composer, he graduated from the Conservatory and received his first contract with the world-famous Boston Symphony Orchestra by the time he was old enough to vote.

White is spending a week in Providence, where he is acting as guest conductor of the Rhode Island Concert Orchestra in the absence of Edouard Caffier. Resting after a rehearsal for tonight's and Tuesday's Federal Music Project broadcasts, he seemed very well pleased with the orchestra, which includes most of the finest local musicians. He was especially appreciative of their responsiveness to his flexible, driving baton.

CONDUCTOR AT 6

His world-wide fame as one of the most sensational young American virtuosi has certainly not spoiled him, and he didn't seem to regard his career as anything more than the result of luck and thousands of hours of hard work.

White's musical career was predestined. He made his first appearance at the age of 4 by singing a solo at a ball game, perched on his father's arm. At 6, able to stand on his own feet, he grabbed the baton and conducted the local band through a concert overture. A few years later he had exhausted the two local piano teachers and his father's good right arm, which had been the greatest incentive to practise. From then on he played here and there, "wherever the refreshments made it worth the trouble", but became disgusted with the idea of making a profession of music by the fact that he got only 50 cents a Sunday for pumping the church organ.

Then one day when he was discovered thumping an inverted lard pail with a couple of sticks of kindling wood he announced gravely that he was going to make a life work of drumming. He learned the tympani, xylophone, and all the other drums himself, and played all through high school at rodeos and country fairs, gaining much valuable experience.

Lawrence White conducting his orchestra during a rehearsal. (Star-Tribune Photo.)

PLAYS FOR PADEREWSKI

One piece of luck after another favored his career as a drummer. A friend bought a huge concert marimba-xylophone, only to find it too large for his living quarters, and the weather too cold to practise it in his [illegible]. White accepted the gift, and in a few months, after literally hundreds of hours practise, was able to tour all the mountain states as marimba soloist.

It was in 1925 that Lawrence White decided he had enough self-teaching, and came East to the New England Conservatory at Boston. In 1928 he was a graduate and a member of the Boston Symphony. In 1930 he played marimba solos at a birthday party for Ignace Paderewski, given at Ernest Schelling's home on Lake Geneva. Fritz Kreisler and Schelling both played accompaniments for White's transcriptions of their own works that evening.

White began conducting—not counting his first conducting job at six years of age—at the New England Conservatory. He has presented several series of chamber music concerts, including many modern works for small groups, with the Phi Mu Alpha, honorary musical fraternity of that school. He has made several radio appearances with many groups in Boston. With the orchestra of the Conservatory he has conducted accompaniments to most of the standard concertos for the main solo instruments.

ON COLLEGE FACULTY

With the exception of a summer of study and observation at the Bayreuth Festspielhaus, where he was the guest of Dr. Karl Muck—the greatest Wagnerian conductor in the world, and long the director of the Boston Symphony—White's entire musical training and background is American.

For the last few years, Lawrence White has been a member of the faculty of the New England Conservatory, where he surprised them all "by coming all the way from Salmon, Idaho", and is also associated with the New England Summer Band School at Tufts College and the composition classes of many New England colleges.

In his spare time, when there is any, he reads, and writes sophisticated jazz for his wife's revue lyrics. He is waiting for New York to get a few more publishing firms, so he can "get thrown out of some new places."

LAWRENCE, MASS.
TRIBUNE

Berkshire Festival Important Factor in America's Music

The ruling powers of the Berkshire Symphonic Festival—the officials of the festival corporation and of the Boston Symphony orchestra—seem to be following the theory of slow but steady development. Last year the Boston orchestra took part for the first time at the festival. This year the festival that was ended last Sunday was doubled in length. Next year the programs may be larger in scope, although the season will remain six concerts spread over two long week-ends. There is some talk of doing a large work like Bach's "St. Matthew Passion."

Whether Mr. Koussevitzky and the authorities decide to do other than purely symphonic works, the festival will take another step forward. It will have a permanent music shed. That is, assuming that $100,000 is raised. If that sum is not forthcoming, there will be no festival. There is little doubt that the money will be raised. Before the campaign had been launched in earnest, there were pledges of $16,000 This yearly festival in the Berkshires has developed into a highly important factor in the country's musical life.

MUSIC

NEW YORK, Sept. 11. (AP) The living arts, especially music, have had a good summer.

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PORTLAND, ORE.
OREGONIAN

9 1937

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BY JOHN SELBY
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SEP 17 1937

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PROVIDENCE, R. I.
STAR-TRIBUNE

SEP 1 1 1937

1

Lawrence White, Famed American Virtuoso, Says Career Result of Luck, Hard Work

Here to Conduct R. I. Concert Orchestra, Musician Tells Own Story of Success.

By **THOMAS A. MULVANY**
(Staff Writer)

His teachers and all the musical people he met in Boston wondered why anyone would come all the way from Salmon, Idaho, to study the snare drum at the New England Conservatory, but Lawrence White showed them in just two years.

Only 20 when he was invited by Dr. Koussevitzky to demonstrate the possibilities of the marimba to Maurice Ravel, famous French composer, he graduated from the Conservatory and received his first contract with the world-famous Boston Symphony Orchestra by the time he was old enough to vote.

White is spending a week in Providence, where he is acting as guest conductor of the Rhode Island Concert Orchestra in the absence of Edouard Caffier. Resting after a rehearsal for tonight's and Tuesday's Federal Music Project broadcasts, he seemed very well pleased with the orchestra, which includes most of the finest local musicians. He was especially appreciative of their responsiveness to his flexible, driving baton.

CONDUCTOR AT 6

His world-wide fame as one of the most sensational young American virtuosi has certainly not spoiled him, and he didn't seem to regard his career as anything more than the result of luck and thousands of hours of hard work.

White's musical career was predestined. He made his first appearance at the age of 4 by singing a solo at a ball game, perched on his father's arm. At 6, able to stand on his own feet, he grabbed the baton and conducted the local band through a concert overture. A few years later he had exhausted the two local piano teachers and his father's good right arm, which had been the greatest incentive to practise. From then on he played here and there, "wherever the refreshments made it worth the trouble", but became disgusted with the idea of making a profession of music by the fact that he got only 50 cents a Sunday for pumping the church organ.

Then one day when he was discovered thumping an inverted lard pail with a couple of sticks of kindling wood he announced gravely that he was going to make a life work of drumming. He learned the tympani, xylophone, and all the other drums himself, and played all through high school at rodeos and country fairs, gaining much valuable experience.

Lawrence White conducting his orchestra during a rehearsal. (Star-Tribune Photo.)

PLAYS FOR PADEREWSKI

One piece of luck after another favored his career as a drummer. A friend bought a huge concert marimba-xylophone, only to find it too large for his living quarters, and the weather too cold to practise it in his garage. White accepted the gift, and in a few months, after literally hundreds of hours practise, was able to tour all the mountain states as marimba soloist.

It was in 1925 that Lawrence White decided he had enough self-teaching, and came East to the New England Conservatory at Boston. In 1928 he was a graduate and a member of the Boston Symphony. In 1930 he played marimba solos at a birthday party for Ignace Paderewski, given at Ernest Schelling's home on Lake Geneva. Fritz Kreisler and Schelling both played accompaniments for White's transcriptions of their own works that evening.

White began conducting—not counting his first conducting job at six years of age—at the New England Conservatory. He has presented several series of chamber music concerts, including many modern works for small groups, with the Phi Mu Alpha, honorary musical fraternity of that school. He has made several radio appearances with many groups in Boston. With the orchestra of the Conservatory he has conducted accompaniments to most of the standard concertos for the main solo instruments.

ON COLLEGE FACULTY

With the exception of a summer of study and observation at the Bayreuth Festspielhaus, where he was the guest of Dr. Karl Muck—the greatest Wagnerian conductor in the world, and long the director of the Boston Symphony—White's entire musical training and background is American.

For the last few years, Lawrence White has been a member of the faculty of the New England Conservatory, where he surprised them all "by coming all the way from Salmon, Idaho", and is also associated with the New England Summer Band School at Tufts College and the composition classes of many New England colleges.

In his spare time, when there is any, he reads, and writes sophisticated jazz for his wife's revue lyrics. He is waiting for New York to get a few more publishing firms, so he can "get thrown out of some new places."

LAWRENCE, MASS.
TRIBUNE

7/13/37

Berkshire Festival Important Factor in America's Music

The ruling powers of the Berkshire Symphonic Festival—the officials of the festival corporation and of the Boston Symphony orchestra—seem to be following the theory of slow but steady development. Last year the Boston orchestra took part for the first time at the festival. This year the festival that was ended last Sunday was doubled in length. Next year the programs may be larger in scope, although the season will remain six concerts spread over two long week-ends. There is some talk of doing a large work like Bach's "St. Matthew Passion."

Whether Mr. Koussevitzky and the authorities decide to do other than purely symphonic works, the festival will take another step forward. It will have a permanent music shed. That is, assuming that $100,000 is raised. If that sum is not forthcoming, there will be no festival. There is little doubt that the money will be raised. Before the campaign had been launched in earnest, there were pledges of $16,000 This yearly festival in the Berkshires has developed into a highly important factor in the country's musical life

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Jewish Transcript
Seattle Wash.

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BOSTON SUNDAY POST, SEPTEMBER 12,

(2)

Harvard Men Will Rush Radcliffe College Classes to Attend Lectures by Noted Mme. Nadia Boulanger

BY ROBERT HUME

A list is forming for Harvard men to attend Radcliffe this winter.

They are very eager to study there.

And that is the first time in the history of Radcliffe that the tables have been turned, so that Harvard students have wanted to make formal application to study at Radcliffe, instead of Radcliffe girls seeking enrollment in a course with a popular Harvard professor.

Furthermore, although male professors do lecture at Radcliffe, the Harvard students are signing up to hear a feminine lecturer. She is Juliette Nadia Boulanger, French composer and teacher of composers. For a decade or more she has been one of the most striking and influential musical figures in Europe.

She has wielded particular influence in America.

She Helped Mold American Music

The men from this country whom she has taught have molded the course of contemporary American composition. Leaders who brought high-spirited youth, vision, energy, earnestness and American individuality to our music, they enthusiastically acknowledge their indebtedness to the teachings of the Frenchwomen. They found in her the relentless taskmaster and disciplinarian, and the counsellor without sham, who was the great need of the young American composer. In her, they found endless energy and interest in life which drew out those same presumably American traits in themselves.

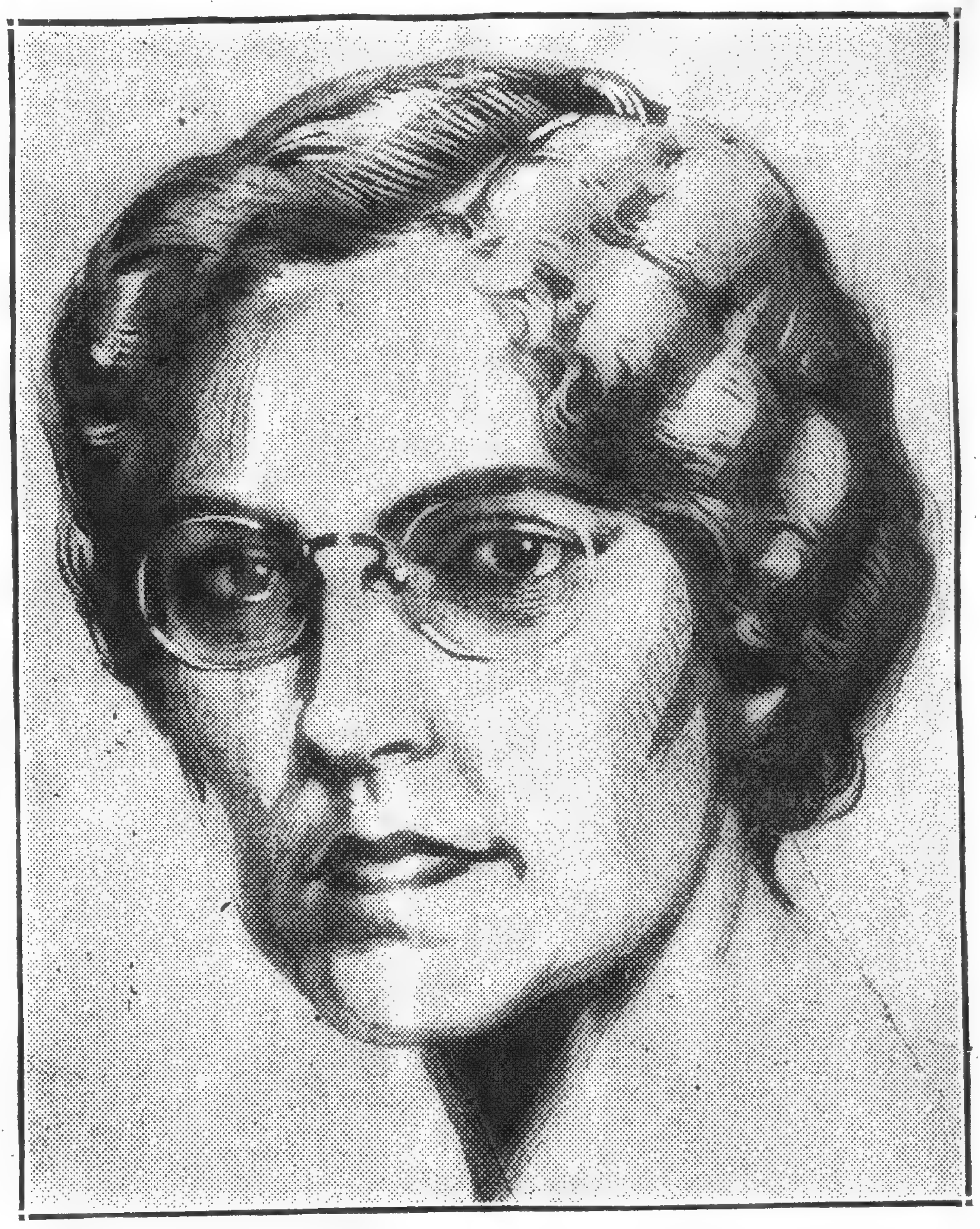
Hence, with her 50th birthday falling next Thursday, Nadia Boulanger already has attracted about a dozen young men who hope that they may become writers of significant American compositions—by joining her Radcliffe course.

Breaking another tradition while she is about it, Miss Boulanger will be the first woman to appear as guest conductor of the Boston Symphony Orchestra in its 57 years.

Joined Paris Conservatory Staff

The breaking of traditions is an old habit of Nadia and was also one of her sister, Lili, the late splendid composer. Lili was the first woman in the history of the Paris Conservatory to be awarded the First Grand Prize of Rome, conferring expenses of travel, maintenance and tuition in the Italian capital, for a course of graduate study. Behind the award was the tutelage and discipline of Nadia in her sister's formative stage.

Nadia went through the Paris Conservatory industriously gathering up prizes in harmony, counterpoint, fugue and organ. Then she shattered tradiiton by becoming assistant to Henri Dallier, professor of harmony at the conservatory—she, a woman faculty member of that august institution of France, land where the abilities of women are not usually thought of as approaching very near to those of men. In more recent years she has been co-director of the Paris Normal School, with Igor Stravinsky, the spectacular Russian modernist who settled in France. It is understood that she bears the brunt of the work, since teaching irks her associate.



Nadia Boulanger, noted French teacher of American men composers. (Sketch by Bacon.)

Guided Copland

Sixteen years ago America began to profit by Nadia Boulanger's arre power to help composers find themselves. In 1921, the 21-year-old fledgling New York composer, Aaron Copland, went to pursue finishing studies in composition with Miss Boulanger. The following year, he made his biggest stir until then in the musical world with his "Cortege Macabre," for orchestra. For three years he studied with the Frenchwoman. At the end of that time, Serge Koussevitzky conducted the Boston Symphony Orchestra in Copland's "Music for the Theatre." Critics declared that this showed increased individuality in the youth's work. His Piano Concerto, produced a little later, showed a further gain. Boulanger had set Copland on the path of discovering his individual style, and he had kept on going.

She Aided Hub Man to Fame

Roger Sessions of Brooklyn took brief guidance of Boulanger during part of several years' European sojourn. It is worthy of note that his most significant compositions followed.

The Maine-born and Boston-bred Walter Piston was studying with the Frenchwoman in 1926. He had intended to become a painter, and was an art school student in Boston. But after taking up violin and piano as a hobby, he had made a serious study of harmony, theory and counterpoint at Harvard. In May of 1926, his work with the noted instructress resulted in the first public programme appearance of the name of Piston as composer, with the performance of chamber-music work of his in Paris. Two years later, Koussevitzky led the Boston Symphony Orchestra in his "Symphonic Piece." Meanwhile, he had joined the music faculty at Harvard, where he is assistant professor today.

New Symphony to Honor Her

In 1932, Piston was accorded praise and blame for harmonic radicalism in his "Orchestral Suite," presented by Stokowski. His works, including also a symphonic poem, and smaller pieces for string quartet and for woodwind instruments, have won him high rank among American modernists of strong individuality. And his book on harmonic analysis is dedicated to Nadia Boulanger.

Very high in importance among our serious young composers stands Roy Harris, born 39 years ago in a log cabin in Oklahoma, then for 26 years a Californian, and now a resident of New Jersey. He has written two symphonies, both performed by Koussevitzky and the Boston Symphony Orchestra, in addition to composing a piano concerto, smaller works for instruments, and an unaccompanied chorus, "Song for Occupations." Some musical observers believe that he has the most brilliant of prospects for becoming the great American composer. He was started on that road by four years of study with Boulanger, from 1926 to 1930. He intends to dedicate to her his Third Symphony, with which he now is busy.

Gershwin, Too

The jazz-making of George Gershwin was bringing him a peak of popular adulation toward 1928, and with it, a high tide of profitable offers for his services in connection with shows and films. He had become steadily more ambitious to make his mark in serious music. So, turning his back on allurements for "popular stuff," he went to study with Boulanger. "An American in Paris," for piano and orchestra, was written during this period. Those who had seen serious potentialities in Gershwin were elated at the new mastery of craftsmanship shown in this. Three years later, the music he wrote for his brother Ira's libretto, "Of Thee I Sing," brought the Pulitzer prize for the first time to a musical comedy. Furthermore, not only the public, but the critics, declared this to be Gershwin's greatest show music up to then. Gershwin was held to have outdone his characteristic best. For that, the counsels of Miss Boulanger doubtless should share a measure of credit.

What explains the singular power of Nadia Boulanger of Paris to take the talents of American composers in tow, and send them back more American and more individual? An incisive analysis was presented by Roy Harris in an exclusive interview for the Boston Sunday Post while he was visiting a friend in New York over the week-end.

Composer Harris Analyzes Her

"I would say that the outstanding characteristic of Nadia Boulanger is drive," her famous American pupil said with his persisting Western drawl. "That's one thing that appeals specially to Americans, who think that drive is a strong national trait of theirs.

"She gives hard-working attention to her teaching, and demands equal effort of her pupils. Teaching is her life—not just a livelihood. She is very sympathetic, as well as extremely conscientious.

"I think what Mademoiselle Boulanger does for composers who can take it is to impose a discipline which demands that they write what is really music. If they cannot write music, she wants to find out what is wrong with their craftsmanship. She picks out the weak spots in their craftsmanship and concentrates on them. In the end, the composer either is given a fine craftsmanship, or it has been demonstrated to him that he has not the talent to acquire it."

"But, Mr. Harris, how does she preserve and enhance a man's individuality, as she has shown such extraordinary ability to do?"

"She points out when a composer has repeated what someone else has done—what she calls 'memory writing'—and by process of elimination shows him his own vein.

"Her happiest experience is to have it mentioned that the men she has trained have molded the course of contemporary American composition."

How Men May Enroll

The coming of this great figure to Radcliffe is, of course, very gratifying to Miss Ada Comstock, president of the college. Also the eagerness of Harvard men to enroll for the Frenchwoman's course. At first this situation was mentioned almost as a pleasant fancy that would not attain realization. But it is all official now. Speaking with a tinge of gusto in her voice, President Comstock gave the Sunday Post man this statement on male enrolment:

"Mademoiselle Boulanger's graduate seminar at Radcliffe will be open to graduate students of music at Harvard on the same terms as those by which some of the graduate courses at Harvard are open to advanced students at Radcliffe."

LEWISTON, ME.
SUN

SEP 14 1937

Music and The Drama

WOMAN TO CONDUCT BOSTON SYMPHONY

Nadia Boulanger, French musician, is going to appear as guest conductor of the concerts of the Boston Symphony Orchestra next season, and she will be the first woman ever to do so, writes Moses Smith in the Boston Transcript. When Symphony Hall announced its plans Friday, it laid no special stress on the talents of the modest Frenchwoman whose visit will break a tradition fifty-six years old.

Mlle. Boulanger has been a pianist and organist as well as an occasional conductor. Faure's "Requiem," which she will present at Symphony, she conducted a few months ago in London and, before that, in France.

She has been in Boston before. Once, some years ago, she was organ soloist with the Boston Symphony. Last year she came, on an educational mission for the French government, to give concerts and lectures here.

She has done some composing, is an amateur musicologist and is highly regarded as such. But her principal importance is as a teacher of composers. A whole school of writers, particularly American ones, has grown up under her instruction and influence. Two of the leading American composers, for example—Roy Harris and Aaron Copland—were her pupils.

Women conductors, almost unknown a generation ago, have made some headway in America in recent years. The first of any inmportance, Ethel Leginska, made her start in Boston. A gifted pianist, Miss Leginska took up conducting at a time when a woman conductor courted either ridicule or abuse. She established the Boston Philharmonic Orchestra—made up of men—here a decade and more ago, and gave concerts in Mechanics Building. Miss Leginska has also conducted opera in Boston.

Mlle. Boulanger probably doesn't care to be classed as a "professional" conductor. More likely she prefers to be regarded as a sincere musician who undertakes the direction of a world-famous symphony orchestra in the course of the day's work. It is unlikely that conducting, or anything else, could ever mean as much to her as her teaching.

Her principal reason for coming here next season is to conduct classes at Radcliffe and Wellesley. At Radcliffe she may have an opportunity to break a tradition far more rigid than any that prevails at the concerts of the Boston Symphony—the exclusively feminine character of the classes.

When the girls at Radcliffe, where the courses more or less duplicate those given at Harvard, want to pursue a subject not given at their own college they are permitted, under certain conditions, to enroll in the desired course at Harvard. Thus far the opportunity has never arisen for Radcliffe to reciprocate. But with Mlle. Boulanger teaching at Radcliffe and not at Harvard, there are bound to be some students in the Harvard music department who will be eager to study under her. They will have to go to Radcliffe to do it—if the faculty permits it.

LEADER

Boston

Frenchwoman To Wield Boston Symphony Baton

The Boston Symphony Orchestra will be conducted for the first time in its history by a woman, — at one of the regular concerts in February, when Mme. Nadia Boulanger, distinguished French musician, will wield the baton as guest conductor in a presentation of the Requiem of Faure.

Madame Boulanger, who besides her renown as a composer, organist and conductor in France has taught many noted American musicians studying in Europe, is to be in Boston for several months as guest instructor in the music departments of Radcliffe and Wellesley.

COLUMBUS, GA.
LEDGER

SEP 17 1937

By RUBY K. BROWN

THE BOSTON SYMPHONY Orchestra gave 200 concerts last year which sets a record for orchestral activity. A suggestion from Dr. Serge Koussevitsky, conductor, is to the effect that the final rehearsal of each concert be open at a small admission to children of the Boston high schools. Mr. Judd schools. Mr. Judd, the orchestra's manager said "many of these children will form part of the future symphony audience, and the better they are acquainted with good music the better for the general culture of Boston. We might even have an audience of music teachers from the schools. That would be genuine education."

ARRIVE HOME ON FRE

No paper or date

Yves Cha[illegible]don, member of the Boston Symphony Orchestra, wi Cha[illegible] their children, Christine, 3, Roland, 8, and Alain, right, passengers on the French liner.

3

NEW YORK, N. Y.
TIMES

SEP 19 1937

WITH THE ORCHESTRAS

Boston Symphony Novelties—Soloists for National Ensemble—Other Items

THE Boston Symphony Orchestra enters its fifty-seventh season in Symphony Hall, Oct. 8. This will be Serge Koussevitzky's fourteenth year as conductor. The new season will include twenty-four pairs of concerts on Friday afternoons and Saturday evenings, and a double series of six Monday evenings and six Tuesday afternoon concerts. The orchestra will visit, for single concerts or series, the following cities: New York, Brooklyn, Philadelphia, Cincinati, Pittsburgh, Buffalo, Providence, New Haven, Hartford, Rochester, Ann Arbor, Toledo, New Brunswick, Montclair (N. J.), Northampton, Springfield and Worcester.

Dr. Koussevitzky has announced that he will present many works of Mozart and Beethoven, and will introduce a number of important compositions, American and European.

Many novelties and much unfamiliar music figure on the lists. The Second suite from the ballet "Bacchus et Arianne," by the late Albert Roussel, will be among these, as will Prokofieff's music for the film "Lieutenant Kijé," that composer's "Overture on Russian Themes" and his Second violin concerto, the latter of which will be given with Jascha Heifetz as soloist. Also included among these new offerings will be Malipiero's Second symphony, Bartok's "Music for Strings and Percussion," a "Concerto for Orchestra," by Michael Starokadomsky, and a suite from Stravinsky's ballet "The Card Game."

American works to be presented include Edward Burlinghame Hill's new Third symphony; [illegible] Copland's "Statements," and a concerto for organ and orchestra by Leo Sowerby. The Helsinki University Chorus from Finland will feature two little known works by Sibelius, "The Origin of Fire" and "The Captive Queen."

Among the soloists will be Walter Gieseking, in the Beethoven "Emperor" concerto; Sergei Rachmaninoff, in his own "Rhapsody"; Yehudi Menuhin, in the Brahms concerto and the newly unearthed concerto by Schumann. A concerto for viola and orchestra, by Paul Hindemith, will be played with the composer as soloist. Emma Boynet will perform a Mozart piano concerto.

Two guest conductors will appear in midseason. They are Georges Enesco, the Rumanian composer and virtuoso, and Daniele Amfitheatrof, a Russian of Italian schooling, who makes his first American bow this season. Each will take over the baton for one week. At one of the concerts Nadia Boulanger will conduct Fauré's "Requiem."

NEW YORK, N. Y.
MIRROR

SEP 20 1937

Music

By JULIAN SEAMAN

THE Boston Symphony Orchestra, conducted by Dr. Serge Kousevitzky, announces five pairs of concerts in Carnegie Hall, Thursday evenings and Saturday afternoons, with the exception of one Friday evening.

The dates are Nov. 18 and 20; Jan. 6 and 8; Feb. 11 and 12; March 10 and 12; March 31 and April 2.

Among the scores to be heard for the first time at these concerts will be the second suite from the ballet, "Bacchus et Arianne," Albert Rousse.

Mr. George Gershwin will be remembered by "An American in Paris." Prokofieff's music for the film, "Lieutenant Kije," and his overture on Russian themes will be played, with his second violin concerto, employing Mr. Jascha Heifetz.

WORCESTER, MASS.
TELEGRAM

SE[illegible]

Hub Concerts Open Oct. 8

Symphony Orchestra To Play New Music

Serge Koussevitzky announces notable new music to be played by the Boston Symphony Orchestra during its pending 57th season, the 14th under his conductorship. The program for the opening concerts in Symphony Hall, Boston, on Oct. 8 and 9 will consist of Beethoven's "Eroica" Symphony, and the Second Symphony of Sibelius.

Koussevitzky will introduce these scores for first hearing by the Boston Symphony Orchestra. The Second Suite from the Ballet "Bacchus et Arianne," by Albert Roussel, the French composer who died last month, will be performed, together with a repetition of the Symphony in G Minor No. 3 which Roussel dedicated to this orchestra. George Gershwin will be remembered by his performance of "An American in Paris." Prokofieff's music for the film, "Lieutenant Kije," and his Overture on Russian Themes will be played, together with his Second Violin Concerto (Heifetz as soloist). A second symphony of Francesco Malipiero will have its first hearing in America. There also will be Bartok's Music for strings and percussion, a Concerto for Orchestra by Michael Starokadomsky, a Soviet composer, and a concert presentation of a suite from Stravinsky's Ballet, "The Card Game." Scores by American composers will include the new Third Symphony of Edward Burlingame Hill, Aaron Copland's "Statements," and a Concerto for organ and orchestra by Leo Sowerby, in which the composer will play the organ part. Two choral works, still unknown, in America, by Sibelius . . . "The Origin of Fire" and "Captive Queen," will be performed by this orchestra in conjunction with the Helsinki University Chorus.

A concerto for viola and orchestra, by Paul Hindemith, will be performed with the composer as soloist. Emma Boynet will appear in a Pianoforte Concerto in E flat, by Mozart. Nadia Boulanger, a distinguished visitor from France, will conduct Faure's "Requiem."

There will be two guest conductors in midseason—George Enesco, the famous Roumanian composer and virtuoso, and Daniele Amfitheatrof, the conductor of Russian birth and Italian training who is about to make his first visit to America.

Lowell Courier-Citizen - Sept. 22/37

The Symphony Season.

Serge Koussevitzky will assemble, in the course of the Boston Symphony orchestra's season, the great symphonic works of the past and present. The foremost concertos for pianists and violinists will be heard, introducing such artists as Walter Gieseking, Sergei Rachmaninoff, Emma Boynet, Jascha Heifetz and Yehudi Menuhin.

Georges Enesco, the Rumanian composer and violinist, will conduct a pair of concerts. A new guest conductor will be Daniele Amfitheatroff of Russia, coming to America for the first time. And, as already announced, the distinguished French musician, Nadia Boulanger, who is to lecture at Radcliffe and Wellesley this season, will conduct Faure's "Requiem." Paul Hindemith will make his first appearance with the orchestra playing viola in his own concerto. The Helsingfors University Chorus from Finland will also be heard in two notable works by Sibelius.

There will also be the first performances in America of a Concerto for Orchestra by a young Soviet composer, Michael Starokadomsky, the Second Symphony of Malipiero and three works of Prokofieff. Dr. Koussevitzky will also conduct the first performance of a new symphony by the American composer, Edward Burlingame Hill.

TUESDAY, SEPTEMBER 21, 1937 C

l Musicians --- News of

B. Trans

Recent Phonograph Records

Some Notable Orchestral Releases from Both Symphonic and Jazz Sources

By Moses Smith

Not all of the great music or performing is confined to the more pretentious albums of the phonograph companies. Several more modest recent ventures command the attention of this department. First on what should be a roll of honor must come the two-record album of the Brahms Variations on a Theme by Haydn, played by the New York Philharmonic-Symphony Society under Toscanini (Victor set M-355; two twelve-inch records), because of the exceptional combination of noble music, splendid recording and a superlatively brilliant and sensitive performance. Only the beginning is a little "cold," on the side of mechanical reproduction, even though this is fairly adequate. Therafter nothing but superlatives suffice for description.

Music sharply contrasting with the foregoing in its quiet lyricism but played with equal sensitiveness is the Introduction to Moussorgsky's "Khovanstchina" (Victor 14415; twelve-inch record), for which Dr. Koussevitzky and the Boston Symphony Orchestra are the ideal interpreters. The exquisite rendering of this work by the Bostonians is familiar to symphony concert patrons. The only flaw in the present recording is that the whispered ending—so wondrous in the concert hall—is scarcely audible above the inevitable surface noise of a metallic needle.

HOLYOKE, MASS.
Transcript Telegram

SEP 22 1937

Plans are getting under way for the concert classes annually held in this vicinity. Springfield has already announced a series to be known as the Wagner concerts. Aaron Richmond has announced five attractions for Boston. Before long courses will be announced from Mt. Holyoke and Smith colleges and the Springfield Community concert series will soon get under way.

The soloists engaged under the Wagner concert course include the Wagner Festival Singers, directed by Richard Hageman, former conductor of the Royal Opera of Amsterdam and for 14 years conductor of the Metropolitan Opera of New York; Gieseking, famous pianist; Jussi Bioerjng, tenor, and Orlando Baera the young Italian violinist; and Gertrude Pitzinger, contralto, with Ruda Firkusny, pianist.

The Boston course, as tentatively announced, will include five major attractions: Kirsten Flagstad, famous operatic soprano; the Don Cossack Russian male chorus; Marian Anderson, Negro contralto; the Philadelphia Symphony Orchestra under the direction of Eugene Ormandy; and Shan-Kar, with his Hindu ballet.

The Ballet Russe will appear for a five-day engagement beginning Tuesday evening, Nov. 2. The Vienna Choir Boys will give two concerts on Saturday and Sunday afternoons, Oct. 30 and 31. Numerous other recitals of wide interest will also be given.

The Boston Symphony orchestra will, of course, give a full season of concerts under the direction of Dr Serge Koussevitzky. The programs will undoubtedly be noteworthy for their introduction of new works, for Dr. Koussevitzky has earned a name for discovering new and modern talent.

Debussy was none too firmly established in the musical world at large when Koussevitzky gave an invaluable impetus to his name and fame by inviting him to appear in Moscow as guest conductor of Koussevitzky's own orchestra, in an entirely Debussyan program. The "Afternoon of a Faun," is tremendously popular now with all lovers of fine music, yet Koussevitzky had to contend with whistling and catcalls when he first had what was termed the "audacity" to play it.

He had to fight restility again when he played Stravinsky's "Rite of Spring," "Petrouchka," and "The Fire-Bird." Similar revolt was shown to his introduction of works by Scrisbin, Ravel, Prokofieff, Honneger, Roussel and Berg.

It is a striking fact that compositions which Koussevitzky has seen as permanent additions to the orchestral repertory have become so. Works which he abandoned after a fair period of trial have failed to gain permanence. He has continually sought the new and good.

This season he will continue that quest and will give the first performance in America of a Concerto for Orchestra by a young Soviet composer, Michael Starokadomsky. Offering contrast to this newcomer's efforts will be first performances of two choral works of Sibelius, "The Origin of Fire," and "The Captive Queen." Other American premieres will be: Second Symphony, by Malipiero; Viola Concerto, by Paul Hindemith; and three works of Prokofieff, Second Violin Concerto, Music from the Film, "Lieutenant Kije," Overture on Hebrew Themes.

Koussevitzky will also conduct the first performance of a new symphony of our own American composer, Edward Burlingame Hill.

Local residents who heard Edwin Franko Goldman's famous band at the Mt. Holyoke college centennial exercises last spring, will be interested in learing that henceforth Mr. Goldman will be assisted by his son, Richard Franko Goldman. Mr. Goldman, Sr., founded the band 25 years ago and has been its sole conductor ever since.

PITTSFIELD, MASS.
EAGLE

SEP [illegible] 1937

GIFTS INDICATE INTEREST IN FESTIVAL MUSIC SHED

Chairman England Reports Contributions From Doctors, Insurance Men, Wholesalers and Others—Solicitors Still at Work

Returns reported to Monroe B. England, chairman of a business men's committee soliciting funds for the Berkshire Symphonic Festival's projected music shed at Tanglewood, indicate a genuine interest in Pittsfield, Mr. England said today.

"Means Something"

"There is no question about the artistic merit of the Festival with the Boston Symphony Orchestra and Dr. Serge Koussevitzky as attractions," said Mr. England today. "Neither should there be any question of the economic benefits of a venture which brings to Berkshire hundreds of people of taste and culture to spend several days or two weeks. If our hotels are filled as they were this year, doesn't that mean something. This business eventually permeates the entire county."

The solicitors have not completed their work but contributors include doctors, insurance men, wholesalers, restaurants.

List of Contributors

The list of contributors to date includes the Carr Hardware Company, C. T. Brigham & Company, Pittsfield Paint and Wallpaper Company, Hashim's Corner Store, Pittsfield Morris Plan Bank, the Flower Shop Inc., F. H. Goodrich, the Butler Flour Company, Enzo Marinaro, C. S. Hayward.

Also, Gale-Flournoy, Charles N. Weeks Jr., Federal Loan Company, W. T. Butler, Dr. Ralph D. Head, Dr. W. L. Tracy, P. E. Burkhardt, James M. Rosenthal, Dr. Arthur B. Bissaillon, Dr. J. B. Thomes, George M. Galt, Hayes' Market, Aaron J. Moyer, Rosa Restaurant and Simpson's Package Store.

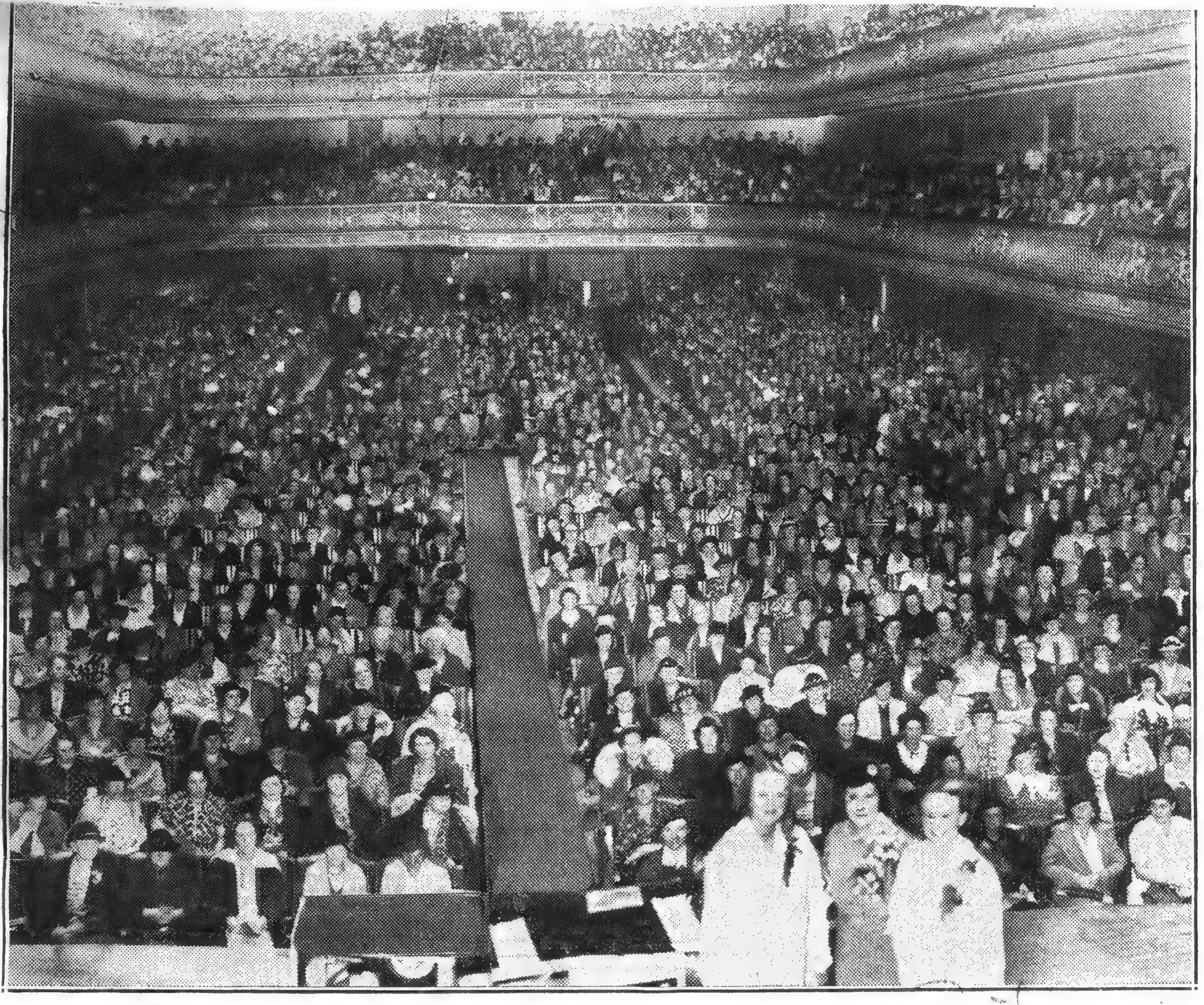
No report has been submitted yet by a committee of which Laurence R. Connor is chairman. Bruce Crane of Dalton is general chairman of the solicitation.

However, previously reported are gifts from Simon and Daniel England, Kelton B. Miller, The Berkshire Eagle, Mrs. D. M. Collins, Mr. and Mrs. Bruce Crane and Mrs. W. Rockwood Gibbs from Pittsfield and vicinity.

Prospects fo

Some New Events for the Calendar and Fresh Data About Others

Beethoven's "Missa Solennis," unheard here since the Symphony Hall Beethoven Festival ten years ago and for many years before that, will be given at a special choral concert in conjunction with the Boston Symphony Orchestra under Dr. Koussevitzky sometime in the spring. No further details are yet available.



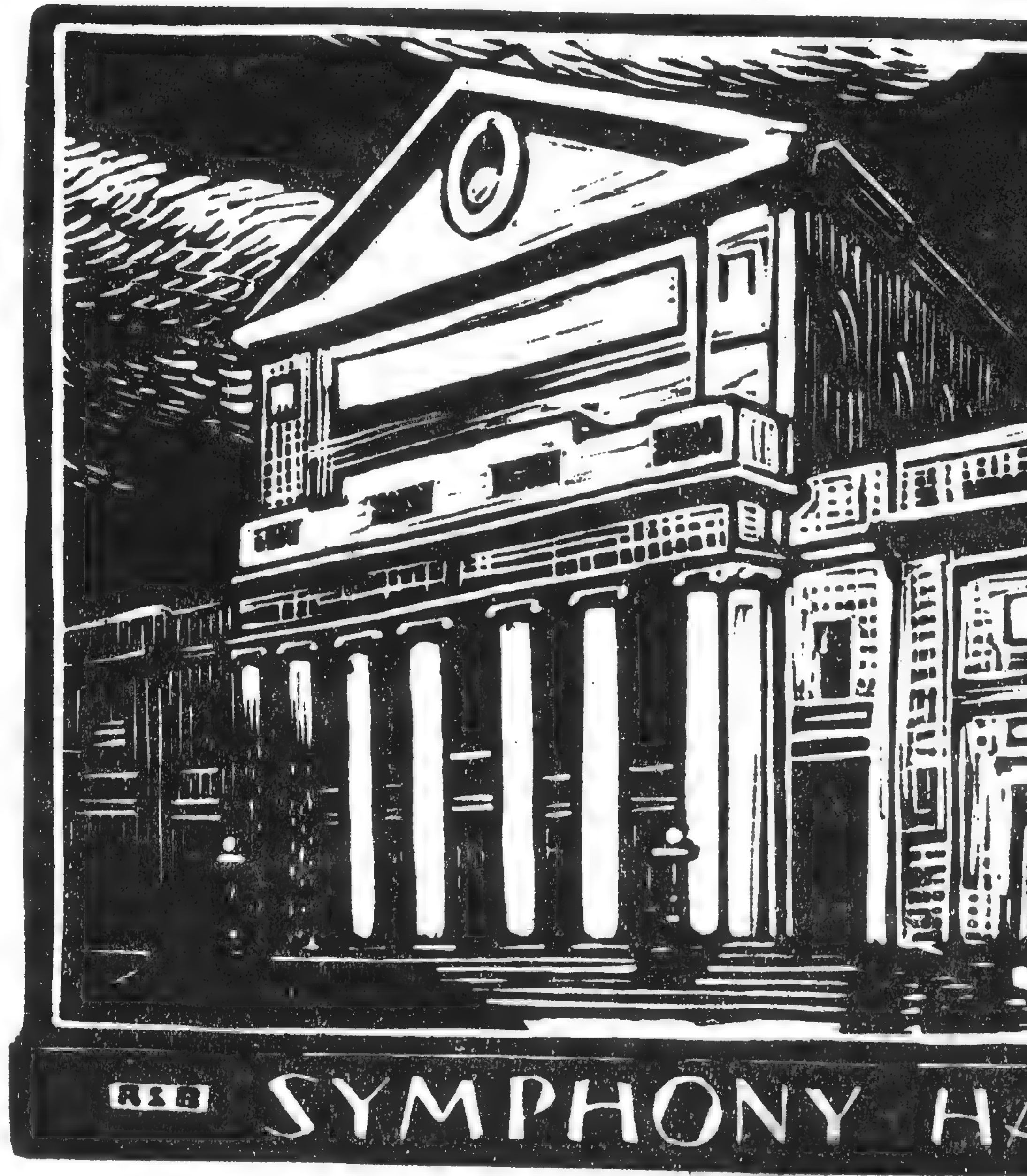
SYMPHONY HALL FILLED FOR THE BOSTON POST COOKING SCHOOL

A view from the stage during yesterday's session of the Boston Post Cooking School at big Symphony Hall. Note the great crowd that filled, not only the floor, but both great balconies. Housewives from throughout Greater Boston attended the session, avidly seeking knowledge which enables them to become better culinary artists.

EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 25, 1937

# of the Music Season --- Further Det

Classic Frame for Enterpe's Modern Dwelling



SYMPHONY HALL

From a new linoleum block print done by Robert Sears Bacon of the staff of the Orchestra's Management.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

SEP 26 1937

Woman to Conduct Boston Symphony

Boston—(AP)—For the first time in the Boston Symphony Orchestra's 57-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season, George E. Judd, orchestra manager, announced tonight.

Gershwin studied under Mademoiselle Boulanger, one of France's distinguished musicians, about the time he wrote his famed "American in Paris."

The visiting Frenchwoman who will be identified with the music departments of Wellesley and Radcliffe Colleges this winter, will appear at Symphony Hall in February to conduct Faure's Requiem.

She performed here several years ago as organ soloist with the Boston Symphony in Copland's Symphony for Organ and Orchestra, and since has earned a reputation abroad as a conductor.

LORBEER, AFTER 46 YEARS SERVICE, QUITS SYMPHONY

French Horn Player Holds Record for Tenure with Boston Orchestra—Will Be On Call

After more than half a century of horn-playing, most of it in the service of the Boston Symphony Orchestra, Henry E. Lorbeer thinks it's about time to retire. The management, to whom he confided his wish some time ago, thinks otherwise. Mr. Lorbeer has been asked to be available for occasions when the score requires eight French horns. Since these occasions are not frequent during the course of a season Mr. Lorbeer has agreed to keep himself, so to say, in readiness.

Mr. Lorbeer's fifty-odd years must constitute close to a world's record for an instrument like the French horn. Certainly his continuous tenure of forty-six years is the record in the Boston Symphony Orchestra's history for any instrument.

The Boston Symphony Orchestra itself was only ten years old when Mr. Lorbeer came to play fourth horn. He was engaged by Nikisch, the third conductor of the orchestra, who had preceded him by a couple of years, coming from Leipzig, where Mr. Lorbeer had also played under him. Mr. Lorbeer consented to come to America after some persuasion.

Asked whether he had any regrets about coming here, Mr. Lorbeer admitted he had some, but they were not serious now. One of them, at first, was due to the lack of profusion of varieties of German beer, though he made some discoveries after he had been in Boston for a while. Another, he says, was the matter of pension. If he had stayed on in Germany he would have had a much larger pension from the Government, than is the case in Boston.

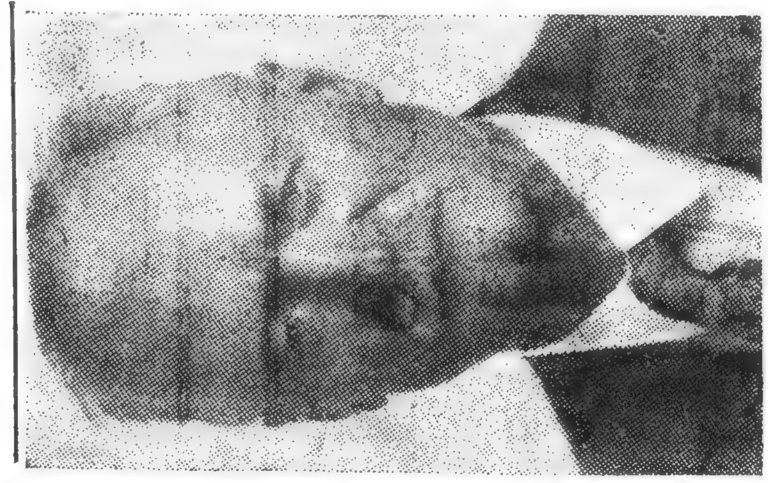
Mr. Lorbeer had to leave schol at the age of fourteen and soon made his way to Essen as a horn player. After a year there he went to Leipzig, where Nikisch was conductor at the opera. Mr. Lorbeer also studied

Continued on Page 2—Column 2

PROVIDENCE, R. I.
JOURNAL

SEP 26 1937

Lays Horn Down



HENRY E. LORBEER

Who Leaves the Boston Symphony Orchestra After Forty-six Years of Continuous Service

Lorbeer Leaves Boston Symphony

Continued from Page One

for five years at the Leipzig Conservatory on a scholarship.

In Boston, Mr. Lorbeer has served continuously in the Symphony Orchestra and has played under every conductor except one, George Henschel. Gericke, the second, came back for another term later. Mr. Lorbeer played fourth horn for a couple of years, then was shifted to second horn, where he remained over thirty years, and finally back to fourth horn.

Witnessed Many Changes

Mr. Lorbeer has witnessed many changes in the years he has been with the Symphony Orchestra. Only one other player, he says, has seen more. That's Joseph Mann, trumpeter, who no longer plays in the orchestra, but does music copying.

When Mr. Lorbeer came the orchestra was predominantly German in make-up. Now there is a mere handful (not counting Austrians). Most of them left at the time of the great war, when German aliens were not popular. Mr. Lorbeer stayed on because he had become an American citizen.

He wants to take it easy from now on. And even though he has consented to be available "on call" he doesn't expect to work hard any more, although his health is good. He lives with his wife in Jamaica Plain, which has long been a haven for members of the Boston Symphony Orchestra.

Symphonic Season Will Open Oct. 8

Boston Orchestra to Put Works of Beethoven, Mozart to Fore

BOSTON, Sept. 25.—(AP)—One of the world's outstanding protagonists of modern music, Serge Koussevitzky, Boston Symphony Orchestra Conductor, will place special emphasis this year on the works of Mozart and Beethoven during the orchestra's 57th season opening Oct. 8.

While not overlooking new works, the orchestra will point to the classics, the annual announcement said tonight. To this end, Walter Gieseking will appear as piano soloist in the Beethoven Emperor concerto; Emma Boynet, in a Mozart piano concerto, and Jascha Heifetz in a Beethoven violin concerto.

Woman to Conduct

On the other side of the ledger, however, the major innovation will be the first female conductor in the orchestra's history — Mlle. Nadia Boulanger, of France—and the first performances in America of the Helsinki Chorus, which will introduce two notable works of Sibelius.

Mlle. Boulanger, who taught the late George Gershwin orchestration in Paris nine years ago when the latter wrote his "American in Paris," will conduct only one selection, Faure's Requiem, in February.

Other soloists will be Serge Rachmaninoff, playing his own piano rhapsody; Yehudi Menuhin, who will give the recent posthumously released Schumann violin concerto, and Paul Hindemith, German composer, who will play his own viola concerto.

Two guest conductors will appear for a week each in mid-season—Georges Enesco, Rumanian, and Daniele Amfitheatroff, Russian, who will make his first visit to America.

Personnel Little Changed

The personnel of the orchestra will show few changes. Heinrich Lorbeer, a 72-year-old horn player, has retired after 45 consecutive years, a record orchestra officials said was unsurpassed. He will be replaced by Paul Kearney, 25-year-old Boston youth. There also will be a new second harpist.

The orchestra will play concerts in New York, Brooklyn, Rochester and Buffalo, N. Y., Ann Arbor, Mich.; Toledo and Cincinnati, O.; Pittsburgh and Philadelphia, Pa.; New Brunswick and Montclair, N. J.; Northampton, Springfield, Worcester, and Cambridge, Mass.; Providence; and New Haven and Hartford, Conn.

PROVIDENCE, R. I.
JOURNAL

SEP 26 1937

6

Martha Baird to Appear With Boston Symphony

LOCAL PIANIST WILL PLAY ON NOV. 9

Retired Artist Slated to Play Concerto By Mozart on Program

MARTHA BAIRD

Retired Providence Artist Will Be Heard with Dr. Serge Koussevitzky and Boston Orchestra in Concert Here in November.

The Providence audience of the Boston Symphony Orchestra will have opportunity this season to hear a noted local musician as soloist with the orchestra.

Martha Baird (Mrs. Arthur M. Allen) will play the Mozart piano concerto in D-minor at the orchestra's second concert here, Nov. 9, it was announced last night. Miss Baird will be one of four soloists who will perform with the orchestra in this city. The others are Richard Burgin, concertmaster and assistant conductor of the orchestra, and Jean Bedetti, its first violoncellist, who will play the Brahms double concerto Jan. 25, and Raya Garbousova, Russian woman violoncellist, who will play a concerto, not yet decided upon, on March 1. The other concerts of the series will be Oct. 19 and April 5. All will be Tuesday evenings.

The Providence appearance will be Miss Baird's third with the orchestra.

Miss Baird will also play at three concerts for young people to be given by the Providence Symphony Orchestra in Metropolitan theatre on the Saturday afternoons Dec. 4, Jan. 15 and Feb. 19.

Because she has retired from active professional life, she finds it "all the more gratifying, and thrilling, that Dr. Koussevitzky should have asked me to play." She is pleased, too, that a Mozart concerto should have been chosen, for Mozart is one of her favorite composers, "appealing to the very young, who have an instinctive appreciation of form, and also to the well-versed, who understand his full merit." She observed that famous composers of today and of former times have expressed the highest regard for Mozart.

Miss Baird is busy daily with her practising, although she does not have regularly scheduled hours. The music room in her residence on Upton avenue is provided with soundproof doors, so that she can play late or early as she wishes.

The Boston season of the orchestra opens on a Friday afternoon, Oct. 8, when Dr. Serge Koussevitzky will begin his 14th consecutive season as conductor, the longest service of any in the orchestra's history. The program will comprise the Third, or "Eroica," symphony of Beethoven and the second of Sibelius.

LOWELL, MASS.
SUNDAY TELEGRAM
SEP 26 1937

THE BOSTON SYMPHONY ORCHESTRA OPENS FIFTY-SEVENTH SEASON

The Boston Symphony orchestra will give two series of twenty-four concerts each in Symphony hall on Friday afternoons and Saturday evenings beginning on the 8th and 9th of October, and ending on the 29th and 30th of April.

Two short series of six Monday evening and six Tuesday afternoon concerts will be given in monthly pairs through the year.

Season tickets for all series are now on sale at the box office, Symphony hall (telephone: Com. 1492). Seating plans showing prices will be mailed upon request.

A season of great music has been planned by the conductor, Serge Koussevitzky, who will assemble in the course of the Boston Symphony orchestra's season the great symphonic works of the past and the present—those which are familiar by the warrant of their greatness, and those which deserve more familiarity by the qualities they possess.

The foremost concertos, too, will have their place, and these afford the opportunity to hear to the very finest advantage the world's first pianists and violinists. The following will appear with the orchestra: Walter Gieseking, in Beethoven's "Emperor" Concerto, Sergei Rachmaninoff in his own Rhapsody, Emma Boynet in a concerto of Mozart, Jascha Heifetz in Beethoven's Concerto and the new concerto of Prokofieff, and Yehudi Menuhin in the concerto of Brahms.

George Enesco, the highly esteemed Roumanian composer, conductor, and violinist, will be the guest conductor of a pair of concerts. Another guest will be Daniele Amfitheatroff, a Russian conductor of rising European reputation who is to make his first visit to America. The distinguished French musician Nadia Boulanger will conduct Fauré's "Requiem."

Paul Hindemith will make his first appearance with the orchestra, playing the viola in a concerto of his own. The Helsingfors University Chorus, journeying from Finland to America for the first time, will appear with this orchestra in Boston and New York, introducing to this country two notable works of Sibelius.

Dr. Koussevitzky will place particular emphasis upon the orchestral works of Sibelius, of Mozart, and of Beethoven. Such music attains its highest beauty when performed by an orchestra of tonal magnificence and virtuosity not to be matched in the world of concerts.

NEW HAVEN, CONN.
REGISTER

SEP 26 1937

In The World Of Music . . . .

By H. Earle Johnson

THE OPEN season for America's great orchestras will be on in a fortnight with Boston leading the way. It is the 57th season for the band and the 14th for Dr. Koussevitsky; the opening program on October 8th and 9th is carried over from the Berkshire Festival, comprising Beethovens "Eroica" Symphony and Sibelius' Second.

An interesting list of contemporary works has been announced by the gallant Russian conductor together with an imposing lineup of soloists. Albert Roussel, distinguished French composer, and George Gershwin will be represented in memoriam, the former by two symphonies and the latter by his "An American in Paris." Film music is to be played in a suite arranged from Prokofieff's "Lieutenant Kije" which has not been seen or heard in America. Also Prokofieff will be given attention by his Overture on Russian Themes and his Second Violin Concerto, with Heifetz as soloist. A second Symphony by Francesco Malipiero will have it first hearing in America. Bela Bartok's music for strings and percussion, a Concerto by Michael Starokadomsky of the Soviet Union and a concert presentation of a suite from Stravinsky's "The Card Game" covers central Europe's contribution to the Boston season.

American music has a chapter with Edward Burlingame Hill's new Third Symphony, Aaron Copland's "Statements" and a Concerto for organ and orchestra by Leo Sowerby on the list. Two choral works, still unknown in America, by Sibelius should arouse interest, especially since the Helsinki University Chorus of Finland will be on hand to furnish the vocal art. Soloists for the season include Nadia Boulanger, Paul Hindemith, Emma Boynet, Rachmaninoff, Gieseking, Menuhin, and Amfitheatroff. Dr. Koussevitsky will have a vacation as usual, turning over the baton to the noted Georges Enesco for a fortnight.

DAVENPORT, IA.
Democrat & Leader

SEP 26 1937

Catching the Beat in Music World Today

By INA WICKHAM.

THE Boston Symphony orchestra promises a number of novelties as well as the introduction of important new American and European works in its 57th season to begin on Oct. 8. This is Serge Koussevitsky's 14th year with the orchestra and he will have the assistance during the season of two guest conductors, George Enesco and Daniele Amfitheatrof, a young Russian.

Dr. Koussevitsky will present standard works as well, stressing the compositions of Mozart and Beethoven, in the season which will run for about six months.

AMONG THE NOVELTIES

. . . will be the Second Suite from Roussel's ballet, "Bacchus et Arienne;" Prokofieff's Overture on Russian Themes and the music written for the film "Lieutenant Kije." Heifetz will be soloist in Prokofieff's Second Violin Concerto. Other novelties will be Malipiero's Second Symphony, Martok's "Music for Strings and Precussion," Starkadomsky's "Concerto for Orchestra" and a suite from "The Card Ballet" by Stravinsky.

FOR AMERICAN WORKS

. . . Koussevitsky wil present Edward Burlingame Hill's "Third Symphony;" "Statements" by Aaron Copeland and a concerto for organ and orchestra by Leo Sowerby. Two little known works by Sibelius, "The Origin of Fire," and "The Captive Queen" will be presented during the season. Soloists will include Geiseking, Rachmaninoff, Menuhin and Heifetz.

MUSIC AND

Boston Symphony Orchestra

The Boston Symphony Orchestra will begin its 57th season, and the 14th under the leadership of Dr Serge Koussevitzky, Friday and Saturday, Oct 8 and 9. The initial program will consist of the "Eroica" Symphony of Beethoven and the Second Symphony by Sibelius.

Once again 24 concerts each will be presented on Friday afternoons and Saturday evenings during the season, and there will be two series of six concerts each on Monday evenings and Tuesday afternoons. A notably increased demand for season tickets is reported from the Symphony Hall box office.

Word comes that Beethoven's great choral masterpiece, the Missa Solennis, will be performed by the Boston Symphony at a special concert in the Spring. Despite its rank as an artwork, the Missa Solennis is rarely heard nowadays, because of its exceeding difficulty and its demands upon the singing voices. It was presented in Boston by the orchestra, the Harvard Glee Club and Radcliffe Choral Society, a decade ago, in March, 1927, during an observance of the 100th anniversary of Beethoven's death.

LEWISTON, ME.
SUN
SEP 30 1937

Music and The Drama

LORBEER, FRENCH HORN PLAYER, QUITS BOSTON SYMPHONY AFTER 46-YEAR STAY

After more than half a century of horn-playing, most of it in the service of the Boston Symphony Orchestra, Henry E. Lorbeer thinks it's about time to retire, says the Boston Transcript. The management, to whom he confided his wish some time ago, thinks otherwise. Mr. Lorbeer has been asked to be available for occasions when the score requires eight French horns. Since these occasions are not frequent during the course of a season Mr. Lorbeer has agreed to keep himself, so to say, in readiness.

Mr. Lorbeer's fifty-odd years must constitute close to a world's record for an instrument like the French horn. Certainly his continuous tenure of forty-six years is the record in the Boston Symphony Orchestra's history for any instrument.

The Boston Symphony Orchestra itself was only ten years old when Mr. Lorbeer came to play fourth horn. He was engaged by Nikisch, the third conductor of the orchestra, who had preceded him by a couple of years, coming from Leipzig, where Mr. Lorbeer had also played under him. Mr. Lorbeer consented to come to America after some persuasion.

Asked whether he had any regrets about coming here, Mr. Lorbeer admitted he had some, but they were not serious now. One of them, at first, was due to the lack of profusion of varieties of German beer, though he made some discoveries after he had been in Boston for a while. Another, he says, was the matter of pension. If he had stayed on in Germany he would have had a much larger pension from the Government, than is the case in Boston.

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When Mr. Lorbeer came the orchestra was predominantly German in make-up. Now there is a mere handful (not counting Austrians). Most of them left at the time of the great war, when German aliens were not popular. Mr. Lorbeer stayed on because he had become an American citizen.

He wants to take it easy from now on. And even though he has consented to be available "on call" he doesn't expect to work hard any more, although his health is good. He lives with his wife in Jamaica Plain, which has long been a haven for member of the Boston Symphony Orchestra.

Sept. 26, 1937 THE PROVIDENCE SUNDAY Journal

METROPOLITAN THEATRE — FIVE TUESDAY EVENINGS AT 8:15
OCT. 19 NOV. 9 JAN. 25 MARCH 1 APRIL 5

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

— SOLOISTS —

GARBOUSOVA
'CELLO

MARTHA BAIRD
PIANO

RICHARD BURGIN
VIOLIN

JEAN BEDETTI
'CELLO

Season Ticket Sale Opens Mon., Oct. 4, at the Avery Piano Co., 256 Weybosset St. $12, $10, $7.50, $5, (no tax)—Mail Orders Now

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NEW YORKER
NEW YORK, N. Y.
SEP 25 1937

CONCERT RECORDS

Albums—And a New Tenor

MANY of the old, familiar double-faces are showing themselves again in new recordings or reissues of earlier releases. Beethoven's second symphony, directed by Sir Thomas Beecham, has become Columbia set 302, superseding set 45, which also was Beethoven's second symphony, led by Sir Thomas. The new set isn't a reissue. It's a recent job by Sir Thomas and the London Philharmonic, and one of the best of all Beethoven albums. The previous Beecham edition of the symphony was a masterpiece of its sort; this one is just as good as a performance, and sixteen (possibly seventeen) times better as a recording. List it as the No. 1 album of Beethoven's No. 2.

Tchaikovsky's "Romeo and Juliet" has appeared in a fresh presentation by the Boston Symphony, in charge

SEPTEMBER 25, 1937

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PROVIDENCE, R. I.
JOURNAL

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BOSTON SYMPHONY ORCHESTRA

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— SOLOISTS —

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PIANO

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NEW YORKER
NEW YORK, N. Y.
SEP 25 1937

CONCERT RECORDS

Albums—And a New Tenor

MANY of the old, familiar double-faces are showing themselves again in new recordings or reissues of earlier releases. Beethoven's second symphony, directed by Sir Thomas Beecham, has become Columbia set 302, superseding set 45, which also was Beethoven's second symphony, led by Sir Thomas. The new set isn't a reissue. It's a recent job by Sir Thomas and the London Philharmonic, and one of the best of all Beethoven albums. The previous Beecham edition of the symphony was a masterpiece of its sort; this one is just as good as a performance, and sixteen (possibly seventeen) times better as a recording. List it as the No. 1 album of Beethoven's No. 2.

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Several Victor two-record publications have been shoved into albums and reissued in the Musical Masterpieces series. Ravel's Bolero, done by Mr. Koussevitzky and his fellows, becomes M-352, with Debussy's orchestration of Satie's third Gymnopédie filling out the fourth side. Fritz Busch's exceptional projection of Strauss's "Don Juan," first released as Victor records 11983-4, has been promoted to be album M-351. Deserved it, too.

Meanwhile, the albums once sold under the auspices of the Sibelius Society are being made available to the proletariat as regulation Victor sets. Victor M-344 is a trade edition of the third Society set. So if you want Georg Schneevoigt's fine performance of the sixth Sibelius symphony, along with the Budapest String Quartet's expert playing of "Voces Intimae," you may have them both without becoming an enrolled Sibelian.

THERE have been two recent productions of Beethoven's sonata quasi una fantasia, Op. 27, No. 2, slangily known as the "Moonlight" Sonata. One is by Ignace Jan Paderewski (Victor album M-349), and it's one of his most representative recordings. Mr. Paderewski completes the album with his popular encore—his own Minuet in G, which he handles in a fashion suggesting that he isn't familiar with the traditional tempi of the composition. He doesn't make it a hop-skip-and-jump, which will be a disappointment to my neighbor, who used to practice it that way every morning at eight, punctually. The second "Moonlight" is by Egon Petri (Columbia album X-77), a clean, sound, rather detached affair. For good measure, Mr. Petri goes to town handsomely with Liszt's D-flat concert study.

Chopin collectors will have an or-

PASTE OVER

SYMPHONY *Soloists*

SEPTEMBER 26, 1937

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GEORGE ENESCO, composer and violinist, will be the guest conductor during the season in a pair of concerts.

(Lipnitzki, Paris)

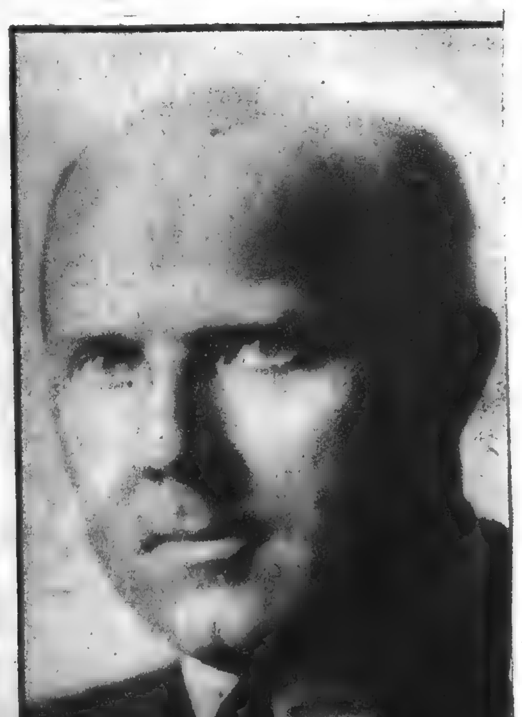
(Lipnitzki, Paris)

EMMA BOYNET, below, will be the soloist in a Mozart Concerto for piano.

YEHUDI MENUHIN will return after two years' retirement from public appearances to play the Brahms Concerto.

(De Bellis)

JASCHA HEIFETZ, soloist in Beethoven's Concerto and the new concerto by Prokofieff.



WALTER GIESEKING, who will play Beethoven's "Emperor" Concerto.

(Ossip Garber, N. Y.)

SYMPHONY Soloists

SEPTEMBER 26, 1937

THE BOSTON SYMPHONY ORCHESTRA SEASON starts Friday and Saturday, October 8 and 9, under the masterful direction of Dr. Serge Koussevitzky, shown at the left. Many of the world's outstanding concert artists will appear as guest soloists on the orchestra's programs during the year. Below is an interesting study of Sergei Rachmaninoff, who will play his own "Rhapsody on a Theme of Paganini."

GEORGE ENESCO, composer and violinist, will be the guest conductor during the season in a pair of concerts.
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WALTER GIESEKING, who will play Beethoven's "Emperor" Concerto.
(Ossip Garber, N. Y.)

1

Symphony Plans; Dramatic News

B. Herald - Sept. 26/37

PROVIDENCE, R. I.
STAR-TRIBUNE

OCT 1 - 1937

Soloist at Metropolitan

MARTHA BAIRD

SYMPHONY SETS DATES

Boston Orchestra to Make Second Showing Here Oct. 19

Martha Baird, concert pianist and wife of Arthur M. Allen of this city, will be soloist with the Boston Symphony Orchestra in its second appearance at the Metropolitan Theatre of the ensuing season, starting Oct. 19, it was announced today.

The orchestra's scheduled dates for Providence performances are: Oct. 19, Nov. 9, Jan. 25, March 1 and April 5, to complete the annual series of five appearances.

Mrs. Allen will play the Mozart piano concerto in D minor, (K.466) on Nov. 9 in the third concert. Richard Burgin, concert master, and Jean Bedetti, first violoncellist, will be joint soloists in the great double concerto of Johanus Brahms, on Jan. 28. For the fourth concert, Raya Garbousova, noted woman violoncellist, will appear in a concerto yet to be determined upon.

Eleven days before opening of the Providense season, Serge Koussevitsky, conductor of the Boston Symphony, will start the orchestra's 57th season at Symphony Hall, Boston. The occasion, Friday afternoon, Oct. 8, also will mark opening of his 14th consecutive season as conductor.—the longest service of any conductor in the history of the orchestra. The opening program at Boston will be constituted from Beethoven's Eroica and the second symphony of Jan Sibelius.

Georges Enesco, celebrated Rumanian composer, conductor and violinist, who will be a guest conductor with the Boston Symphony orchestra during the coming season, which starts at Symphony Hall on Oct. 8.

An Unusual Season Promised By Boston Symphony Plans

By ALEXANDER WILLIAMS

The annual announcement of the Boston Symphony Orchestra, now some time off the press, and Dr. Koussevitzky's plans for new works give promise of an exceptionally interesting season. In one important particular there will be a change from the policy of the last two years. Then it was remarked that Dr. Koussevitzky presented only about a dozen new works a season in marked contrast to his early years with the orchestra. This recent policy has been wise on the principle that there are more first performances than there are second and third. Most writers agree on the maxim that 10th editions are more valuable to them than first. So, too, it is irksome for a composer to hear his music once and then to have it callously neglected.

A policy of consolidation and of broadening the base of the symphonic repertoire has been pursued by Dr. Koussevitzky. Now, apparently, he will again welcome a larger number of new scores, although there is no likelihood that he will abandon his other policy. The announcement that the music of Mozart, Beethoven and Sibelius will receive special emphasis indicates that nothing very radical is afoot. Sibelius' 2d Symphony is now nearly as familiar to Bostonians as Beethoven's "Eroica," both of which open the 57th season on Oct. 8 and 9. But Mozart's and Haydn's symphonies, with a few famous exceptions, are not really well known and provide one of the easiest and best ways of enlarging the regular repertoire. We are also to hear revivals of such works as Mendelssohn's "Scotch" Symphony and Mahler's 5th Symphony.

NEW SCORES

Already some 15 new works have been announced for performance during the season, all of them for the first time in Boston and some probably for the first time in America or the world. These are Prokofieff's film music, "Lieutenant Kije," and an overture on Rusian themes; the second suite from the late Albert Roussel's ballet "Bacchus et Arianne"; the 2d Symphony by Malipiero; Edward Burlingame Hill's new 3d Symphony; Aaron Copland's "Statements"; a concerto for organ and orchestra by Leo Sowerby; a suite from Stravinsky's most recent ballet, "The Card Game"; Bela Bartok's music for strings and percussion; an orchestral concert by Michael Starokadomsky, a Soviet composer; Prokofieff's new violin concerto; two unfamiliar choral works by Sibelius, "The Origin of Fire" and "The Captive Queen"; a viola concerto by Paul Hindemith. There will also be a performance of "An American in Paris" in memory of George Gershwin. Roussel's notable 3d Symphony will be revived as additional evidence of the loss the musical world has suffered in his death. Whether the recent death of Gabriel Pierne will also be noticed officially by the Boston Symphony has not yet been announced. This list of modern works is quite an expansion from the last two seasons; nor does it include any of the new music that the guest conductors may offer us.

The season is also remarkable for the number and distinction of the visitors who will be associated with the orchestra. Of the mid-season guest conductors Georges Enesco is the more distinguished. The Roumanian composer has been heard with the Boston Symphony as a violin soloist, and he is a very great violinist. Last season he conducted the New York Philharmonic for two weeks, and it is certainly fitting that he should visit Boston in the capacity of conductor. We may hope that he will present some of his own music, for it is not at all well known here. The second guest conductor, Daniele Amfitheatroff, is a Russian trained in Italy and will be an unknown quantity here until he has been heard.

It was a courteous and intelligent gesture of Dr. Koussevitzky to invite Mlle. Nadia Boulanger to conduct the orchestra in Faure's Requiem. She will be teaching in Radcliffe this winter and will be the first woman to lead the Boston Symphony in the regular series of concerts. She has trained a great many of the most celebrated composers of today and is altogether one of the most remarkable musicians of this generation. Last winter she visited Boston and gave a number of concert-lectures, and she is known to hundreds of Americans through her classes at the Fontainebleau Conservatory in the summer.

Paul Hindemith also visited this country last spring, chiefly in order to be the center of the Coolidge Festival in Washington. This season he is returning and will play one of his own viola concertos with the orchestra. A visit of great interest will be that of the chorus of the University of Helsingfors, Finland. This group has been in existence since 1883, and Sibelius has written all his choral works with it in mind. Walter Gieseking, the famous pianist, has not been heard in Boston for several years, so that his visit should be keenly anticipated. Rachmaninoff will play his own Rhapsody with the orchestra, an event which was scheduled for last season and had to be suddenly called off. At another time we shall go more particularly into the discussion of Schumann's violin concerto, which Yehudi Menuhin is taking the rounds of the American and European orchestras. For the moment it may be said that Mr. Menuhin will not give the first performance of it, as was announced with great eclat in a number of papers. Apparently it will first be heard in Germany; and Miss Jelly d'Aranyi will play it in London in October with the B. B. C. Orchestra under Sir Adrian Boult a month before Mr. Menuhin will give the first American performance in St.

EVE. RECORD
Chelsea, Mass.
OCT 1 - 1937

Koussevitzky As Players See Him

To many regular attendants at the concerts of the Boston Symphony Orchestra, which will open its 57th season at Symphony hall, Boston, on Friday afternoon, Oct. 8, the gestures of its great leader, Serge Koussevitzky, are a marvel of eloquence and grace which rival the artistic delights of the music itself. Yet this impression is gained, of course, from sitting back of him in the auditorium. Thousands of his devotees must have yearned to watch him face to face, as his musicians see him.

Here is how Koussevitzky looks from the stage. The observations were made by a newspaper reporter who smuggled himself into a choral group appearing several times with the orchestra last season in Symphony hall.

As Koussevitzky takes his place before his "desk" (the music stand), he does not brusquely and loudly tap on it with his stick, to signal "attention" to the orchestra. He seems to make a prayerful pause of an instant, with head slightly bent. Then for a moment he sweeps his glance over the faces of the musicians. His breathing seems to indicate suppressed excitement. Next he sets himself, and stretches his hand out rather deliberately to pick up his baton from the music rack. Suddenly he sweeps both hands upward. Again he eyes the musicians until there is breathless attention on the part of the orchestra and audience alike. Down come the arms, swift, but gliding, and the sound of music rises.

As the playing proceeds, the hands, body, and face of Koussevitzky work together with amazing powers of expression. His face at times is seraphic, at times demoniac. With arms and body he seems to turn an emotional actor of tremendous power, a painter in bold colors and rugged masses, or a painter of opposite character—one using faint pastel hues, and brush-strokes of the utmost delicacy. Often he irresistably gives the impression of a sculptor chiseling from solid rock a magnificent image to which he imparts sublime symmetries.

LAWRENCE, MASS.
TRIBUNE
OCT 1 - 1937

Boston Symphony Orchestra's 57th Season Plans Announced.

The Boston Symphony orchestra will open its 57th season in Symphony hall on Friday afternoon and Saturday evening, Oct. 8 and 9. This will be the 14th successive year of Serge Koussevitzky as the conductor of the orchestra. Dr Koussevitzky, including as usual a large representation of the classic masterpieces in the Friday and Saturday series, announces a special emphasis upon the works of Mozart and Beethoven. The conductor, who is also a tireless proponent of what is important in the music of our own day, will bring forward a number of new and significant compositions, both European and American.

Soloists for the Friday and Saturday series will include Walter Gieseking (in Beethoven's "Emperor" concerto), Sergei Rachmaninoff (in his own Rhapsody), Emma Boynet (in a concerto of Mozart), Jascha Heifetz (in Beethoven's concerto), and Yehudi Menuhin (in the concerto of Brahms). Heifetz will also introduce to this country the new concerto of Prokofieff, and Menuhin will present a posthumous concerto of Schumann now released to the world for the first time. Paul Hindemith, the noted **German composer, will appear as viola player in a concerto of his** own. Nadia Boulanger, the distinguished French musician, will also conduct. The Helsinki chorus, journeying from Finland to America for the first time, will appear with this orchestra in Boston and New York, introducing to this country two notable works of Sibelius.

There will be two guest conductors, each for a week in mid-season—Georges Enesco, the distinguished Roumanian composer, conductor and violinist, and Daniele Amfitheatroff, a young Russian conductor who is to make his first visit to America.

The season will include, in addition to the 24 pairs of Friday afternoons and Saturday evenings, a shorter double series of six Monday evenings and six Tuesday afternoons. The orchestra will also visit the following cities for series or single concerts: Cambridge, New York, Brooklyn, Providence, New Haven, Hartford, Rochester, Buffalo, Ann Arbor, Toledo, Cincinnati, Pittsburgh, Philadelphia, New Brunswick and Montclair, N. J., Northampton, Springfield and Worcester.

Traveler
'URDAY, OCTOBER 2, 1937

Symphony Season Opens Next Week

Serge Koussevitzky has called the first rehearsal next Monday morning at Symphony Hall in preparation for the opening of the Boston Symphony Orchestra season there next Friday afternoon and Saturday evening. The program for the first pair of conecrts will consist of Beethoven's "Eroica" symphony, No. 3 in E flat major, and the second symphony of Sibelius in D major.

This will be the orchestra's 57th season, and the 14th under the direction of Dr. Koussevitzky, exceeding the terms of any previous conductor.

It is still possible to obtain season tickets for the Friday afternoon and Saturday evening series, during which the following assisting artists will appear: Walter Gieseking, Sergei Rachmaninoff, Emma Boynet, Jascha Heifetz, Yehudi Menuhin, Paul Hindemith and as guest conductors — Georges Enesco, Daniele Amfitheatrof and Nadia Boulanger.

Globe Oct 3

Boston Symphony Season Will Begin Next Friday

The 57th season of the Boston Symphony Orchestra will begin with the concerts at 2:30 next Friday afternoon and at 8:15 Saturday evening in Symphony Hall. Dr Serge Koussevitzky is conductor, his 14th consecutive year in this post. The initial program will consist of Beethoven's "Eroica" Symphony and the Second Symphony of Sibelius.

The first rehearsal has been called for tomororw morning. Willem Valkenier will head the horn section, which will include Harry Shapiro and Paul Keaney. These two, together with Louise Came, second harp, and James Pappoutsakis, who joins the flute section, are Boston musicians.

Season tickets are still obtainable for the Friday afternoon and Saturday evening series. During the season the following artists will appear as soloists: Walter Gieseking, Sergei Rachmaninoff, Emma Boynet, Jascha Heifetz, Yehudi Menuhin and Paul Hindemith. Georges Enesco, Daniele Amfitheatrof and Nadia Boulanger will be guest conductors.

NEW YORKER
NEW YORK, N. Y.

NEW YORK, N. Y.
WORLD - TELEGRAM

OCT 2 - 1937

Chopin and Koussevitzky In New Record Albums

By Robert C. Bagar.

An album of the Chopin Polonaises enters into the picture of recent recordings via RCA-Victor. Arthur Rubinstein is the artist, and the group includes several, notably the "Military" and the E flat major, op. 22, which are too frequently projected in recital as merely virtuoso pieces de resistance.

The brilliance and fire required of a performer to do the works justice are considerably in evidence where they are supposed to be in evidence, yet these qualities are the least of the recorder's possessions, it might truly be said, for he practically dedicates himself to the task of bringing out their structures.

But it must not be thought that the pianist is concerned solely with the intellectual or—shall we say?—architectural considerations. On the contrary, poetry and grandeur and a kind of stately ecstasy have their important functions in these often scintillating interpretations.

Besides the numbers specified here the series includes also the Polonaises C sharp minor and E flat minor, op. 26; the C minor, op. 40; the F sharp minor, op. 44; the A flat major, op. 53; the Fantasy in A flat major, op. 61, and the Andante Spianato, op. 22.

* * *

Koussevitzky Waxings.

Under RCA-Victor auspices the Boston Symphony Orchestra, conducted by Serge Koussevitzky, has lately made recordings of the "Romeo and Juliet" overture of Tschaikowsky, the Ravel "Bolero" and the Erik Satie "Gymnopedie," the last two in one album.

With regard to the playing of the Tschaikowsky opus, the Boston organization does itself proud. There is a fine co-operation and balance in the performance—things for which this group is famous. And Mr. Koussevitzky's reading, it is safe to say, is filled with a devotional fervor. Everyone knows his particular fondness for the music of the great Russian melodist.

8

THE BOSTON HERALD, SUNDAY, OCTOBER 3, 1937

pens Friday; Ne

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which begins its 57th season at Symphony Hall on Friday afternoon and Saturday evening. This is Dr. Koussevitskys 14th season with the orchestra, a record unequaled by any of his predecessors.

Spiking the Critical Guns; Publicity and Propaganda

By ALEXANDER WILLIAMS

We have become so accustomed nowadays to publicity that we ought to be able to distinguish one kind from another, the insidious from the blatant, the dignified from the clever. In volume and pugnacity propaganda has swollen with the times; and at its worst in music, as in the other arts, it tags along after the Hollywood model. Thus a singer who has appeared on the screen draws so much attention in the press that an unknowing reader might think that a Patti or a Melba had returned to earth.

Publicity has many ways of forcing attention, not all of them bad. Sheridan in "The Critic" and Dickens in the ingenious ways that Bob Sawyer sought to attract trade to his surgery pointed to the amusing side of this business. Then there are some current magazines where the advertisements are fully as interesting as the reading matter. Today we live by publicity, though we should use a little discretion in swallowing it. Recently we have come across two examples which invite some discussion and a weighing of merits. One of these is the immense amount of space that has been given over to the return of Yehudi Menuhin and his scheduled performances of the so-called "lost" Violin Concerto of Schumann.

This work was written by Schumann in 1853, together with a Violin Fantasy, for Joachim. A year later the composer became insane; and Joachim never let the two violin works out of his hands. Recently the rights to publish and perform the Concerto have been released by the heirs of Schumann and Joachim. The Fantasy was arranged by Fritz Kreisler and played by him on his American tour last year. Kreisler had heard it played by Joachim and had listened to the opinion of Brahms that someone should separate the wheat from the chaff and thereby do Schumann's memory justice. This Mr. Kreisler attempted to do; and now we are told in Menuhin's press releases that no arrangement was needed in the Fantasy and that he will play the original text of the Concerto on his forthcoming tour.

This business about the Schumann Concerto "broke the news" in late August and with a considerble bang. That irresponsible in late August and with a considerable bang. That irresponsible article in the New York Times, in which he made the unguarded statement that the Concerto would have "its first public performance anywhere with the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, in St. Louis, Nov. 12" and "thereafter" in other cities of America and Europe. Other papers took up the cry, and Mr. Menuhin had a very flattering boost for his energy in securing a forgotten masterpiece and his courage and honesty in announcing it to be played exactly as Schumann had written it.

Unfortunately the London Times in a short item had given the game away somewhat earlier than all this hue and cry by announcing that the Concerto would be performed by the B. B. C. Orchestra under Sir Adrian Boult at the opening concert in October and that Miss Jelly d'Aranyi would be the soloist. There was no mention of Mr. Menuhin; and it later turned out that the actual first performance would take place in Leipzig in early October. Now all this would not matter very much, so long as we hear the Concerto. Indeed Messrs. Evans and Salter, Mr. Menuhin's managers, in a long release to music editors in the United States we careful to say nothing about the "world premiere" and conc trated their enthusiasm on Mr. Menuhin's efforts.

All the newspaper accounts have done a great deal to the reputation of Mr. Menuhin; but clearly they did not whole story. Such a bias makes one a little doubtful a purity of Mr. Menuhin's intentions. We all know what a linist he is and we certainly welcome him back to the conce if only because some of us are a little tired of reading a "exile" from it. But it is not ungenerous to be a bit susp so much publicity. Hollywood should have taught us a le that head.

Cont.

In short let us wait and hear what the Concerto has to offer. Mr. Menuhin has assured us that the original text will be strictly adhered to, and that does him scholastic credit. Still, Schumann—though a composer of marvelous invention and creative genius—had his faults. An orchestral conductor has to be very careful to temper the thickness of the instrumentation of the symphonies, a characteristic which Schumann indulged in so as to render performances fool proof. He was not always happy in ending a work. It is just possible that Mr. Kreisler may have been right in arranging the Fantasy and that Joachim may have been sincere in guarding Schumann's reputation by not playing the works.

At any rate we shall be in a position to judge for ourselves when later in the season the Boston Symphony will give the Schumann Concerto, with Mr. Menuhin as soloist. Let us hope that it will come up to the wildest expectations, for great violin concertos are not too common. Let us also keep a free mind to listen to the Concerto and not be foolishly beguiled by its romantic history and the amount of talk that has preceded its disclosure. For the moment our discussion of Mr. Menuhin's plans has left no space for the consideration of the other example of musical propaganda, one which presents a quite different problem. It has to do with Wagner and can conveniently wait over until a later date.

GRANDOPERA HERE THIS WEEK

Oct. 3 Post

BY WARREN STOREY SMITH

ALL IN the same season, the Symphony Orchestra engages a woman guest-conductor, Nadia Boulanger, and a woman second harpist, Louise Came. Miss Came, the first of her sex to occupy that post in a decade, replaces Mr. Caughey, who has resigned, while upon the resignation of Mr. Freiberg, Wilhelm Valkenier moves up to the head of the horn section. Two new members of this octet are Harry Shapiro and Paul Keaney. These, together with Miss Came and James Pappoutsakis, who joins the flute section, are Boston musicians. Thus does the percentage of native-born members of the orchestra gradually increase.

A new departure in the coming season, and one so sensible that it is surprising it was not thought of before, is the combining of the Monday evening and Tuesday afternoon series into six juxtaposed pairs of concerts, after the manner of those of Friday afternoon and Saturday evening, with the same programmes for each. Time, trouble and expense will thus be saved all around, with no one a whit the worse for it. These paired concerts will come during six successive months, the first falling on Oct. 25 and 26. At one pair Daniele Amfitheatrof, one of the mid-season guest-conductors, will make his appearance. The soloists will be Raya Garbousova, the young Russian 'cellist; Robert Casadesus, the French pianist, as yet unheard here; Orlando Barera, the Italian violinist, another newcomer, and Messrs. Burgin and Bedetti of the orchestra, who will be heard in Brahms' Double Concerto for Violin and Violincello. The programmes will be confined to established master-works, old and new.

* * * *

Dark, so far as music is concerned, until Dr. Koussevitsky inaugurates the Symphony season on Friday afternoon and Saturday evening with performances of Beethoven's "Eroica" Symphony and the Second of Sibelius, Symphony Hall will be the scene of many concerts other than those of the orchestra. A week from Sunday Mr. Kreisler will start the ball rolling with a recital of music for the violin, and to him a week later succeed the Wagnerian Festival Singers. On Thursday evening, November 4, Rosa Ponselle, absent from Boston concert stages for more than five years, will be heard in recital under the auspices of the Christopher Shop. On Sunday afternoon, Nov. 1, the Don Cossacks will give the first concert of Aaron Richmond's Symphony Hall series, which will later offer Kirsten Flagstad, the Philadelphia Orchestra, Marion Anderson and Shan-Kar.

SYMPHONY CONCERTS START ON FRIDAY

Serge Koussevitzky has called the first rehearsal tomorrow morning at Symphony Hall in preparation for the opening of the Boston Symphony Orchestra season on Friday afternoon and Saturday evening. This will be the orchestra's 57th season, and the 14th under the direction of Dr. Koussevitzky, who has now exceeded the term of any previous conductor. Wilhelm Valkenier will head the horn section, which will also include Harry Shapiro and Paul Keaney These two, together with Louise Came, second harp, and James Pappoutsakis, who joins the flute section, are Boston musicians.

It is still possible to obtain season tickets for the Friday afternoon and Saturday evening series, during which the following assisting artists will appear: Walter Gieseking, Sergei Rachmaninoff, Emma Boynet, Jascha Heifetz, Yehudi Menuhim, Paul Hendemith, and, as guest conductors, Georges Enesco, Daniele Amfitheatrof and Nadia Boulanger.

The program for the first pair of concerts is as follows:

Beethoven......	Symphony No. 3 in E flat major, "Eroica"
Sibelius.......	Symphony No. 2 in D major

WASHINGTON, D. C.
POST

OCT 3 - 1937

Old Favorites Placed In Victor's Record Set

Nelson Eddy Sings Numbers From Family Song Book; Toscanini Makes Brahms Series With Variations.

By Jay Walz.

In its search for new recording material this month Victor called in its scouts from the little explored sections of the classical repertoire; set them to looking about closer to home. And there, as so frequently happens, they found some things that had been overlooked in the mad rush to other pastures.

If there is anything of Brahms, outside the symphonies, that Toscanini admirers like most from the baton of their maestro, it is probably the Variations on the Haydn Theme. And this month we have them pressed on the disks of Victor Set M-355. The two records present Toscanini as conductor of the New York Philharmonic Orchestra.

The set is a gem of the month, and one badly needed for the Brahms section of our record shelves. I like this performance because Toscanini carries out, without emotional stint or intellectual complex, what Brahms, writing without emotional or intellectual angles, made of the Haydn tune. The variations have that quality of spontaneous fever that swing fans note in Benny Goodman's quartet—that is to say the creative genius of the composer raises them, time after time, to the overflow point, so that they threaten to break down the banks of their carefully directed stream—the original theme.

The recording is done sensitively and packs a wallop.

* * * *

Equally impressive as controller of the boundless tonal sea of the symphony orchestra is another new Victor record (14415) which gives us the Introduction to Moussorgsky's "Knowantchina." Serge Koussevitzky's Boston Symphony gets the opportunity to pull all the orchestral stops ~~needed~~ to re-create the scene in which Moussorgsky opens his opera (it's Moscow). And they are not a few. This is one of Moussorgky's great moments, and the Boston Symphony in this recording makes you feel it was also one of Russia's.

Symphony and Opera Begin Fall Musicales

Above

By Ruth Marsters Oct. 3/37
MUSIC EDITOR

With the opening pair of Boston Symphony concerts on Friday afternoon and Saturday evening of this week, the music season in Boston may properly said to be formally begun.

Dr. Serge Koussevitzky, now entering upon his fourteenth successive year as conductor of the orchestra, has called the first rehearsal in Symphony Hall tomorrow morning in preparation for the opening program which will consist of Sibelius' Sec- Symphony in D major and the "Eroica"—Beethoven's Third Symphony in E flat major.

The personnel of the orchestra is much the same in its 57th season as it was in its 56th. Differences announced are that Wilhelm Valkenier will head the horn section this year, that two new names—Harry Shapiro and Paul Keaney—are included in the same section, that James Pappoutsakis joins the flute section, and that Louise Came will play the second harp. (The newcomers are, without exception, Boston musicians.)

Various announcements concerning the new season's repertoire have been made in these columns during the last several weeks.

The list of guest artists engaged to appear during the Friday afternoon and Saturday evening series of concerts includes as soloists, Walter Geiseking, Sergei Rachmaninoff, Jascha Heifetz, Yehudi Menuhin, Paul Hindemith—as conductors, Geroges Enesco, Daniele Amfitheatrof and Nadia Boulanger.

HARTFORD, CONN.
TIMES

[illegible]

WORDS

About Music

And Musicians

BOSTON SYMPHONY Orchestra bookings under Serge Koussevitzky's baton make interesting concert statistics for the season.

The orchestra's schedule includes a total of 108 appearances, 63 of which are in its native Boston, 8 in nearby Cambridge, 10 in New York and 5 each in Brooklyn and Providence.

Hartford will hear the orchestra twice, an denthusiasts willing to drive for their music may hear two concerts in New Haven, one in Northampton, one in Springfield and even one in Worcester.

Also included in the season's tours are one concert each in Rochester, Buffalo, Ann Arbor, Toledo, Cincinnati, two in Pittsburgh, one each in Philadelphia, New Brunswick and Montclair.

The Hartford dates are Nov. 16 and other dates are on Jan 4 at the Bushnell. Other dates are New Haven on Nov. 17 and Mar. 9, Northampton on Mar. 8, Springfield on Mar. 30 and Worcester on Apr. 12.

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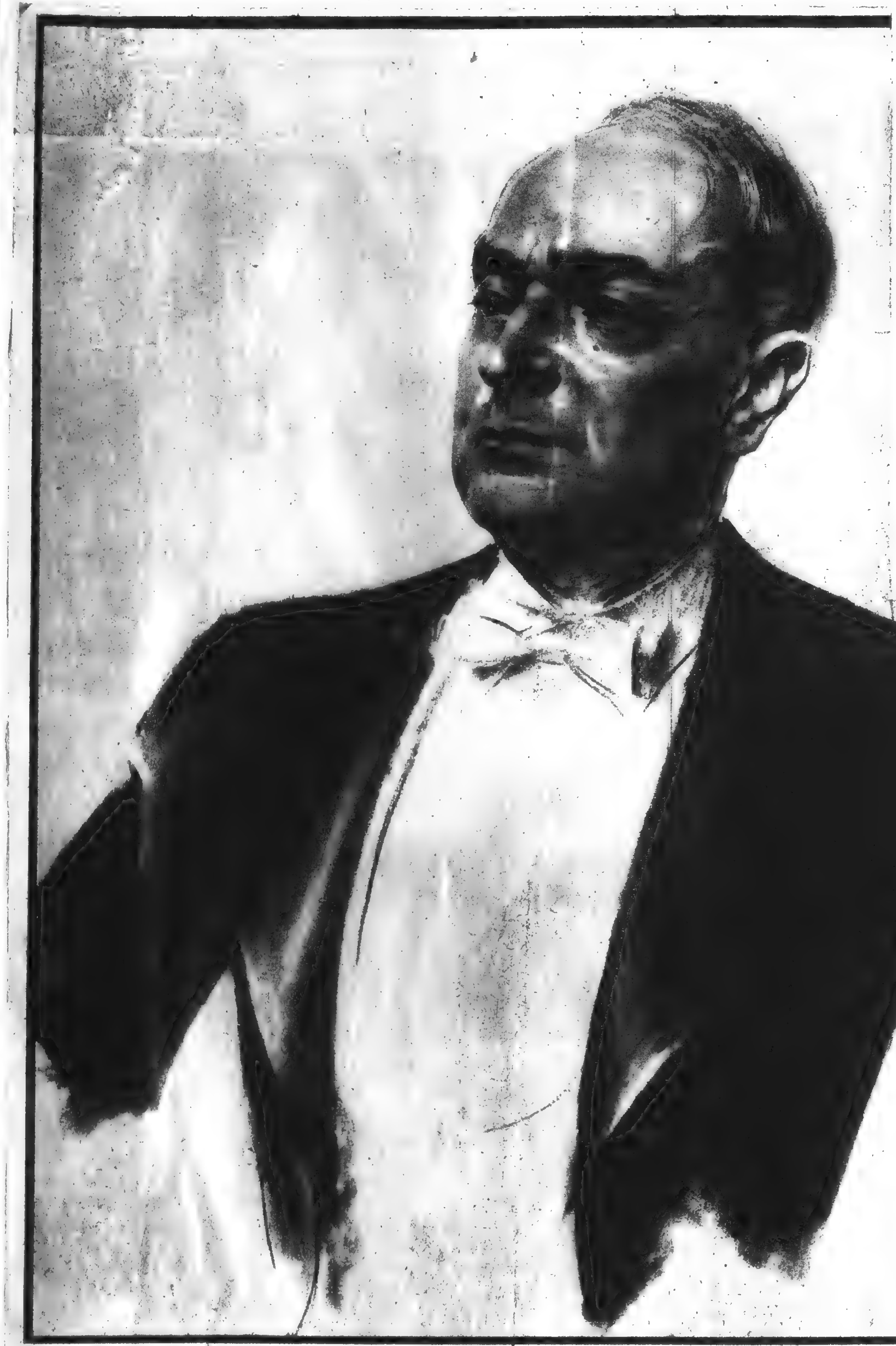
9

PROVIDENCE, R. I.
JOURNAL

OCT 3 - 1937



Above . . . DR. SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, whose first concert of the current series in Providence will be given on nineteenth of this month, from a chalk portrait by Alexander Iacovleff, retiring director of Boston Museum of Fine Arts School. Right . . . MARTHA BAIRD (Mrs. Arthur M. Allen of this city) who will be the piano soloist with the organization for the concert of November 9.

NEW YORK, N. Y.
HERALD - TRIBUNE

OCT 3 - 1937

Boston Symphony Orchestra Starts Season October 8

Koussevitzky Entering Fourteenth Successive Year as Conductor

The Boston Symphony Orchestra will begin its fifty-seventh season in Symphony Hall in Boston, on Friday, October 8. This will be the fourteenth successive year of the conductorship of Serge Koussevitzky. The season will include twenty-four pairs of concerts on Friday afternoons and Saturday evenings, and a shorter double series of six Monday evenings and six Tuesday afternoons. The orchestra also will visit the following cities for series or single concerts: Cambridge, New York, Brooklyn, Providence, New Haven, Hartford, Rochester, Buffalo, Ann Arbor, Toledo, Cincinnati, Pittsburgh, Philadelphia, New Brunswick and Montclair, N. J.; Northampton, Springfield and Worcester.

The Friday and Saturday series will include a large representation of the great masterpieces of the symphonic repertory. Mr. Koussevitzky announces a special emphasis upon the works of Mozart and of Beethoven. The conductor will bring forward a number of new compositions, both European and American.

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

OCT 3 - 1937

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LEADER

[illegible]

OCT 7 - 1937

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NEW YORKER
NEW YORK, N. Y.

PROVIDENCE, R. I.
JOURNAL

OCT 3 - 1937

Above . . . DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, whose first concert of the current series in Providence will be given on nineteenth of this month, from a chalk portrait by Alexander Iacovleff, retiring director of Boston Museum of Fine Arts School. Right . . . MARTHA BAIRD (Mrs. Arthur M. Allen of this city) who will be the piano soloist with the organization for the concert of November 9.

NEW YORK, N. Y.
HERALD - TRIBUNE

OCT 3 - 1937

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NEW YORKER
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The Attitude of the Creative Musician

B. Trans. ——— Oct. 9/37

"It Is Not Only on Nights of Storm That the Soul Comes to Flower," Maeterlinck Says. One Must Dream Dreams and Be Able to Realize Them.

By REDFERN MASON

"We should listen to music like a little child."

William Arms Fisher nodded and Charles Wakefield Cadman smiled approval. We were seated, the three of us, in the restaurant of an uptown hotel, talking "about all things and a few others." The atmosphere was carefree and cogitative.

Mr. Fisher is a Californian with a chunk of New England granite in his composition, but, at the same time, the kindliest soul in the world. Cadman is one of the ever young, a sort of American leprehaun, but with moments when, like Epicurus, he doubts most things.

"Listen like a child," he echoes; "that's it. Strip your mind of prepossessions and inhibitions and hear Beethoven in much the same spirit as you would look at the dawn if you saw it for the first time in your life."

"The first time," muttered Fisher, "when was that, I wonder? Probably when Neolithic man was scratching sketches of bison and reindeer on the walls of his cave."

"He may have been musical too," I suggest.

Fisher assents. "The first song was probably sung by the first lover; or was it the first mother dandling her first born? The lover would seem to come first; yet he must have had a mother. It's the hen and the egg over again."

"You're right about the content of music anyhow," interjects Cadman. "Song is the portrayal of what we are inside; it is the story of our life, the folks we have met, what happened to us in the everyday commerce of life."

"In that case what becomes of absolute music?" It is the scribe who speaks.

"Absolute music," snorts Cadman; "there's no such thing. When a melody comes singing into your consciousness it is reflection of a mood; it may be the echo of some long forgotten conversation with a dear one; you may, without knowing it, be repeating a phrase of some composer who impressed you when you were a child."

Fisher meditates. "Nothing happens by accident," he observes, in the tone of one who is thinking aloud. "How did the score of 'Tristan' come to be written? You may smile; but isn't there a curious likeness between the idyll of Tristan and LaBeale Ysoude and that of Wagner and Frau Wesendonck? A believer in reincarnation would say that the musician and the knight of the Table Round were one and the same person in different existences. One can't lay down the law, of course; but you know the old French saying: 'The heart has its reasons which reason doesn't know.' So it is with things spiritual."

He glances at Cadman and quotes: "There are more things 'twixt Heaven and Earth, Horatio, than was ever dreamed of in your philosophy."

"Oh, I've had my Theosophical apprenticeship," answers Cadman; "at the lowest estimate, it is a beautiful dream. I take it you think that men like Wagner and Beethoven do not merely express their own outlook on life, but are influenced; in some way by the World Spirit. Perhaps it is true. Still, I would like to think that I have something which is my very own. Why do people fall in love? 'Because you are you,' as Kipling says, and to me it seems a pretty good reason."

"Aren't you getting a bit—shall I say metaphysical?" I interrupted. "You remember the old Scotchman's definition of Metaphysics? 'Metafeesicks,' said he; "When ane mon explains till anither mon what he doesna understand himself, that's metafeesicks.'" Cadman chuckles.

"The spirit which denies," quotes Fisher; "but don't forget that, while Mephistopheles willed negation and destruction, the World Spirit converted his desires into something creative."

And, eyeing the composer of the "Land of the Skyblue Water" thoughtfully, he runs on: "After all, Cadman, you do react to the world about you. You had to come to New England for your 'Witch of Salem'; your violin concerto is of the West Western, with cosmic flashes here and there. You may pretend to be incredulous; yet I think you must feel, if you indulge yourself in rumination, that the whole universe thrills in sympathy when something beautiful comes into being."

"Maybe we trouble ourselves too much," muses Cadman, "instead of doing as well as we can what comes first to our hand. What is your idea of the creative attitude?" And he turned to me.

"I'll tell you a story," I reply. "There is out West an artist, Laura Armer, and she devotes herself to the study of the Redskins. She spent a year with the Navajos, doing her best to get at the true inwardness of the tribal soul. But it always seemed to elude her. One day, when she was wandering on the mesa, an old Indian stopped her. He knew, by intuition, what was going on in her mind. 'My dear,' he said, 'THE WAY IS BEAUTIFUL. BE STILL.'"

"There you have it," cries Fisher triumphantly; be quiet and listen to your own soul."

"Then I've learned wisdom without knowing it," replies Cadman. A dozen years ago I began an opera on an aboriginal theme. John La Fleche, chief of the Omahas, told me a story, and it was dramatic, much more so indeed than Redskin tales usually are. I worked away on it and I think there is some of my best music in it. Still I could not satisfy myself and I put the score away. A few months ago I took it out again and today I see things I didn't see before. Something had happened to me mentally in the interim."

"And now you've reached the moment of precipitation," I suggest.

"You cannot hurry mind processes," observes Fisher. "'The wind bloweth where it listeth' as the good book says. Think of Beethoven and how he wrote a dozen variants before he hit upon the final, inevitable four note theme that opens the Fifth Symphony."

"I have Redskin melodies in plenty," continues Cadman; "the difficulty is to make modern music of them and yet preserve their primitive quality."

"You make me think of Dvorak," comments Fisher. 'Many people have good ideas,' he said to me, 'but only the artist knows how to use them.'"

Koussevitzky Opens Fifty-Seventh Symphony Season

Trans. ——— Oct. 9/37

Program Consists of Two Symphonies, the "Eroica," and the Sibelius No. Two

By Redfern Mason

Yesterday was the feast day of Boston's uncanonized saint of music, Henry Lee Higginson, and people from every State in New England took part in the celebration, which, of course, was the first Symphony concert of the season.

And the program was one of which Mr. Higginson would have approved, for it opened with the classic "Eroica" and concluded with the modern, but by no means modernistic Second Symphony of Jan Sibelius.

Music is Janus faced; it looks forward and backward, and Serge Koussevitzky, last in succession of Boston's great series of conductors, is not content to have an audience of yea-sayers to any particular school or period. He wants his hearers to be lovers of what is good in the music of all times and every people.

And his public is responsive. It is doubtful whether anywhere there is a body of more serious-minded listeners than we have in Boston.

They applauded concert-master Burgin when he came on the stage, and when Mr. Koussevitzky entered, audience and orchestra stood up to greet him.

Then came the great chord in E flat which opens the work in which Beethoven tells his worship of the genus hero. He had in mind Bonaparte, as all the world knows; but when the Corsican assumed the imperial purple, the composer tore up the dedication in disgust. So we can forget Napoleon; after all, Beethoven did not portray an individual; he immortalized a type.

Fortunately for us no two interpretations of a masterpiece are identical. Conductors, like composers and the great public, are forever changing. If it were not so, a phonograph record would be final. Koussevitzky would be the first to admit that he hears more in the "Eroica" every time he gives it. Yesterday that beautiful theme for wood wind struck on the ear with deepened significance. Those half dozen notes are a veritable signature of Beethoven. They are solace; they caress, like the touch of a kind hand on a fevered brow.

Like a tale told by a Homer or Chaucer the pageant unfolded. That funeral march is no mere wailing in crepe and plush; there is triumph in its mourning, albeit the grief is heartfelt. Just as Chopin prophesies national rebirth in his funeral march, Beethoven foresees resurrection and a greater life when the hero has "shuffled off this mortal coil."

The Scherzo awakened a new fancy. That trepidation of strings fell on my ear like the fluttering of the wings of an infinite multitude of spirits welcoming the hero into the beyond. Beethoven, it will be remembered, made a study of Irish songs and actually uses the melody of one of them in one of the symphonies. Did he come across the legend of Tirnanog, the Land of the Ever Young? Of course, one does not take fancies of this kind too seriously, but Beethoven himself was one of the Ever Young and, like Carolan, he may have had his fairy mistress to inspire him.

The Scherzo and the Finale were delightfully played. Koussevitzky is at his best in music of a rarefied distinction.

After the intermission we come under the spell of Sibelius. It was like going into another world.

Sibelius scorns the idea of his being a "literary" composer. We can take him at his word. But, at the same time, we must not forget Saint Beuve's dictum that the experiences of our first seven years are the real matter of artistic creation. It is true, as Mr. Burk tells us in his excellnet notes, that the Finnish composer was in Italy when he was occupied with this symphony. But the content is cogent evidence that his haert was in Finland.

It is beautiful music, much more nebulous than the Beethoven. Hawthorne, with his love for the eerie, would have revelled in it, but Emerson, with his preference for the logical and the concrete, would have been all ears for the Bethoven.

The orchestra liked both, and played them both with an admirably adaptable sympathy. We thrilled at the light-footed grace of the strings in the Scherzo of the "Eroica" and rejoiced in the heraldic blare of the horns in the Trio of the same movement. And, in the same breath, one can recall the glory of the conclusion of the Sibelius. It is not for nothing that Finland has pensioned her gifted son, so that he may sing his country's praises. Maybe one of these days the United States will copy her example and encourage young Americans to make music to the glory of Columbia.

News of the Symphony Orchestras

Trans ——— Oct. 9/37

An important change has been made in the shaping of the Tuesday afternon series of concerts by the Boston Symphony Orchestra. Instead of being planned along historical lines or according to some other guiding principle, as in the past, they will simply repeat the programs played at the other short series of concerts on Monday evenings. In thus combining, in a sense, the two series, the schedule has also been changed so that the Tuesday afternoon concert will in each case fall immediately after the Monday evening. The pairs will be given more or less monthly—on Oct. 25-26, Dec. 27-28, Jan. 17-18, Feb. 21-22; March 21-22 and April 18-19. As in the past, the afternoon concerts will begin at three.

Among the soloist for the series will be Raya Garbousova, the well-liked young Russian 'cellist; Robert Casadesus, the French pianist, and Orlando Barera, Italian violinist, new to Boston. Daniele Amfitheatrov will conduct the January pair of concerts. And one of the programs will contain the Brahms double concerto for violin and 'cello, with Richard Burgin and Jean Bedetti of the orchestra for soloists.

Conflict

The new N. B. C. Symphony Orchestra has become a reality. Rehearsals have been conducted in Radio City, New York, for several days by Artur Rodzinski and will continue under his direction for five weeks. Thereafter Pierre Monteux will take charge and conduct the orchestra's opening program on Nov. 13 as well as those of the following two weeks. For the next five weeks Mr. Rodzinski will be the conductor. Then, on Christmas night, Arturo Toscanini will begin his series of ten weeks, to be followed by five more under Rodzinski.

From many sources there has been adverse comment about the time of the concerts, Saturday night, because it conflicts with regular subscription concerts of many American symphony orchestras. The assurance given, when Toscanini's engagement was first announced, that the projected concerts would not conflict with the familiar Sunday afternoon broadcast concerts of the Philharmonic-Symphony Society, has been followed. But the N. B. C. officials, avoiding the metaphorical frying-pan, have hopped into the fire. Even the Philharmonic-Symphony Society is not unaffected, for it has Saturday evening student concerts at fairly frequent intervals. Given a choice between paying for a concert under, say, Barbirolli and traveling some distance for the privilege, and, on the other hand, staying at home to hear gratis a concert under Toscanini, even though it come from a machine, what is the impecunious student likely to do?

THE 57TH SEASON BEGINS

When Dr. Koussevitzky lifts his baton this afternoon in Symphony Hall and the two opening chords of the Eroica Symphony are sounded, the 57th season of the Boston Symphony orchestra will have begun. The musicians on the stage and the people in the auditorium will be almost exactly the same as they were a year or more ago. One of the signs of a great orchestra should be a certain stability. Unsettled conditions may be more exciting for a journalist to write about, but they are usually unhealthy for art.

At this point we may pause and ask what significance the Boston Symphony has outside of its artistic importance. To truck drivers and policemen on Huntington avenue it must be an intolerable nuisance every Friday afternoon. To the city of Boston it ought to be a source of pride, though it is doubtful in the extreme if City Hall gives a rap whether it exists or not. The taxes have been paid, and the only other official (the censor) who might take an interest in its proceedings will hardly exercise himself over the eroticism of Richard Strauss!

Its significance, then, is subtle. It is something, when the culture of Boston is being sneered at, to be able to wave the Boston Symphony at the critic. It is something to be able to say that we are up with the times where modern musical thought is concerned. It is something that a person cannot attend the concerts intelligently without acquiring some knowledge of history, literature and artistic style that is implied by the music.

It is related that one of Major Higginson's sons once complained when he had overdrawn his account: "If my father can support a symphony orchestra he ought to be able to support me." It does not matter whether this is true, so long as it recalls to mind that Major Higginson saved the citizens of Boston an immense amount of labor even if his son felt neglected. That labor has to be done and is being done most capably today by other people, notably the trustees and also the general public. There is still room for expansion in that public and for building a source of permanent support for the orchestra.

Boston Herald
Oct. 9/37

Boston Symphony Opens Season

B. Her. Oct. 9/37

First Friday Afternoon Concert Attracts a Brilliant Audience

Mrs. Barrett Wendell, Mrs. Charles Goddard Weld And Mrs. Horace Homer Soule Among Members Of Society Present

By PAULINE WARREN

Yesterday the opening of the 57th season of the Boston Symphony orchestra took place and the vast audience that filled Symphony Hall and rose loyally in one great body to greet Dr. Serge Koussevitzky came from seashore and country estates and from travels in foreign lands in order to be present at this first Friday concert that always marks the official opening of the winter season in town. When Dr. Koussevitzky lifted his baton and the opening chords of Beethoven's Eroica Symphony were sounded, many seats in the lofty hall held the same occupants as in the early days of these concerts. The same Friday symphony seat has been kept in many a family for a whole generation, only to be passed along with the family portraits and silver, from mother to daughter.

It seemed like a great home-coming yesterday with greetings exchanged and questions asked as to the summer's festivities and plans for the approaching winter. When the last roar of applause finally died down after the stirring strains of the Sibelius symphony in D major, and Dr. Koussevitzky was allowed to leave the stage, the audience departed to the many gleaming motors waiting outside, and felt that, in spite of wars and famines and unsettled world conditions their beloved symphony would continue to brighten their lives.

To describe the audience would be like reading pages from The Social Register as practically everyone was present. In her usual aisle seat on the right was Mrs. Barrett Wendell. Across the hall, also in familiar seats were Mrs. Charles Goddard Weld, wearing luxurious sables with her black costume and a brilliant comb glittering in her snow white hair, and her sister, Mrs. Horace Homer Soule, also in black. With them were their niece, Mrs Francis Rogerson, and Mrs. Soule's daughter, Mrs. Thomas Nicolson Dabney.

Across the aisle from Mr. and Mrs. Henry Hornblower was Mrs. Alvan T. Fuller, wearing a raspberry red blouse and hat with her gray tailored suit. Mrs. W Rodman Peabody and her daughter, Miss Anne Peabody prefer balcony seats, and also sitting in the balcony were Mrs. John T. Bottomley and her daughter, Miss Ellen Bottomley. Also listening from there was Mrs. Daniel A. de Menocal, very trim all in black.

Chatting in the lobby with the Rev. Palfrey Perkins was Mrs. Augustus N. Rantoul, wearing a gray tweed cape with her black gown. Her daughter, Miss Charlotte Rantoul, topped her hydrangea blue frock with a long brown coat with which she wore a small brown turban on her sleek black locks. Mrs. Robert Livermore, all in black, was accompanied by her newly-married daughter, Mrs. Charles Woodard (Gwendolen Livermore), who wore a smart plaid suit and a rust hat banded with green. Another recent bride present was Mrs. Edward Wigglesworth Grew, Jr. (Molly Harlow), whose suit of the new grape shade was brightened by a yellow blouse.

The day being crisp and cool, there were many sumptuous furs worn. With her brown ensemble Mrs. Sydney Harwood wore a waist length cape of sable, and Mrs. Freeman Hinckley wore a stunning silver fox scarf with her black costume. Also wearing a silver fox scarf was Mrs. Robert Treat Paine, whose high-crowned black hat was banded with white. Mrs. Horatio Lamb wore a cape of silky black monkey fur with her gray suit, and with her was her daughter, Miss Aimee Lamb. Mrs. Allan Forbes wore sables with her black gown.

Although the audience was principally made up of older subscribers, there were many of the younger generation present. Miss Jane Ragie looked very piquante in a rust tweed suit, and Miss Betty Albers was appealingly pretty in beige with a tiny pointed cap atop her blonde hair. Miss Dorothy Preston had a single orchid pinned on the lapel of her black suit and her sister, Miss Patricia Preston, was conversing animatedly with a group of friends during the intermission.

There were even several members of the very youngest set in the enthusiastic audience. Twelve-year-old Edward A. Taft, Jr., was applauding loudly, as was young Louise Minot, small daughter of Mr. and Mrs. James L. Minot. With Mrs. Augustus W. Soule was her young daughter, Marjorie.

With her black gown Mrs. Charles Sumner Bird, Jr., wore a coat of lipstick red, and Mrs. William B. Long's chamois yellow jacket exactly matched the jaunty quill in her black hat with its rolled back brim. Sitting with Mrs. Hugh Bancroft, who wore a caped suit of Oxford gray, was Mrs. Arthur Blake. Her daughter, Miss Leslie Blake wore a scarlet fez and matching Ascot with her black suit. Mrs. Basil Gavin, who left soon after the concert for New York, where she and Mr. Gavin will spend the week-end, postponed her trip long enough to be present.

Mrs. Robert H. Stevenson wore a silver fox scarf and a becoming tam with her brown suit, and Mrs. William Dana Orcutt also wore silver fox with her biege gown. Mrs. Richard King Thorndike's tweed suit had a green and beige checked jacket, and Miss Jane Megrew wore emerald green. Mrs. Ernest B. Dane, Jr., was very charming in a platinum gray tailleur with which she wore a silver fox scarf and a black off-the-face hat with a flaring veil. Mrs. Morgan Harris's black suit had a vivid red Ascot and her hat was slate gray.

Among the many others present were Mrs. Roland Nickerson and her daughter, Mrs. Nickerson Sears, Mrs. A. Wilder Pollard, Miss Elizabeth Carter Leland, Miss Mary Elizabeth Lowe, Mrs. Sedgwick Marquand, Mrs. Roswell Parish, Mrs. Robert Belknap, Mrs. Stephen Wentworth Gifford, Jr., Mrs. Richard P. Waters, Jr., Mrs. Carl Dreyfus, Mrs. A. O. Barker, Mrs. John Adams, Mrs. Edmund Sears Kelley, Mrs. Faneuil Adams, Mrs. Adolph Leeds, Mrs. Jaffray de Hauteville Bell, Miss Jeannie Robinson, Mrs. Richard Thompson, Mrs. Edward Harding, Mrs. Franklin W. Hobbs, Mrs. William H. Coburn and Mrs. Malcolm Bradley French.

Brilliant Performance Marks Opening of Symphony Season

Globe Oct. 9/37

Boston Warmly Welcomes Dr Koussevitzky And Orchestra as 57th Series Begins

The Boston Symphony Orchestra began its 57th season at Symphony Hall yesterday afternoon. Dr Serge Koussevitzky, cordially welcomed, conducted glowing performances of Beethoven's "Eroica" Symphony and the Second Symphony by Sibelius.

Thus are briefly recorded the bare facts of what was far more than just the start of a concert season. When, each Autumn, the virtuosi of the Boston orchestra assemble to be directed by a foremost conductor, what really happens is a cultural event of the highest importance. The Boston Symphony Orchestra is one of the priceless treasures of the world; its artists are gathered from many countries; the public which sits before them is eager for great music which is the heritage of the modern world. No specious conceits of "national" art intrude; only motives of the best performance of the finest music govern players and leader.

SERGE KOUSSEVITZKY

He began at his eloquent best.

The outward aspects of an opening Symphony concert are a ceremonial of long standing. Yesterday was no exception. Richard Burgin, the concert master, received a burst of applause as he took his place. At the first appearance of Dr Koussevitzky the audience rose to applaud, remained standing until a familiar self-depreciating gesture invited them to resume seats.

Program Superbly Chosen

The membership of the orchestra is little changed. The Friday audience, too, is perhaps as little altered in proportion to numbers. The length of years which Boston subscribers hold the same seats is for the most part not a matter of habit, but rather one of pride at its best estate. In the more expensive sections of Symphony Hall, each succeeding Autumn finds debutantes and young men, who were not there a twelvemonth before. So, too, the appearance of the balconies reflects the coming of new students to conservatories and colleges. Otherwise the scene remains the same.

Yet fashions never rest. One had thought the request that women take of their hats, carried in the program books years ago, had vanished forever. Anno domini 1937, however, finds attention called ". . . to the growing tendency to wear hats which obstruct the view of others," and to the proper remedy therefor.

The program, assembling Beethoven and Sibelius, was superb for an opening concert, because the "Eroica" and the Sibelius D major Symphony are music of elemental substance. Beethoven the prophet and Sibelius the bard! Both are "classics," one historic, the other in his own lifetime. Since every composer develops his art in his own way and in his own time, these two works cannot be compared on the same ground.

Dr Koussevitzky at Best

The "Eroica" is a tonal proclamation of the ultimate destiny of man freed from bondage, though the spiritual self-destruction of the first Bonaparte who crowned himself Emperor, precipitated its dedication to "the memory of a great man." No less tumultuous is Sibelius' D major Symphony, but its passion is inward and poetic.

Perhaps in all his 13 years here, Dr Koussevitzky has not equaled, for sheer strength, his reading of the first movement of the "Eroica" yesterday. It was breathtaking. With Sibelius, almost the same might be said.

Next week there will be two scores new to Boston by Prokofieff—the incidental music to the film "Lieut Kije" and a Russian Overture. The same composer's "classical Symphony" will be played, together with the tone poems "Death and Transfiguration" and "Till Eulenspiegel," by Richard Strauss.

C. W. D.

NEW YORK, N. Y.

SUN

Oct. 9, 1937

The New Records

Two Bach Cantatas — A Mendelssohn Quartet—The Lighter Side.

By IRVING KOLODIN.

Notable Single.

That early and admirable specimen of impressionism with which Moussorgsky prefaced his "Khowantschina" has been superbly recorded by Serge Koussevitzky and the Boston Orchestra on Victor No. 14415. As an interpretation of the dawn rising over Moscow's Red Square (before it resounded to the tramp of marching men) it is unparalleled in nineteenth century Russian music. The performance by the conductor and the orchestra indicates that their view of it is an equally exalted one. And the engineers have completed the catalogue of merits with an uncommonly fine recording.

NEW YORKER

NEW YORK, N. Y.

Providence Journal

Oct. 10/37

To Play Beethoven Symphony

Beethoven's "Eroica" Symphony, Strauss's "Till Eulenspiegel" and an orchestral suite, "Lieutenant Kije," by Prokofieff, form the program which Dr. Serge Koussevitzky has chosen for the Boston Symphony Orchestra's first concert here this season in the Metropolitan Theatre a week from Tuesday night.

The novelty of the bill, the Prokofieff composition, opus 60, is divided into five parts titled "Birth of Kije," "Romance," "Kije's Wedding," "Troika" and "Burial of Kije." It will be played at the opening of the second half of the program.

SPRINGFIELD, MASS.

REPUBLICAN

OCT 9 1937

KOUSSEVITZKY OPENS SYMPHONY SEASON

Boston, Oct. 8—(AP)—As Serge Koussevitzky took the conductor's stand to open the Boston Symphony orchestra's 75th season today in Symphony hall, the capacity audience rose as one to applaud the Russian-born musician who began his 14th consecutive year here.

The conductor chose Beethoven's Eroica symphony and Sibelius's Second symphony with which to open the season.

Next week the orchestra will present the first of numerous new compositions to be heard for the first time in America—the Russian overture and the Lieutenant Kije orchestral suite, both by the Soviet composer—Pianist Prokofieff.

American

URDAY, OCTOBER 9, 1937

57th Symphony Delights With Beethoven

Orchestra to Repeat Program This Evening

By RUTH MARSTERS

The Promethean splendours of Beethoven's "Eroica" Symphony imparted a sonorous opening to the 57th season of the Boston Symphony Orchestra in Symphony Hall yesterday.

The audience, of capacity size, and made up largely of season subscribers to the series, was almost as familiar in personnel as was the orchestra, which, as is known, changes very little from year to year.

But the atmosphere, for all its familiarity, was not without an electrifying quality of its own. Pride in the orchestra, which Dr. Koussevitzky has raised to an unparalleled standard of performance in his 13 years as conductor, the anticipation of a season which promises brilliantly — these may have had something to do with it.

UNFORGETTABLE

Beethoven's Third Symphony, the expressed favorite of the composer, and certainly not lacking in favoritism elsewhere, was followed by Sibelius Second Symphony, one in which Dr. Koussevitzky is particularly happy.

In fact the orchestra has seldom sounded better. Its vast dynamic range, its myriad colors, its depth and warmth of tone, delicacy, precision, rhythmic solidity—these were contributing factors to the performance. The program will be repeated at this evening's concert in Symphony Hall.

Next week's program will be devoted to music of Prokofieff and Strauss.

The shorter series of Monday and Tuesday concerts will be combined into pairs of concerts similar in program this season.

Soloists announced for the series include Raya Garbousova, young Russian 'cellist, Robert Casadesus, pianist, and Orlando Barera, violinist. Daniele Amfitheatrof, Russian by birth and Italian by training, will appear as guest conductor in this series in January.

Her. Oct. 9/37

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first concert of the Boston Symphony Orchestra's 5t7h season was given yesterday afternoon in Symphony Hall. Serge Koussevitzky began his 13th season as conductor. There was a capacity audience present to hear and applaud the following program:

Symphony No. 3 in E flat major, "Eroica," Op. 55 .... Beethoven
Symphony No. 2 in D major, Op. 43 .... Sibelius

A concert of music that was in every sense magnificent opened the Boston Symphony's 57th season, one which promises to be remarkably interesting. The program by unwritten custom was conventional, in that it was thoroughly familiar to the orchestra's regular subscribers. There may be surprises and novelties in store; but yesterday's concert could only have been astonishing if it had been poorly played. This was emphatically not the case.

The interpretation of both symphonies was on the vigorous side, and there was a moment or two of stridency. Still it must be remembered that neither work has anything to gain by over refinement. The Sibelius 2nd Symphony, after a slow movement of fearful and barbaric gloom and a scherzo of restless energy, emerges into a song of arrogant triumph. The last three movements of the Eroica have much in common with this emotional transition, except that Beethoven's mood is one of radiant joy and high spirits.

Solemn commentators in the past have sometimes found the scherzo and finale of the Eroica an anticlimax. But a prolongation of the spirit of either the first movement or the funeral march would be intolerable; nor is vivacity out of place. The antante of the Sibelius becomes more amazing in its penetration into the depths of melancholy the more it is heard. The finale can pall, though it did not yesterday.

Dr. Koussevitzky and the orchestra were, then, in exuberant form. The music was played with intense vitality. Subtleties were not disregarded—that goes without saying; but the chief impression was that we heard each symphony as a whole so that the relation of each movement to the other was clearer. The audience, having applauded Mr. Burgin and risen to greet Dr. Koussevitzky, remained after each work to recall the conductor and indicated their approval by the somewhat inadequate means of clapping and stamping. On such occasions it would be better, even if embarassing, to shout!

There is little to report in the way of changes in the orchestral scene. The most important is that Mr. Valkenier is now first horn, a position which his unfailing artistry on that difficult instrument richly deserves. There is a new 'cello in Mr. Tortelier, a new flute in Mr. Pappoutsakis and a new second harp in Miss Came.

Sartorially it may be worth observing that all the men in the orchestra and the conductor now wear short coats. Philip Hale would have given a detailed account, with quotations from Herkimer Johnson, on such a theme. It is also sociologically interesting to observe that, after an absence of two years, the notice about the ladies' hat nuisance has crept back into the program. Only now the warning "roars as gently as any sucking dove." Gone, apparently forever, is the angry majesty of the law in that "City of Boston, revised regulation of 1898," when it must have been sorely needed.

The concert will be repeated tonight. Next week the program will be devoted to works of Prokofieff and Strauss.

PROVIDENCE, R. I.

JOURNAL

OCT 9 - 1937

KOUSSEVITZKY HAILED

Capacity Audience Welcomes Hub Symphony Orchestra Leader

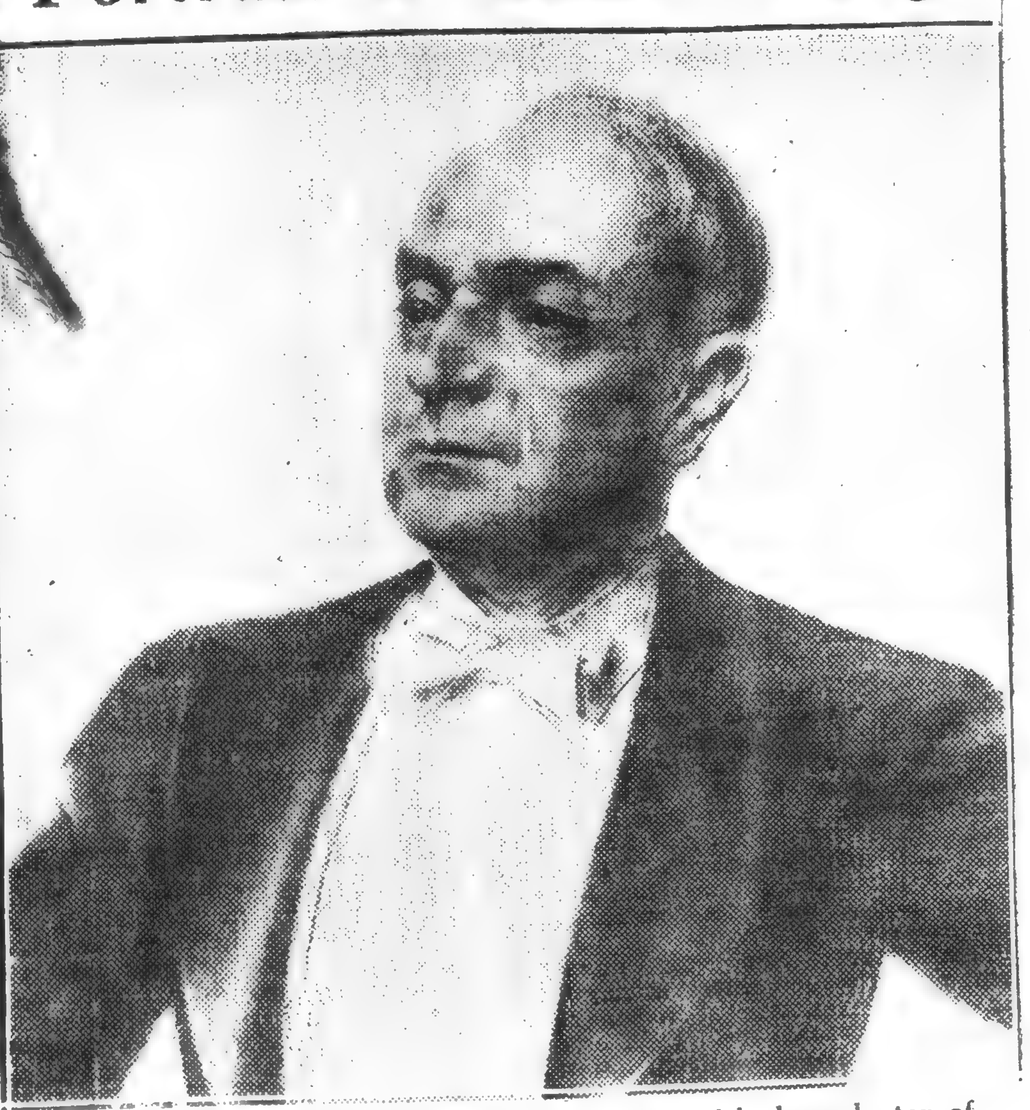
Boston, Oct. 8.—(AP)—As Serge Koussevitzky took the conductor's stand to open the Boston Symphony Orchestra's 57th season today in Symphony Hall, the capacity audience arose as one to applaud the Russian-born musician who began his 14th consecutive year here.

Next week the orchestra will present the first of numerous new compositions to be heard for the first time in America—the Russian overture and the Lieutenant Kije orchestral suite, both by the Soviet composer-pianist Prokofieff.

Col. 2-6

12

Portrait of Koussevitzky



A striking portrait in red chalk of the distinguished conductor of the Boston Symphony Orchestra, Serge Koussevitzky, drawn by Alexander Iacovleff. This is the first newspaper publication of the drawing, considered by many as the most faithful action portrait of the world famous maestro at the height of his career. Dr. Koussevitzky opened the fifty-seventh season of the orchestra with the paired programmes of last night and Friday afternoon.

SOCIAL CALENDAR

Wednesday—Debutante tea, Mr. and Mrs. William S. Innis and Miss Elizabeth Wheeler Innis, 125 Hope street. Meeting, Rhode Island Historical Society, 68 Waterman street, 8.

Thursday—Meeting. National Society Colonial Dames in the State of Rhode Island and Providence Plantations, home of Mrs. T. I. Hare Powel on Brown street, 3:30. Lecture, Rhode Island Wellesley Club, Froebel Hall, 3.

Friday—Fall meeting of the Junior League of Providence, Agawam Hunt, 2:30.

Saturday—Dessert bridge, St. Xavier's Alumnae, Providence Biltmore.

Oct. 17—Public lecture by Mr. John B. Archer on Boston Symphony Orchestra Concert, auspices Monday Morning Musical Club, 4.

Oct. 19—Concert, Boston Symphony Orchestra, Metropolitan Theatre. Concert of Chamber Music by the Stradivarius Quartet, auspices of the Mary C. Wheeler School, Wheeler Memorial Hall on Cabot street, 11:45 a. m.

Oct. 20—Reception by invitation, Audubon Society of Rhode Island in co-operation with biology and botany departments of Brown University to celebrate the 40th anniversary of the founding of the Audubon Society of Rhode Island, Crystal Room, Alumnae Hall, 4:30-6; public lecture, Audubon Society of Rhode Island, Brown University, evening. Fourth Annual Bridge, St. Francis de Sales Guild, Providence Biltmore ballroom, 8.

Oct. 21—Trafalgar Day observance, British Empire Club, Providence Biltmore ballroom.

Oct. 22—Annual Smith College Club supper dance, Agawam Hunt.

Oct. 25—Play, "The Guardsman,"

Music News and Comment

The Boston Symphony Orchestra will break with custom this season in the matter of programs for the Tuesday afternoon concerts. This series will share the programs and soloists of the Monday evening concerts. Thus the two series will form six pairs of concerts resembling the orchestra's main series on Friday afternoons and Saturday evenings. The Monday and Tuesday concerts will be played on consecutive days as follows: Oct 25-26, Dec 27-28, Jan 17-18, Feb 21-22, March 21-22 and April 18-19. As usual, the Monday programs will begin at 8:15 and those on Tuesdays at 3. Dr Koussevitzky will present symphonic masterpieces both old and new. The list of soloists includes Raya Garbousova, the young Russian cellist; Robert Casadesus, French pianist, and the Italian violinist, Orlando Barera, new to Boston. Daniele Amfitheatrof, who will be one of the guest conductors during Dr Koussevitzky's midseason vacation, will direct the January pair of concerts. A notable feature of the series will be a performance of Brahms' "Double Concerto" for violin and cello, with Richard Burgin, concertmaster, and Jean Bedetti, first cellist, as soloists.

SYMPHONY OFFERS NEW PROKOFIEFF WORKS

The Boston Symphony Orchestra will give the second pair of concerts of its 57th season in Symphony Hall next Friday afternoon and Saturday evening, likewise opening the series in Sanders Theater, Cambridge, on Thursday evening.

Serge Koussevitzky will devote the Boston program to the music of Serge Prokofieff and Richard Strauss. Two new works of the Russian composer will then have their first hearing in this country. One is the orchestral suite which he has made from his incidental music to the Soviet film "Lieutenant Kije," which was produced in Russia in 1933. The film and consequently the music is light and satirical in character—the movements describing "the birth of Kije," "Romance," "Kije's Wedding," "Troica," and "Burial of Kije." The other new piece is a Russian overture which Prokofieff composed in 1936. It is based upon themes of folk character and scored for large orchestral forces. Prokofieff's "Classical Symphony" will also be played. Two tone poems of Strauss will conclude the concerts—"Death and Transfiguration," and "Till Eulenspiegel's Merry Pranks."

The program for Cambridge will consist of Beethoven's "Eroica" Symphony, No. 3, Prokofieff's "Lieutenant Kije," and Strauss' "Till Eulenspiegel's Merry Pranks."

SYMPHONY to do STRAUSS MELODIES

Oct 16

BY WARREN STOREY SMITH

LIKE those who pronounced the doom of Richard Wagner, the critics who tried to dispose of Richard the Second have thus far spoken too soon. The "Downfall of Strauss," celebrated by Lazare Samknsky in his "Music of Our Day," seems farther away than ever.

This week the most eminent of German composers or, if you prefer, the most notable of living composers, is twice in the news. In Boston, at the symphony concerts of Friday and Saturday, sharing a programme with Prokofieff, he will be represented by his "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," a grouping which Dr. Koussevitzky first attempted two seasons ago, while from New York comes word that Edward Johnson, general manager of the Metropolitan Opera Company, plans to feature Strauss in the season which now impends. "Salome," "Elektra" and "Der Rosenkavalier" will, for the first time, be in the active repertory simultaneously. Mr. Johnson further says that he hopes to make the New York public Strauss-conscious as they have been made Wagner-conscious since the advent of Madame Flagstad. The singer for Salome was not mentioned in the dispatch from which this information is gleaned, but the Elektra will be Rosa Pauly, who sang the music so notably at a philharmonic concert last winter; and in "Der Rosenkavalier" Lotte Lehman will offer her today inimitable impersonation of the princess.

Would that Boston might hear this "Rosenkavalier" next spring, even if Mme. Lehman may then have returned to Europe. "Salome" and "Elektra" are too much to hope for, although we were once blessed with the latter at the Boston Theatre. The pit of our opera house, we are assured, is hardly commodious enough for the orchestra which Strauss exacts in these once "sensational" works, while with "Salome," though the rest of the world takes it now quite for granted, there would probably be here the additional obstacle of censorship: "Give a dog a bad name, etc."

Continued From Page 11

Returning to Dr. Koussevitzky's programme, the pieces by Prokofieff, which will precede the tone poems of Strauss, are the music for the film "Lieutenant Kije," which is described as light and satirical, and an Overture on Russian Themes, both new to this country, together with the "Classical" Symphony, which is now an old story at Symphony Hall.

Boston Symphony Orchestra

PENSION FUND CONCERT

FIRST NATIONAL BANK OF BOSTON

Tuesday Afternoon, October 12, 1937, at 5:15

This ticket will admit one member
of the Orchestra at 67 Milk Street.

G. E. JUDD, Manager

MONDAY-TUESDAY SERIES

On Monday evening, Oct. 25, and Tuesday afternoon, Oct. 26, the Boston Symphony orchestra will give the first pair of concerts of the shorter series of six, in Symphony Hall. Dr. Serge Koussevitzky, according to the plan announced for this year, will present the same program at the two concerts. The remaining pairs will be given on Dec. 27-28. Jan. 17-18, Feb. 21-22, March 21-22 and April 18-19. The soloists will be Raya Garbousova, the young Russian 'cellist; Robert Casadesus, the French pianist; Orlando Barera, the Italian violinist. Richard Burgin and Jean Bedetti, the orchestra's virtuoso soloists, will be heard in Brahms' Double Concerto for violin and violoncello. Daniele Amfitheatrof, the conductor yet to be heard in America, will be guest conductor of the January pair of concerts.

Amusements Trav Oct 16 Amusements

5000 BANKERS HEAR SYMPHONY

First National Bank's Party Popular

Speakers and Day's Session Criticize New Deal

By LOUIS M. LYONS

Names not on the program of the American Bankers' Association convention spoke to the bankers last night in the most popular assembly of any of their sessions here. Wagner and Haydn, Schubert and Tchaikovsky, interpreted by the Boston Symphony Orchestra, drew 5000 bank convention delegates into the spacious quarters of the First National Bank to provide one of the most distinctive programs Boston has ever offered to a convention.

It was something new for a bank meeting. It was what many of the bankers came for and what their wives insisted on coming for. Wives from Des Moines and Fargo, Tucson and Omaha made their banker husbands get last-minute reservations when they heard that a Boston Symphony concert was to be a part of the proceedings.

Party on Lavish Scale

Heavy draperies muffled the sounds of the party on the first floor. At that Koussevitsky, once threw up his hands and stepped down from his dais, unwilling to compete with the party sounds from under his feet. But he yielded to an appealing outburst of handclapping and returned to lead into the whispered opening of Tchaikovsky's Overture-Fantasia.

The party was on a lavish and colorful scale. The bank had thrust its business into the vaults and turned its cashiers' cages into sumptuous bars through which flowed an unstinted supply of such nectar as carries bankers through their arduous conventions. The counters for customers' checks became buffet stands for lobster cutlets and fish cakes, and hors d'oeuvres of an abundance and diversity sufficient for the debutante parties for all Winter.

ALFRED H. HASTINGS
Treasurer Springfield Institution for Savings.

The main floor of the bank was turned into a concert hall. The 55-piece orchestra was seated on the dais where the first-string executives of the city's biggest bank have their desks. There at 5:15 Serge Koussevitsky, amid the adoring whispers of the feminine part of the audience, turned his back upon the leading bankers of America and led the orchestra into the opening strains of Haydn's Symphony in G Major.

Just to see Koussevitsky perform was worth the railroad fare for many a distant visitor. He was a good show. Even his well-known temperament was in evidence and for a moment threatening. The improvised concert hall conditions could not be perfect. Only a fraction of those attending could be seated for the musical program. The rest, on the floor below, were hospitably plied with caviar and cocktails, anchovies and highballs until an intermission gave a chance for a reshuffle of seats.

Critics of Administration

The evening's symphony made an acceptable close to a convention day that had heard an anvil chorus of banker critics of the Administration at Washington. Led off by Dr Glenn Frank, the recently deposed president of the University of Wisconsin, featured speakers on the bank program had seemed to vie with one another in finding hard names to call the New Deal.

MOMENTS MUSICAL

By SIDNEY R. FLEET

Lowell-Courier Citizen Oct-13, 1937

Boston Programs.

The Boston Symphony Orchestra opened its season auspiciously with its programs of last Friday afternoon and Saturday evening. In the Catchall there has already been an account of the reception accorded to Dr. Koussevitzky as he took his place on the conductor's stand. As we can testify personally, there were similar scenes on Saturday evening, when the great audience rose to welcome him, tributes to the conductor and the orchestra that were renewed after each of the two symphonies which comprised the program. Boston and vicinity, clearly, has lost none of its enthusiasm for this great orchestra.

Dr. Koussevitzky has chosen to present two symphonies, both tried and well-beloved compositions, the "Eroica" of Beethoven and the Second of Sibelius. Both, as it seemed to this listener, were played superbly. The heroic and elegaic nature of the former was impressive throughout as Dr. Koussevitzky interpreted it, guiding the musicians without the customary baton. The funeral march was especially fine. There was no mistaking that the audience was deeply moved by the performance.

In the Sibelius symphony Dr. Koussevitzky achieved results that brought out to the full contrasts, color and climax, a really thrilling performance. Into the music it was evident that he entered with especial sympathy and understanding of the composer's objectives. On the part of the orchestra, and notably in the case of the strings, it was a virtuoso performance.

The programs for this week Friday afternoon and Saturday evening include the Classic Symphony and the orchestral suite "Lieutenant Kiji" and the Russian Overture by Prokofieff, the latter for its first performance in the United States, to be followed by "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks" by Strauss.

In Symphony hall next Sunday afternoon, Fritz Kreisler, eminent violinist, will give his customary recital, with Carl Lamson at the piano.

NO BROADCAST BY SYMPHONY

Boston Orchestra Off Air After Three Years

The concerts of the Boston Symphony Orchestra are not being broadcast by radio this year after being featured for three seasons. One reason advanced was that while the high artistic merit of performances was apparent, the hour of broadcast was the most sought by commercial patrons and the loss of sponsored programmes was tremendous, in addition to the large sum paid the orchestra.

Evidences have multiplied enormously, however, that the Boston Symphony broadcasts won the most substantial and the most elite, as well as the most popular section of American audiences to radio during the period that they were on the air. Illuminating proof of this was the reaction of the audience of the American Bankers Association at the concerts given by the orchestra in the First National Bank. A good part of this audience had become familiar with the orchestra through the national broadcasts.

Edward A. Taft, the chairman of the Friends of the Boston Symphony Orchestra, in a statement declares that this year $30,000 will be needed to pay the taxes on Symphony Hall, plus interest on the mortgage, and that $60,000 more will be needed to cover all other operating requirements. The point is made that "the $90,000 involved is less than the amounts needed by the great majority of other orchestras of this country to cover their annual operating deficits."

There is accumulating information of the growth of a movement to find some kind of sponsorship for the Boston Symphony Orchestra to insure it a permanent place on the air with one of the three great broadcasting companies.

ADMIRES SYMPHONY

To the Editor of the Post:

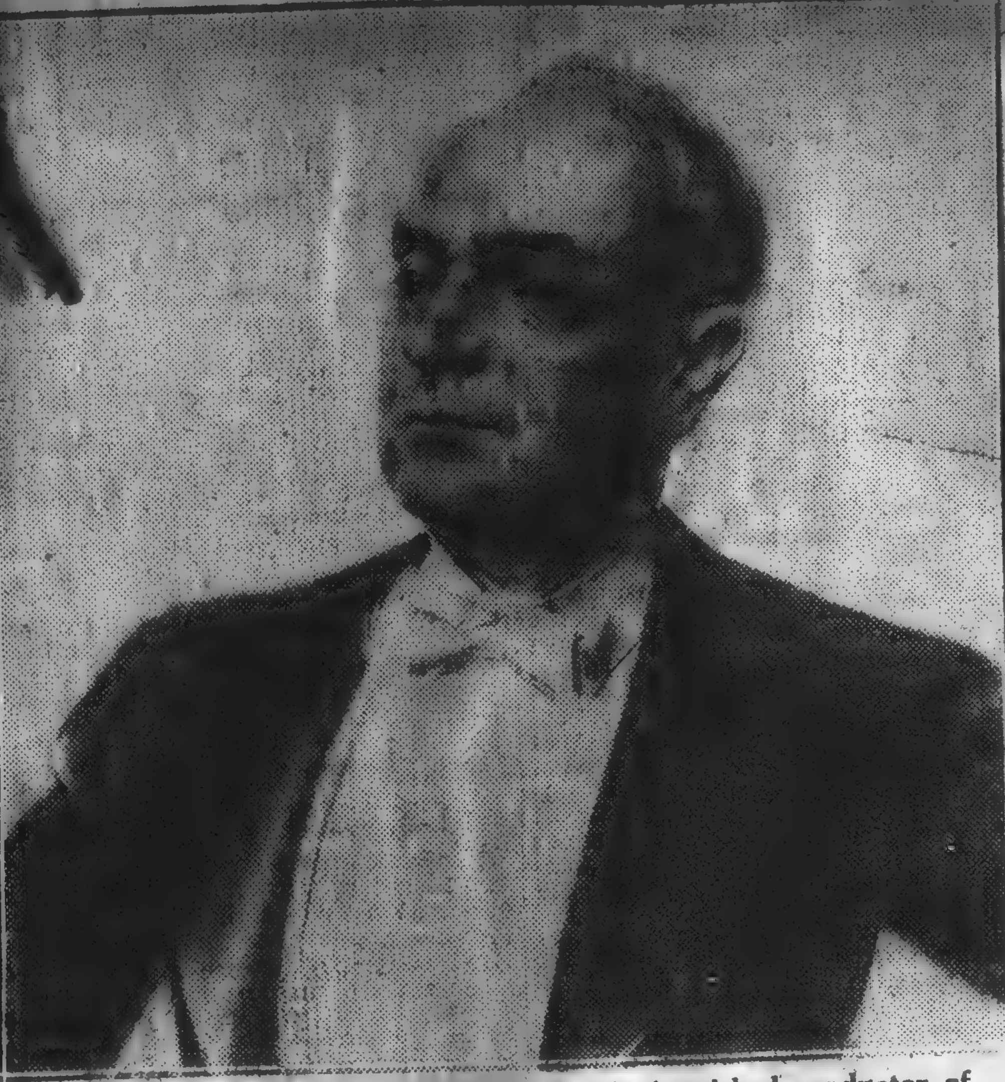
Sir—With my wife I am in your historic city attending the convention of the American Bankers' Association. My dear wife proposed accompanying me in the hope that while here she could hear the Boston Symphony Orchestra, whose music we enjoyed so much in other years over the radio.

Through the courtesy of the First National Bank we heard them last night. What a wonderful orchestra it is, what marvelous tone and what technical perfection. I wonder do you people of Boston realize what you possess. On all sides in that great bank hall last night I heard nothing but admiring expressions from my 3000 fellow bank men.

I write this that you may know how much the world outside Boston appreciates your orchestra. F. N. L.

Chicago.

Portrait of Koussevitzky



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Pot Oct 14

Providence Journal, Sun, Oct. 10/37

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Oct. 17—Public lecture by Mr. John B. Archer on Boston Symphony Orchestra Concert, auspices Monday Morning Musical Club, 4.

Oct. 19—Concert, Boston Symphony Orchestra, Metropolitan Theatre. Concert of Chamber Music by the Stradivarius Quartet, auspices of the Mary C. Wheeler School, Wheeler Memorial Hall on Cabot street, 11:45 a. m.

Oct. 20—Reception by invitation, Audubon Society of Rhode Island in co-operation with biology and botany departments of Brown University to celebrate the 40th anniversary of the founding of the Audubon Society of Rhode Island, Crystal Room, Alumnae Hall, 4:30-6; public lecture, Audubon Society of Rhode Island, Brown University, evening. Fourth Annual Bridge, St. Francis de Sales Guild, Providence Biltmore ballroom, 8.

Oct. 21—Trafalgar Day observance, British Empire Club, Providence Biltmore ballroom.

Oct. 22—Annual Smith College Club supper dance, Agawam Hunt.

Oct. 25—Play, "The Guardsman."

SYMPHONY OFFERS NEW PROKOFIEFF WORKS

The Boston Symphony Orchestra will give the second pair of concerts of its 57th season in Symphony Hall next Friday afternoon and Saturday evening, likewise opening the series in Sanders Theater, Cambridge, on Thursday evening.

Serge Koussevitzky will devote the Boston program to the music of Serge Prokofieff and Richard Strauss. Two new works of the Russian composer will then have their first hearing in this country. One is the orchestral suite which he has made from his incidental music to the Soviet film "Lieutenant Kije," which was produced in Russia in 1933. The film and consequently the music is light and satirical in character—the movements describing "the birth of Kije," "Romance," "Kije's Wedding," "Troica," and "Burial of Kije." The other new piece is a Russian overture which Prokofieff composed in 1936. It is based upon themes of folk character and scored for large orchestral forces. Prokofieff's "Classical Symphony" will also be played. Two tone poems of Strauss will conclude the concerts—"Death and Transfiguration," and "Till Eulenspiegel's Merry Pranks."

The program for Cambridge will consist of Beethoven's "Eroica" Symphony, No. 3, Prokofieff's "Lieutenant Kije," and Strauss' "Till Eulenspiegel's Merry Pranks."

Music News and Comment

The Boston Symphony Orchestra will break with custom this season in the matter of programs for the Tuesday afternoon concerts. This series will share the programs and soloists of the Monday evening concerts. Thus the two series will form six pairs of concerts resembling the orchestra's main series on Friday afternoons and Saturday evenings. The Monday and Tuesday concerts will be played on consecutive days as follows: Oct 25-26, Dec 27-28, Jan 17-18, Feb 21-22, March 21-22 and April 18-19. As usual the Monday programs will begin at 8:15 and those on Tuesdays at 3. Dr Koussevitzky will present symphonic masterpieces both old and new. The list of soloists includes Raya Garbousova, the young Russian cellist; Robert Casadesus, French pianist, and the Italian violinist, Orlando Barera, new to Boston. Daniele Amfitheatrof, who will be one of the guest conductors during Dr Koussevitzky's midseason vacation, will direct the January pair of concerts. A notable feature of the series will be a performance of Brahms' "Double Concerto" for violin and cello, with Richard Burgin, concertmaster, and Jean Bedetti, first cellist, as soloists.

SYMPHONY to do STRAUSS MELODIES

Pot Oct 10

BY WARREN STOREY SMITH

LIKE those who pronounced the doom of Richard Wagner, the critics who tried to dispose of Richard the Second have thus far spoken too soon. The "Downfall of Strauss," celebrated by Lazare Samknsky in his "Music of Our Day," seems farther away than ever.

This week the most eminent of German composers or, if you prefer, the most notable of living composers, is twice in the news. In Boston, at the symphony concerts of Friday and Saturday, sharing a programme with Prokofieff, he will be represented by his "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," a grouping which Dr. Koussevitzky first attempted two seasons ago, while from New York comes word that Edward Johnson, general manager of the Metropolitan Opera Company, plans to feature Strauss in the season which now impends. "Salome," "Elektra" and "Der Rosenkavalier" will, for the first time, be in the active repertory simultaneously. Mr. Johnson further says that he hopes to make the New York public Strauss-conscious as they have been made Wagner-conscious since the advent of Madame Flagstad. The singer for Salome was not mentioned in the dispatch from which this information is gleaned, but the Elektra will be Rosa Pauly, who sang the music so notably at a philharmonic concert last winter; and in "Der Rosenkavalier" Lotte Lehman will offer her today inimitable impersonation of the princess.

Would that Boston might hear this "Rosenkavalier" next spring, even if Mme. Lehman may then have returned to Europe. "Salome" and "Elektra" are too much to hope for, although we were once blessed with the latter at the Boston Theatre. The pit of our opera house, we are assured, is hardly commodious enough for the orchestra which Strauss exacts in these once "sensational" works, while with "Salome," though the rest of the world takes it now quite for granted, there would probably be here the additional obstacle of censorship: "Give a dog a bad name, etc."

Continued From Page 11

Returning to Dr. Koussevitzky's programme, the pieces by Prokofieff, which will precede the tone poems of Strauss, are the music for the film "Lieutenant Kije," which is described as light and satirical, and an Overture on Russian Themes, both new to this country, together with the "Classical" Symphony, which is now an old story at Symphony Hall.

Boston Symphony Orchestra

PENSION FUND CONCERT

FIRST NATIONAL BANK OF BOSTON

Tuesday Afternoon, October 12, 1937, at 5:15

This ticket will admit one member
of the Orchestra at 67 Milk Street.

G. E. JUDD, Manager

MONDAY-TUESDAY SERIES

On Monday evening, Oct. 25, and Tuesday afternoon, Oct. 26, the Boston Symphony orchestra will give the first pair of concerts of the shorter series of six, in Symphony Hall. Dr. Serge Koussevitzky, according to the plan announced for this year, will present the same program at the two concerts. The remaining pairs will be given on Dec. 27-28. Jan. 17-18, Feb. 21-22, March 21-22 and April 18-19. The soloists will be Raya Garbousova, the young Russian 'cellist; Robert Casadesus, the French pianist; Orlando Barera, the Italian violinist. Richard Burgin and Jean Bedetti, the orchestra's virtuoso soloists, will be heard in Brahms' Double Concerto for violin and violoncello. Daniele Amfitheatrof, the conductor yet to be heard in America, will be guest conductor of the January pair of concerts.

12

5000 BANKERS HEAR SYMPHONY

First National Bank's Party Popular

Speakers and Day's Session Criticize New Deal

Globe Oct 13

By LOUIS M. LYONS

Names not on the program of the American Bankers' Association convention spoke to the bankers last night in the most popular assembly of any of their sessions here. Wagner and Haydn, Schubert and Tchaikovsky, interpreted by the Boston Symphony Orchestra, drew 5000 bank convention delegates into the spacious quarters of the First National Bank to provide one of the most distinctive programs Boston has ever offered to a convention.

It was something new for a bank meeting. It was what many of the bankers came for and what their wives insisted on coming for. Wives from Des Moines and Fargo, Tucson and Omaha made their banker husbands get last-minute reservations when they heard that a Boston Symphony concert was to be a part of the proceedings.

Party on Lavish Scale

Heavy draperies muffled the sounds of the party on the first floor. At that Koussevitsky, once threw up his hands and stepped down from his dais, unwilling to compete with the party sounds from under his feet. But he yielded to an appealing outburst of handclapping and returned to lead into the whispered opening of Tchaikovsky's Overture-Fantasia.

The party was on a lavish and colorful scale. The bank had thrust its business into the vaults and turned its cashiers' cages into sumptuous bars through which flowed an unstinted supply of such nectar as carries bankers through their arduous conventions. The counters for customers' checks became buffet stands for lobster cutlets and fish cakes, and hors d'oeuvres of an abundance and diversity sufficient for the debutante parties for all Winter.

ALFRED H. HASTINGS
Treasurer Springfield Institution for Savings.

The main floor of the bank was turned into a concert hall. The 55-piece orchestra was seated on the dais where the first-string executives of the city's biggest bank have their desks. There at 5:15 Serge Koussevitsky, amid the adoring whispers of the feminine part of the audience, turned his back upon the leading bankers of America and led the orchestra into the opening strains of Haydn's Symphony in G Major.

Just to see Koussevitsky perform was worth the railroad fare for many a distant visitor. He was a good show. Even his well-known temperament was in evidence and for a moment threatening. The improvised concert hall conditions could not be perfect. Only a fraction of those attending could be seated for the musical program. The rest, on the floor below, were hospitably plied with caviar and cocktails, anchovies and highballs until an intermission gave a chance for a reshuffle of seats.

Critics of Administration

The evening's symphony made an acceptable close to a convention day that had heard an anvil chorus of banker critics of the Administration at Washington. Led off by Dr Glenn Frank, the recently deposed president of the University of Wisconsin, featured speakers on the bank program had seemed to vie with one another in finding hard names to call the New Deal.

MOMENTS MUSICAL

By SIDNEY R. FLEET

Lowell-Courier Citizen Oct-13, 1937

Boston Programs.

The Boston Symphony Orchestra opened its season auspiciously with its programs of last Friday afternoon and Saturday evening. In the Catchall there has already been an account of the reception accorded to Dr. Koussevitzky as he took his place on the conductor's stand. As we can testify personally, there were similar scenes on Saturday evening, when the great audience rose to welcome him, tributes to the conductor and the orchestra that were renewed after each of the two symphonies which comprised the program. Boston and vicinity, clearly, has lost none of its enthusiasm for this great orchestra.

Dr. Koussevitzky has chosen to present two symphonies, both tried and well-beloved compositions, the "Eroica" of Beethoven and the Second of Sibelius. Both, as it seemed to this listener, were played superbly. The heroic and elegaic nature of the former was impressive throughout as Dr. Koussevitzky interpreted it, guiding the musicians without the customary baton. The funeral march was especially fine. There was no mistaking that the audience was deeply moved by the performance.

In the Sibelius symphony Dr. Koussevitzky achieved results that brought out to the full contrasts, color and climax, a really thrilling performance. Into the music it was evident that he entered with especial sympathy and understanding of the composer's objectives. On the part of the orchestra, and notably in the case of the strings, it was a virtuoso performance.

The programs for this week Friday afternoon and Saturday evening include the Classic Symphony and the orchestral suite "Lieutenant Kiji" and the Russian Overture by Prokofieff, the latter for its first performance in the United States, to be followed by "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks" by Strauss.

In Symphony hall next Sunday afternoon, Fritz Kreisler, eminent violinist, will give his customary recital, with Carl Lamson at the piano.

NO BROADCAST BY SYMPHONY

Boston Orchestra Off Air After Three Years

Post Oct 15

The concerts of the Boston Symphony Orchestra are not being broadcast by radio this year after being featured for three seasons. One reason advanced was that while the high artistic merit of performances was apparent, the hour of broadcast was the most sought by commercial patrons and the loss of sponsored programmes was tremendous, in addition to the large sum paid the orchestra.

Evidences have multiplied enormously, however, that the Boston Symphony broadcasts won the most substantial and the most elite, as well as the most popular section of American audiences to radio during the period that they were on the air. Illuminating proof of this was the reaction of the audience of the American Bankers Association at the concerts given by the orchestra in the First National Bank. A good part of this audience had become familiar with the orchestra through the national broadcasts.

Edward A. Taft, the chairman of the Friends of the Boston Symphony Orchestra, in a statement declares that this year $30,000 will be needed to pay the taxes on Symphony Hall, plus interest on the mortgage, and that $60,000 more will be needed to cover all other operating requirements. The point is made that "the $90,000 involved is less than the amounts needed by the great majority of other orchestras of this country to cover their annual operating deficits."

There is accumulating information of the growth of a movement to find some kind of sponsorship for the Boston Symphony Orchestra to insure it a permanent place on the air with one of the three great broadcasting companies.

ADMIRES SYMPHONY

To the Editor of the Post:

Sir—With my wife I am in your historic city attending the convention of the American Bankers' Association. My dear wife proposed accompanying me in the hope that while here she could hear the Boston Symphony Orchestra, whose music we enjoyed so much in other years over the radio.

Through the courtesy of the First National Bank we heard them last night. What a wonderful orchestra it is, what marvelous tone and what technical perfection. I wonder do you people of Boston realize what you possess. On all sides in that great bank hall last night I heard nothing but admiring expressions from my 3000 fellow bank men.

I write this that you may know how much the world outside Boston appreciates your orchestra. F. N. L.

Chicago.

(13)

ORCHESTRA READY FOR TOSCANINI

92 Musicians Selected for Maestro's Series on Radio Starting on Christmas

N.Y. Times

NOTED PLAYERS IN GROUP

Mischakoff, Once the Winner of Rubinstein First Prize, Is the Concertmaster

Oct. 14/37

The complete roster of ninety-two musicians of the new symphony orchestra now being rehearsed for the ten-week broadcast series, which Arturo Toscanini will conduct beginning Christmas night over a nation-wide network, was announced late yesterday by the National Broadcasting Company.

Following a five-week period of rehearsal under the baton of Artur Rodzinsky, who will later conduct ten concerts, Pierre Monteaux will direct the first broadcast on Nov. 13. The orchestra is expected to be heard over one one of the largest networks ever assembled for a music series.

The new symphony is said to be the result of months of searching for the best available instrumentalists during which more than 700 applicants from America and Europe were heard.

Once Won Rubinstein Prize

Heading the roster as concertmaster is Mischa Mischakoff, formerly of the Chicago Symphony Orchestra and for many years first violinist of the Mischakoff String Quartet. He is a "gold medal" graduate of the Imperial Conservatory of Music in Moscow, and won the Rubenstein first prize of 1,200 gold rubles. After extensive concert work he became associated with the New York Symphony under Walter Damrosch, and later was concertmaster under Leopold Stokowski in Philadelphia. Mr. Mischakoff owns a Stradivarius violin valued at $50,000.

The first assistant concertmaster is Jacques Gasselin, who at the age of fifteen years won first prize in violin playing at the Paris Conservatoire and two years later became an outstanding soloist with European orchestras.

The second assistant concertmaster is Henri Nosco, who also studied at the Paris Conservatoire, the composer Saint Saens having passed upon his admission to that institution, predicting the violinist would win the violin prize in his first year, which so happened. Third assistant concertmaster is Remo Bolognini, who made his début in his native Buenos Aires at the age of seven, and was a noted child prodigy.

Others First Violinists

Other first violinists are: Samuel Antek, Litman Barenblat, Arcadie Birkenholz, Philip Frank, Rafael Galindo, Josef I. Gingold, Boris Koutzen, Samuel Rabinowitz, Ralph Silverman, Sylvan Schulman, Stefan Sopkin and Herman Weinberg.

The second violin concertmaster is Edwin Bachman, who was a professor at the Curtis Institute of Music, Philadelphia, and also has played with outstanding orchestras and chamber-music groups. Other second violinists are: Saul Sharrow, Henry Clifton, Tobias Bloom, Ben Feldhan, Luigi Ferrara, William Gegner, Maurice Goldoner, Frank Gurowitsch, Theodore Katz, Julius Risman, Kolman Smit, Seymour Suskind and Paul Winter.

The other musicians are:

Viola Section—Carleton Cooley, William Primrose, Leon Fletiman, Arthur Granick, Maurice Helfand, Louis Kievman, Edward Kreiner, Eli Lifschey, Reuben Metz, Sol Patchook, Tibor Serly and Jacques Tushinsky.

Cellists—Oswaldo Mazzucchi, formerly of the Colon Opera, first cellist; Jascha Schwarzmann, Edgar Lustgarten, Milton Prinz, Gdal Saleski, Harvey Shapiro, Alan Shulman, Ernst Silberstein, Carl Stern and Morris Stonzek.

Double Bass—George Torke, Henry Greenberg, George Koukly, Samuel Levitan, David Oliver, Philip Sklar and John Van de Graff.

Flutists—John Wummer and Hendrik De-Vries.

Flutist and Piccolo—Ben Gaskins.

Oboes—Robert Bloom, Filippo Ghnignatti and Rene Corne (the latter two also play the English horn).

Clarinet—Augustin Duques, Louis Green and Georges Grisez.

Bassoon—William Polisi, Leonard Sharrow and Abraham Reines (also contra-bassoonist).

French Horn—Albert Stagliano, Henry Hilmer, Arturo Cerino, Joseph Rescigno and Fred Dultgen.

Trumpet—Bernard Baker, Humbert Pannino, Frank Venezia and Sol Klass.

Trombone—Armand Ruta, Jack Epstein and Gerhard Warms.

Tuba—William Bell.

Percussion—Karl Glassman, kettle drums and tympani; David Gulskoff, bass drum; Harry Edison, drummer, and David Grupp, percussion accessories.

Harp—Edward Vito and Laura Newell.

Celeste—Vladimir Brenner.

First Novelties of Symphony Season

Trans., Oct. 14/37

Two living composers supply the music for the Friday afternoon and Saturday evening Symphony concerts of this week. Serge Prokofiev provides a new "Russian" Overture, a symphonic suite of music written for the Soviet film "Lieutenant Kije," and the familiar "Classical Symphony." The Overture will receive its first American performance at these concerts; similar honors go to the concert in Sanders Theater, Cambridge, this evening, however, when the Suite will be heard for the first time in this hemisphere.

Prokofiev wrote his incidental music for the film "Lieutenant Kije" for the Belgoskino studio in 1933. The symphonic suite derived from the film music appeared in 1934. First given in Moscow, it has been performed in Paris and Venice during the present year. The film is based on the tale of the Russian czar, a little mad, and frightful in his anger, who so misread the name of a military officer in an official report as to form "Kije," a name which did not exist. Fearing the wrath of the czar on being informed of his mistake, the court preferred to create a fictitious personage to assume the non-existent name—non-existent, at least, before the czar's imagining.

Droll adventures follow in orthodox fashion. Kije is born (I Allegro) to martial strains of a trumpet off-stage, a snare-drum piccolo and rhythmic brass. He has his romance (II. Andante) to music that is sensuous and suggestive. Here a tenor saxophone replaces the original voice part. Kije's wedding (III. Allegro Fastoso) is graciously divided between pomp and sentiment with the latter predominating. He visits a tavern (IV. Troika) and hears a song in sleighing-rhythm; with this text:

"A woman's heart is like an inn:
All those who wish go in;
And they who roam about
Day and night go in and out."

The fifth section depicts the death and burial of Kije: relief and rejoicing in mock-somber dress. The trumpet off-stage is heard again; the soldier's fictitious existence is reviewed in quotations from the earlier movements.

Rather in the style of the "Classical Symphony," the music is gay, vivacious, witty, yet deeply felt for all its tongue-in-cheek seriousness. Prokofiev's explosive modulations and incisive orchestration are everywhere evident. All the instruments of his orchestra are treated as non-transposing instruments, clarinets and horns being written in C, the English horn in the alto-clef; the double-bass part appears briefly on the treble-clef.

The "Russian" Overture was completed and performed in Moscow during 1936. It is based on a folk-like theme of strong Slavic implications which is tossed about through the orchestra in manifold development and coloring. A contrasting theme sings in strings and horns. There is much episodic material in the free structure, but the cantabile melody reappears in the expected place before the end of the work, which is broad, exuberant, sonorous almost to excess.

G. H. L. S.

SYMPHONY PROGRAM

Trans. Oct. 16/37

Mahler's Fifth Symphony, sometimes known as the giant symphony, will be revived after more than 30 years at the next pair of Boston Symphony concerts to be given in Symphony Hall on Friday afternoon and Saturday evening next. Introduced by Wilhelm Gericke in February, 1906, it was then repeated in the same month. Dr. Muck conducted the symphony in the spring of 1913, and repeated the work twice in the following season.

The second part of the program will consist of excerpts from Richard Wagner, including (for the first time in many years at these concerts) Wotan's Farewell and the Magic Fire Music—the finale of "The Valkyrie." The part of Wotan will be sung by Mack Harrell. "The Ride of the Valkyries," will also be played, and the introduction to the third act of "Die Meistersinger."

NEW SYMPHONIES HEARD

N.Y. Times — Oct. 16/37

Boston Orchestra Played Russian Music of Serge Prokofiev

BOSTON, Oct. 15 (AP).—Two recent compositions by the Soviet composer, Serge Prokofiev, received their first performances in America today at the hands of the Boston Symphony Orchestra, Serge Koussevitzky conducting.

Though the works, a symphonic suite written for the Russian film "Lieutena Kije" and the "Russian Overture" received only a mild reception, the critics were warm in their praise for the first.

Trans., Oct. 16/37

MACK HARRELL

Baritone Soloist for the Closing Pages of "Die Walkuere" at Next Week's Symphony Concerts

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Globe

BOSTON SYMPHONY ORCHESTRA. Dr Serge Koussevitzky conductor, at 2:30 Friday and 8:15 Saturday. Third program. The Fifth Symphony of Gustav Mahler will be revived for the first time here in 23 years. The work, consisting actually of five movements, is divided in three parts. It was composed in 1901-02, and was introduced to Boston by this orchestra under Wilhelm Gericke in February, 1906. The Fifth Symphony was repeated in that same month. Dr Muck performed it in 1913 and twice the following season. The present revival has long been planned by Dr Koussevitzky. The second half of the program will consist of Wagner excerpts and will bring Mack Harrell as soloist in "Wotan's Farewell" from "Die Walkuere." Mr Harrell is a young American baritone and has given recitals here. "The Ride of the Valkyries," also from "Die Walkuere," and the Introduction to the third act of "Die Meistersinger" will be played.

Oct. 17

Symphony Concert Delights With Prokofieff's Scores

Amer. Oct. 16/37

By RUTH MARSTERS

Prokofieff and Richard Strauss are the two contemporary composers to whom Dr. Serge Koussevitzky has devoted the second program of the Boston Symphony season.

At yesterday afternoon's concert in Symphony Hall Prokofieff's "Lieutenant Kije," Orchestral Suite, Op. 60, and the same composer's Russian Overture, Op. 72, were given their first performance before a Boston audience.

The Suite is taken from incidental music written for the film of the same name. The story is one which serves as fertile ground for Prokofieff's effervescent humour.

The picture is not known here but according to program notes "Lieutenant Kije" is a character created by wise courtiers expressly to avoid contradicting a Czar who has mistakenly assumed such a person to exist.

In the Suite the story is told with that nicety of detail and conciseness of style which place Prokofieff in the ascendency as a writer of program music.

But if this is a score that sparkles and delights, the same can hardly be said of the "Russian Overture." It is hard indeed to understand such labored and forced efforts from this source.

The "Classical Symphony," with its lucidity, spontaneity, and wit, was not as well performed as it has been on previous occasions. The strings in particular lacked their usual precision and flexibility. It is, of course early in the season, and therefore conceivable that the orchestra is not as yet in its best playing form.

The performances given the two Strauss works, "Death and Transfiguration," and "Till Eulenspigel's Merry Pranks," left, on the other hand, little to be desired. They fairly glowed with vitality and the poetry which Dr. Koussevitzky's reading instilled into them.

The same program will be repeated at this evening's concert in Symphony Hall.

The program of the next regular pair of concerts on Friday afternoon and Saturday evening will include Mahler's Fifth Symphony and in addition Wagnerian excerpts will be performed with assisting soloists.

The shorter series of six pairs of concerts will open in Symphony Hall on Monday evening, October 25, and Tuesday afternoon, October 26.

DR. KOUSSEVITSKY'S NEW PLAN FOR SHORT SERIES

B. Post Oct. 17/37

Seasoned observers recognize that for the 57th season Boston Symphony Orchestra concerts interest a greater number of youthful subscribers than in any previous cycle. The personality and interpretative genius of Serge Koussevitsky acclaim his leadership for the 14th consecutive season, the longest term to be served by any conductor of Boston Symphony. His new plan for the short season will present the same programme at the Monday evening and Tuesday concerts for the series of six, opening Monday evening, Oct. 25, and the following afternoon, with the final pair in early week on the eve of April 18 and on Patriots' Day. For the January pair, the guest conductor is to be Daniels Amfitheatrof, yet to be heard in America.

Following the opening concert, youthful enthusiasts commented appreciatively on the symphonies, comparing the classical Beethoven and the contemporary Sibelius.

MUSIC IN REVIEW

The Jewish Advocate

By JULES WOLFFERS

Oct. 15/37

Symphony in Brilliant Opening

Low-Price Opera Well Received—Federals in Fine Form

It has been said of Boston that she is content to live in memories of the past. While it may be true that leadership in all the arts can no longer be claimed for the quondam Athens of America, there is, however, one institution which can justly claim to be second to none the world over. The musically wise will hardly start with surprise when we reveal this institution to be the Boston Symphony Orchestra which, under the leadership of its distinguished conductor, Dr. Serge Koussevitzky, opened its fifty-seventh season last week. The program, typical of such occasions, consisted of the Beethoven Third and the Sibelius Second, both symphonies familiar and well loved by Boston audiences.

Richard Strauss has said that there are no orchestras—only conductors. This statement may be considered extreme yet there is a considerable element of truth in it, for if one seeks an explanation of the factors which make the Boston Symphony what it is, the answer will be found in the person of one man. This reflects no discredit on the members of the orchestra, as fine a group of musicians as one could hope to ensemble, and we disagree with Strauss to the extent of stating the truism that a good workman needs good tools. But it is Dr. Koussevitzky who transforms this group of skilled soloists into a living, responsive medium, who transmits through the orchestra the genius of a Beethoven, a Sibelius.

Of last week's performance but one word need be said — superb! Beethoven's hero may have had feet of clay, but Beethoven's music is far too great to portray any one man—this music is the essence of man's essential and potential nobility, of man's struggle against the false, of the indestructibility of truth, of man's eventual triumph and vindication. The Sibelius, powerful a work as it is, has elements which the later Sibelius eradicated. It might be unkind to say that the kettledrums speak for themselves, but in the finale, particularly, one almost hears a too self-conscious striving for effect. In both works, Dr. Koussevitzky's readings were magnificently conceived, and as magnificently executed.

SYMPHONY GIVES TWO NEW WORKS

Post — Oct. 16/37

Prokofieff's Film Suite and Overture for First Time

BY WARREN STOREY SMITH

Whether by accident or design, the Symphony season is beginning with a series of two-composer programmes. Last week it was Beethoven and Sibelius; this week it is Prokofieff and Strauss, and next week Mahler will be paired with Wagner. But, as against the two symphonies which made the first programme, that of yesterday afternoon and this evening lists no less than five pieces, three of them from the hand of the engaging Russian.

PROKOFIEFF AMUSING

In less time than it took to play the "Eroica" a week ago, Dr. Koussevitzky and the orchestra yesterday disposed of Prokofieff's "Classical" Symphony, the suite drawn from the music to the film, "Lieutenant Kije," and the so-called "Russian Overture." The two last named, by the way, were both heard for the first time in Boston and the overture for the first time in this country. To this music, all in an exuberant, even a humorous key, Strauss' "Death and Transfiguration" made excellent foil; and "Till Eulenspiegel," coupled with it for a second time in two years, ended the concert on a cheerful note, even if poor Till does meet his fate on the gallows.

Beyond any composer of our day, Prokofieff has the faculty of being amusing. Yesterday, like the unflagging humor of the social "funnyman," this wittiness began at length to pall. As a rule, Prokofieff knows when he has said enough; is more fully conscious of that fact, indeed, than most composers. But his reiteration of a certain fetching tune in the "Kije" suite came near to becoming irritating; and the final movement might profitably be shortened.

Overture a Brilliant Work

Otherwise, this music to a satirical film anent an officer "created" to cover up a Czar's misreading of a name, is clever to a degree and well deserves to remain in the active repertory. The overture seemed on a first hearing to be less individual, but it is exceedingly brilliant and, as suggested above, often amusing as well. Some day the average concert-goer may learn that certain things, even in symphonic music, were actually meant to provoke a smile and will not always wear the grave face which he, or particularly she, considers becoming to so solemn an affair as a symphony concert.

We have heard the "Classical" Symphony only from Dr. Koussevitzky, while the other pieces were brand new yesterday, and yet it was easy to believe that the performances of all three pieces could not have been more felicitous.

Strauss Eloquently Played

In the case of the tone poems of Strauss, however, the same conjecture came close to being a certainty. "If "Death and Transfiguration" has ever been more eloquently played in Symphony Hall, this writer, for one, is not aware of the fact; and he has been hearing it there at frequent intervals over a period of more than 30 years and from such conductors as Dr. Muck, Mr. Toscanini and Strauss himself.

More than any other of the tone poems, "Death and Transfiguration" may lapse into theatricality and pathos. Yesterday it began and continued upon a noble and lofty plane. Such magnificant utterances was, in fact, a little hard on the succeeding "Till," even though more than one commentator has told us that the latter is Strauss' finest achievement. But it was not long before the gusto of this Rondo "after the old-fashioned roguish manner" carried all before it.

Globe Oct 16/37

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The last shall be first in this account of the Boston Symphony concert yesterday. "Till Eulenspiegel," coming at the end of the program, provided the real climax of the afternoon. Not only one of the finest things Richard Strauss ever wrote, but a masterpiece of all music, the tone poem completely overshadowed the new "Lieutenant Kije" suite and the Russian Overture by Serge Prokofieff which were heard earlier. Dr Koussevitzky also included upon a lengthy list Porkofieff's "Classical Symphony," and another instrumental tour de force by Strauss, "Death and Transfiguration."

Although "Till Eulenspiegel" was created in that esthetically impossible time—the 1890s—it is more modern than last year's hats. None of its freshness has gone, none of its captivating wit. Even the last choked squeal of Till upon the scaffold remains a dynamic and a surprising touch.

In a sense it is probably true that no conductor and no first-rank orchestra could fail with this composition. On the other hand, only virtuosi with complete sympathy of style and feeling could produce so magnificent a performance as yesterday. Dr Koussevitzky now reads the score better than ever.

Those who rail at Strauss for what they consider his "old-fashioned" idiom and his enormous orchestra are not justified in speakinf harshly of "Till Eulenspiegel." Nor are they justified in so treating "Death and Disfiguration," because that work is still a marvel of instrumentation, though its substance now seems platitude. Dr Koussevitzky's instinct for making programs was right, as usual, when it placed "Death and Disfiguration" before "Till Eulenspiegel." The most gorgeous web of orchestral sound cannot make convincing a doubtful idea.

Prokofieff composed his "Lieutenant Kije" score in 1933 as incidental music for a Soviet film. The present performances are the first in Boston. Czar Nicholas I of Russia, according to the story of the film, misread a military report in such fashion as to convince him there was a "Lieutenant Kije" in his service. There wasn't, so the Czar's courtiers, afraid to risk imperial wrath by pointing out the mistake, promptly invented the character.

It naturally follows that Prokofieff's music—set in five parts—was intended to be humorous. And so it is—provided you are aware of Prokofieff's intention. Otherwise the music would likely not be effective. The instrumentation is deft and brilliant, with just a suggestion that Prokofieff was not unaware of Stravinsky's ballet, "Baiser de la Fee."

The Russian Overture, composed in 1936 and heard for the first time in the United States yesterday, is another and less fortunate matter. Apart from Prokofieff's characteristic ingenuity in manipulation of rhythms, the pretentious score is seemingly amorphous in form, noisily—not to say clumsily—orchestrated, and over-long almost to the point of being tiresome.

Prokofieff was at his best, however, in his "Classical Symphony." Twenty years of existence have had no diminishing effect upon the cleverness and the pure beauty of this music, which neither pokes fun at Mozart nor sets out to put tonal new wine into old bottles of form. Once again it proved wholly delightful.

This program will be repeated tonight. Next week Dr Koussevitzky will consummate a desire long in his mind: revival of Gustav Mahler's Fifth Symphony, unheard in Boston for more than 20 years. The program will be completed with three Wagner excerpts, the Introduction to Act III of "Die Meistersinger," "Wotan's Farewell and Magic Fire Music" from "Die Walkuere" (Mack Harrell, baritone soloist), and the "Ride of the Valkyries." C. W. D.

Monitor

OCTOBER 16, 1937 —New England News— **11

Dr. Koussevitzky Plays Soviet Music

For the first time in his career, so far as available records show, Dr. Serge Koussevitzky is conducting this week music from Soviet Russia. Hitherto, at Boston Symphony concerts, Soviet music has been left to Richard Burgin, assistant conductor, to produce at those moments when he relieves his chief. This time, the chief himself ventures into those dread regions. Thus is musical history made under our ears.

True, the dragon in this instance is only our old friend Serge Prokofieff, who was a famous composer long before he returned a few years ago to labor in the land of his birth, under the Bolshevik egis. Moreover, the new music he contributes to this week's programs is no more revolutionary than earlier works of his to which we are accustomed. Indeed, if these recent scores are Marxist propaganda, it must be a very subtle variety, for they are nothing like as violent as the "Scythian" Suite or "Sept, Ils Sont Sept."

Still, these new pieces must be acceptable, for the moment, to the Soviet authorities, for Prokofieff, the last we knew, was still at large. Tomorrow, perhaps, it will be discovered that these scores are formalistic. Let us hope that by that time Prokofieff will be back in Paris.

Prokofieff's orchestral suite drawn from his music to the motion picture, "Kije," which had its first American performance in Cambridge Thursday evening, is also on the Friday and Saturday programs this week; his Russian Overture was heard yesterday in Symphony Hall for the first time in this country.

The plot of the film is amusing. Tsar Nicholas I misreads a report, taking the last syllable of an officer's name, "ki," and the Russian expletive "je," which follows it in the report, as forming a surname. Since this name did not exist, the courtiers, rather than tell the Tsar he had made a mistake, found it necessary to invent both the name and an officer to fit it. The film depicts the consequent to-do.

The music which was written to accompany it is full of wit and fancy. With the most economical means it achieves a playful characterization. Trumpet and fife and drum and Little-Lead-Soldier rhythms are much relied on. Themes in the style of folk songs are used for the tender moments. Heard as an accompaniment to the film, the music is probably completely satisfying. In the concert hall it sometimes seems arid and sometimes a little dull.

As music it does not compare at all with the "Classical" Symphony, which preceded it on the program. There, the charming and clever effects are produced by purely musical means, with the orchestra of the late eighteenth century. In the suite, even with the aid of saxophone, triangle, cymbals, tambourine, sleighbells, harp, celesta and piano, one cannot clearly see the imaginary lieutenant nor visualize his adventures. There is hardly enough musical substance here to make an orchestral suite.

The Russian Overture employs tunes in folk-music style, too, and it also resorts to a tremendous battery, to violent assaults of orchestral sonority and to dazzling orchestral colors. Here again, though, the musical content is slight. The peroration comes close to being mere noise. Conservatives perhaps will seize upon this piece as subversive. But they may quiet their fears. This sort of thing sounds fearsome but it's perfectly harmless—even respectable, for it is in the direct "1812" tradition. It was performed yesterday in a tense manner that did not tend to clarify it.

The second half of the program was given over to Strauss—"Death and Transfiguration" and "Till Eulenspiegel." L. A. S.

The Arts in Boston

Symphony Hall Exhibition

Simultaneously with the first concerts of the season at Symphony Hall there is being shown an exhibition of pictures and sculptures. The policy of hanging exhibitions in the large foyer is to continue during this season. The initial display shows careful planning and is one of the best ever shown in this improvised art gallery.

The exhibition is twofold. It consists of a number of oils and water colors, a retrospective of summer work. Included are typical examples: a pastoral of Holland by Anthony Thième, a covered bridge by J. B. Irving, a seacoast subject in the better manner of Stanley Woodward, picturesque scene of fishing by Charles Gruppe, a simplified portrayal of "Moonlight, Mount Desert" by John Aiken. John C. E. Taylor provides a meticulously wrought Camellia, while Esther Williams exhibits her increasing interest in circus and animal life in the portrait of a horse, entitled "Solo."

Jon Corbino makes romantic material out of the granite quarries at Rockport, while Elinor Goodridge does a familiar scene at Bearskin Neck. Both these painters seem inclined to the dramatic import of darkened color and looming shadow. In fact, it is interesting to observe how the tendency today is away from the assertive, bright hues of impressionism. Black and brown and chiaroscuro seem to have come back as a reaction to pure color.

The second part of the show consists of work from the skillful hand of the Hungarian-born Karoly Fülop. Eminently suited to a Symphony Hall exhibition, his sculptures and panels treat in fanciful, decorative manner musical and poetic themes. Mr. Fülop's fanciful figures carved of wood have the decisive line patterns, the stylization and rhythm of medieval design brought into Europe by nomads from the East. There was a time when this style would have been looked upon as grotesque and barbaric, but today we have grown expansive in our tastes, relishing the very features which are associated with remote and Asiastic origins. One carved group, "Beggars," is more plastic in handling. Included are small fiddle and large bass, both beautifully incorporated in the sculptural pattern. This piece is enhanced with generously applied color. D. A.

SCHENECTADY, N. Y.
UNION-STAR
OCT 16 1937

Two compositions by Soviet composer, Prokofiev—"Lieutena Kije" and "Russian Overture"—presented in America for first time by Boston Symphony Orchestra.

ORCHESTRA DRIVE ENTERS LAST WEEK

Tomorrow Will Begin Final Campaign for Subscriptions Here

The campaign for subscriptions to the Providence Symphony Orchestra concerts enters its second and last week tomorrow.

Mrs. Ada Holding Miller, chairman of the campaign, is being assisted by the following workers: Mrs. John McGreevy, Mrs. William J. Cummings, Mrs. Joseph Micarelli, Mrs. Peter Forsyth, Miss Nanci Walker, Mrs. Arthur Wilkinson, Miss Marjorie Farnell, Miss Liiian Migliori, Miss Loretta Gagnon, Miss Esther Greenberg, Mrs. James Church, Miss Ruth Tripp, Pavel Bytovetski, Mrs. Carl W. Haffenreffer, Mrs. Ruth Schoonman, Mrs. Walter Peirce, Miss Elizabeth Hope, Miss Ruth Cambell, Miss Dorothy Jones.

Miniatures Are Featured In Symphony Program

B. Trans Oct. 16/37

New Works of Prokofieff Are Given Along with Huge Scores of Richard Strauss

By Redfern Mason

Hidden away in the personality of Serge Koussevitzky is a gentle ironist. "You think I am a miniaturist," he seems to say, "well, so I am, but I can paint on a big canvas, too." So for yesterday's Symphony he played three numbers of the Russian Prokofieff, superb thumbnail stuff with the exception of the overture, and two tone poems of Richard Strauss, "Death and Transfiguration" and "Till Eulenspiegel."

Prokofieff is apparently persona grata with the Soviet Union; but he who looks for Marxian symptoms in his composition will not easily find them unless perhaps it be in the ironic "Lieutenant Kije," which is a picture of a person who only existed in the imagination. Because the Tsar made a mistake in reading a name, a man had to be created to wear it; otherwise the "little father" of all the Russias would appear fallible, like other people, and that, of course, is an intolerable idea.

So "Lieutenant Kije" comes into being, becomes a soldier, marries and eventually is gathered to his fathers. Perhaps that is Marxian mockery; but, however that may be, the idea leads Prokofieff to the composition of excellent music. Our Boston audience enjoyed it immensely. After all a Soviet composer is human; he can dream dreams and see visions. People would have enjoyed the work almost as much if Mr. Burk had not let them into the secret in his program notes. It mattered little that they had never heard the work before. There it was bubbling over with Slav merriment and occasionally wistful with Slav romance.

In the "Classical Symphony," also of Prokofieff, which opened the concert, we heard a sort of tabloid classic, law abiding as a score of Haydn, to whom, rather than to Mozart, the Russian composer seems to lean. It is a symphony that children will love, just as they love "Papa" Haydn. There are moments in it that sparkle like a page of Scarlatti. But the atmosphere is different. Instead of the burning brightness of the Italian sky, Prokofieff gives us the mist that broods over the Steppes.

The "Russian Overture" has been called "savory"; but the term is a belittling one. Here is fine music, full of color and emotion; but nobody save the rankest amateur would have the courage to analyse it on a first hearing. If a new work can be understood at first hearing, there is nothing original about it. Prokofieff's work is not of that class, and the grandeur of the conclusion argues an idealism the significance of which people will appreciate only on further acquaintance.

Turn now to "Tod und Verklarung," a composition which, though written nearly half a century ago, has still unfathomed depths. We all are freemen in our dreams, and in the visions of his dying hero Strauss pictures longing and aspirations. Genius throbs in it, and admirably Mr. Koussevitzky realized it in tone. That glorious phrase for brass, repeated again and again, is music which has the bloom of immortality, and I am sure that the whole audience was grateful to our brass section for the nobility with which they gave expression to it.

In putting "Till Eulenspiegel" last the director probably was disposed to "seek repose upon a humbler theme." If ever there was a tale of "once upon a time," even though it does not end with "and they lived happily ever afterwards," it is this of "Till Owlglass, as the Elizabethans called him. It is impish, insolent, and finally querulously pathetic. Something of the humor of Gilbert's "assistant tormentor" is in it. The orchestra played it with abandon, not forgetting to put the terror of doom in those ponderous chords which herald the ending of this prankish gnome of the German folk.

Boston Symphony to Open Providence Season Tuesday

Program for Metropolitan Theatre Concert Includes Prokofieff Suite Never Heard Before in City.

LED by Dr. Serge Koussevitzky the Boston Symphony Orchestra will open its Providence series of concerts Tuesday night in the Metropolitan Theatre, bringing two old symphonic friends and introducing a new suite taken from a film score by a noted modern composer. This is the orchestra's 57th season and the 14th of Dr. Koussevitzky's leadership.

The suite, by the Russian, Serge Prokofieff, is an arrangement of the incidental music he wrote for the Soviet film, "Lieutenant Kije," produced in 1933. It is described as light and satirical in character and illustrates in its five movements the birth of Kije, romance, Kije's wedding, troika and the burial of Kije.

This work was first presented in America at the concert Dr. Koussevitzky gave at his first appearance of the season in the Sanders Theatre, Cambridge, last Thursday. Likewise played were Beethoven's "Eroica" Symphony and Strauss's "Till Eulenspiegel's Merry Pranks," both of which will be repeated here Tuesday. The program follows:

Symphony No. 3, in E-flat major,
"Eroica," opus 55 .... Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro molto
"Lieutenant Kije," Orchestral Suite, opus 60 .. .. Prokofieff
I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije
"Till Eulenspiegel's Merry Pranks after the Old-Fashioned Roguish Manner—in Rondo Form," opus 28.. .... Strauss

This afternoon at 4 o'clock a lecture on the Boston Symphony's program will be given by John B. Archer in the Providence Public Library. It will be illustrated at the piano by Miss Ruth Tripp. The lecture, which is under the auspices of the Monday Morning Musical Club, is free to the public.

Considers Music Real Human Need

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, great conductor of the Boston Symphony Orchestra. He will lead the orchestra in a program opening with Beethoven's "Heroic" Symphony at the Metropolitan Theatre next Tuesday evening. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy.. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express wtihin the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

The reporter reflected that in this statement Koussevitzky unintentionally was giving an insight into his own genius. His extraordinary powers of sympathetic and inspired interpretation in his conducting were forcefully hinted by the mental grasp and emotional sensibility which he revealed as he talked.

PROVIDENCE, R. I.
JOURNAL
OCT 16 1937

NEW SOVIET WORKS PLAYED

Boston, Oct. 15.—(AP)—Two recent compositions by the Soviet composer Serge Prokofiev received their first performances in America today at the hands of the Boston Symphony Orchestra, Serge Koussevitzy conducting. Though the works, a symphonic suite written for the Russian film "Lieutenant Kije," and the "Russian Overture" received only a mild reception, critics were warm in their praise for the first.

SYMPHONY ORCHESTRA TO PLAY MAHLER COMPOSITION

THE NEWS OF THE WORLD OF MUSIC

Post - Oct. 17/37

By WARREN STOREY SMITH

"MY time will come," said Gustav Mahler, whose path as composer was beset with many difficulties, but it may be doubted whether he realized just how slow the process was likely to be. The first symphonic work of his to be played in Boston was the Fifth or "Giant" Symphony, which Dr. Koussevitzky will revive at the concerts of this week. To Wilhelm Gericke we owed the initial performance, in February, 1906, and there was a repetition, by general request, a month later. Dr. Muck let us hear it again in the spring of 1913, and twice in the following season. Since that time it has gathered dust on the library shelf.

Of the other symphonies, the Second, with choral finale, was given here in 1918, at two special concerts, also under Dr. Muck. Mr. Monteux introduced to us the First, in 1923 (Mr. Mitropolous repeated it two seasons ago), and in 1928 Dr. Koussevitzky made his first contribution to the cause with the "Song of the Earth," which was soon followed by the Ninth Symphony, then unknown to America, though Mahler had died in 1911. Each of the last-named pieces has been thrice heard at Symphony Hall. Of the Third, Fourth, Sixth, Seventh and Eighth Symphonies we, as yet, know nothing, though Dr. Koussevitzk[illegible] other conductor, will, no doubt, reveal them to us, all in good time. Certainly we have heard, and are likely to hear, much of far less import.

The Mahler symphonies, like those of Bruckner, are all excessively long. At the concerts of this week the Fifth will be companioned only by three Wagnerian excerpts, the Introduction to act III. of "Die Meistersinger," the "Ride of the Valkyries" and, also from "Die Waulkuere," "Wotan's Farewell" and the Magic Fire Music, with Mack Harrell, a baritone of proven excellence hereabouts, as the singer.

EXHIBITIONS OF THE WEEK

Echoes of Summer Shown at Symphony Hall

Those who visited exhibitions of painting at New England's summer art colonies during the past summer will recognize most of the 14 oils and water colors that compose the first display of the autumn season at Symphony Hall. It is a modest show, well selected, and so excellently hung that one may study each picture comfortably without distraction by too insistent demands on the part of its neighbors. Thus some achieve their just deserts much more than in their former appearances.

That is particularly true of Jon Corbino's "Granite," the richness of coloring, sound structure and luminosity of which was not always fully appreciated when it hung in the Rockport Art Association's gallery last summer. Here in this spacious and well-lighted position its strength and subtle tonality are immediately manifest. Herbert Barnett's "Sea Wall, Pigeon Cove," is another view of Cape Ann rocks which stands out for its steadfast solidity and deep richness of color woven into so harmonious a pattern.

One of Rockport's clear blue days is reflected in the rich blueness of the sea, "Off Loblolly Point," as depicted in oils by Galen Perrett. As for water color, Stanley Woodward contributes a very strong study of "Day's End." In that same medium Elinor Goodridge offers "In Port," the familiar fish house known as "Motive No. 1" seen darkly. John C. E. Taylor adds to his "Piping of Pan," a newly completed, greatly magnified study of a "Camellia" in manner suggestive of wood carving.

Esther Williams, Anthony Thieme, Jeannette B. Irving, Charles Gruppe, Eliot O'Hara and Yarnall Abbott are also represented by characteristic work. And one more water color that should be mention is "Moonlight, Mount Desert," by that talented young Wellesley painter, John Aiken.

A trio of wood carvings with painted backgrounds in the highly stylized and

Boston Sunday Post Oct. 17/37

Oils and water colors from New England summer colonies, also wood carvings and paintings by Karoly Fulop continue at Symphony Hall. Through Oct. 30.

WORCESTER, MASS.
TELEGRAM
OCT 9 - 1937

BOSTON

CAPACITY AUDIENCE HAILS SYMPHONY LEADER

BOSTON, Oct. 8 (AP)—As Serge Koussevitsky took the conductor's stand to open the Boston Symphony Orchestra's 57th season today in Symphony Hall, the capacity audience arose as one to applaud the Russian-born musician who began his fourteenth consecutive year here.

ARCHER SPEAKS ON SYMPHONY

Prov. Bulletin - Oct. 18/37

A lecture on the program to be presented here by the Boston Symphony Orchestra tomorrow night was given by John B. Archer yesterday afternoon at the Providence public library under the auspices of the Monday Morning Musical Club. Mrs. Mary Colt Gross and Mrs. Ada Holding Miller were ushers.

Tea was served after the lecture at the club studios, 63 Washington street. Hostesses were Mrs. Elsie Lovell Hankins, Mrs. Mary Colt Gross, Miss Christine Gladhill and Miss Helaine Ames.

SOCIETY PARADES AT CONCERT HALL

Prov. Journal

Music Patrons Meet for First Time This Year as Boston Symphony Plays.

Oct. 20/37

EVENING GOWNS REVIEWED

Reunion of Providence First Families in Lobby of Metropolitan Is Colorful Affair

Providence society turned out in large numbers last evening for the first concert of the season presented by the Boston Symphony Orchestra at the Metropolitan Theatre under the baton of Dr. Serge Koussevitzky.

Noted in the enthusiastic assemblage last evening were many who recently returned from extended stays at their country homes or from European trips and the gathering seemed to give the semblance of a reunion with friendly saluations frequently expressed.

During intermission the lobby was occupied with groups of music lovers attired in fashionable array which ranged from dinner gowns to the more formal evening frocks. Velvets, furred, self-trimmed or shirred; sheer chiffons, crepes, taffetas and lames were among the materials noticed in the throng. Some of the gowns were trimmed with sequins, brilliant shoulder clips of rhinestones or shot with silver and gold thread designs. Deep wine red, black, Coronation blue, autumn gold and aquamarine were some of the outstanding shades of the gowns.

Mrs. Edward D. Curtis was attired

Continued on Page 5, Column 4

MONDAY, OCTOBER 18, 1937

NOTABLE AUDIENCE ATTENDS SATURDAY NIGHT SYMPHONY

B. Globe

Dinner at Groton Hunt Club Will Precede Wedding Of Miss Helen Crocker and Mr Davis

Mrs Hamilton Osgood (facing camera) was among the many Bostonians at Symphony Hall Saturday for the second of this season's Saturday night concerts.

Boston has two Symphony audiences each week-end, those who meet Friday afternoons in one of the most noted of Boston audiences, and those who attend on Saturday evenings.

In the latter distinguished company this week-end were Mr and Mrs I. Tucker Burr, in their usual seats in the first balcony, left-hand side, with Mr Russell Codman and Mrs K. Crosby Choate nearby. Mrs Burr wore handsome black and pearls, and Mrs Choate a fascinating redingote tailleur of black and scarlet, with which she wore heavy silver bracelets and a silver necklace, her high black hat trimmed with scarlet feathers.

Others who heard the superb Strauss and the effective Russian overture new to Boston and America, included Mr and Mrs Hamilton Osgood, her lovely fair hair gleaming above simple suave black; Dr and Mrs Richard Peirson Strong (Grace Nichols), a black sealskin cape over her black gown; Mr William H. Hallowell, Miss Dorothea Merriman, escorted; Mr and Mrs Albert C. Titcomb, a little veiled black hat above her dark furs; Miss Elizabeth Mixter, in pale blue net; Miss Adele Hooper, in chic bottle green, her party including Mr H. Pennington Hale of New York.

nold, Mrs Charles J. Bullock, Mr Karl F. Becker, Mrs Clark Belden, Mrs Henry Billings, Mrs William F. Brooks, Mrs Ada C. Bradbury, Miss Susan C. Allison, Miss Ada A. Clark and Mrs Charles S. Fuller.

HARTFORD, CONN.
COURANT
OCT 9 - 1937

Koussevitzky Applauded Opening Boston Concert

Boston, Oct. 8.—(AP.)—As Serge Koussevitzky took the conductor's stand to open the Boston Symphony Orchestra's fifty-seventh season today in Symphony Hall, the capacity audience arose as one to applaud the Russian-born musician who began his fourteenth consecutive year here.

The conductor chose Beethoven's Eroica symphony, and Sibelius's second symphony, with which to open the season.

Next week the orchestra will present the first of numerous new compositions to be heard for the first time in America, the Russian overture and the Lieutenant Kije orchestral suite, both by the Soviet composer-pianist Prokofieff.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)
OCT 8 - 1937

Boston Symphony Concert an Event

Orchestra to Return After Seven-Year Absence.

After an absence of seven years, the return of the Boston Symphony Orchestra to Montclair High School on Wednesday evening, Feb. 9, as the extra event in connection with the Unity Concert Course series, will be one of the great musical events of the season in Montclair, as Koussevitsky is to be the conductor.

This great Russian, beginning his fourteenth successive season with the Boston Symphony Orchestra, in the opinion of most musical critics is, since the departure of Toscaninni, the greatest conductor in this country. He is able to handle his orchestra with the greatest skill even under unfavorable conditions, as in the tent at the Berkshire Music Festival this Summer, when at times the heat was next to unbearable and at others torrents of rain fell.

As the Winter tour of the Boston Symphony is limited and usually only university towns and large cities are included, this season Montclair stands out in the list of cities to be visited, including Cambridge, New York, Brooklyn, Hartford, New Haven, Providence, Worcester, Northampton, Ann Arbor, Pittsburgh, Buffalo, Cincinnati and New Brunswick.

Tickets should be reserved early in order to secure good seats at Unity Institute office, 67 Church Street. Telephone Montclair 2-6770, from 9 to 11 A. M.

SYMPHONY CONCERT AT CAMBRIDGE THEATRE

Concert by the Boston Symphony Orchestra given in Sanders Theatre, Cambridge.

Beethoven...Symphony No. 3 in E-flat major, "Eroica," Op. 55.

Prokofieff..."Lieutenant Kije," Orchestral Suite, Op. 60.

Strauss..."Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner, in Rondo Form," Op. 28.

One of the most charming traditions of both the symphonic and the academic year, is the group of eight concerts given under the auspices of Harvard at Sanders Theatre in Cambridge. The programmes are usually a combination of pieces played the preceding and subsequent weeks.

Among others, one of the delights of watching an orchestra play a symphony is that the bows and gleaming curves of the horns move in corresponding rythms to the music, but in terms of light and action not sound, so that by watching, the listener is able to predict and interpret the music with his eyes as well as his ears.

The orchestra was warmly greeted, not a seat was empty and the audience settled down with an obvious air of anticipation. The Eroica was played briskly; Mr. Koussevitzky skillfully organized and clarified the confusing richness of the music, his restraint emphasizing the internal structure of the movements.

Nevertheless, Prokofieff's Lieutenant Kije was the high point of the evening. I believe that it is in connection with this piece that the following somewhat ironic story is told: The work of Prokofieff had been highly praised by certain of the Russian intellectuals who wrote in "Pravda" and "Izvestia." However, about the time of the performance of Lieutenant Kije, which was incidental music written as illustration to a cinema of the same name (1934), Stalin, by chance, heard the music of Prokofieff, evidently for the first time, and was revolted by his 'decadent and mocking manner.' Shortly afterwards, there was published a long article on Prokofieff deprecating his work, declaring him bourgeois, and deploring the taste of those who had previously praised him.

Curiously enough, the central theme of Lieutenant Kije seems a blood brother to morsels of swing jazz, and enunciated as it is by a tenor saxophone, it bore a definite if illicit relation to certain of Mr. Benny Goodman's triumphs of rhythm.

Perhaps the outstanding quality of Prokofieff as opposed to other modern composers, is his elfin wit and sophisticated sense of humor.

Till Eulenspiegel was a fitting finish.

This reviewer can only add that she disagrees with that superior old gentleman who was heard to mutter on leaving: "It means nothing at all to me."

Oct. 17/37

PROVIDENCE, R. I.
STAR - TRIBUNE

HUB SYMPHONY HERE TONIGHT

Koussevitzky to Present New Prokofieff Suite at Metropolitan

Serge Koussevitzky and his Boston Symphony Orchestra will give a performance of a striking composition, "Suite from the Film: Lieut. Kiji," by Sergei Prokofieff, contemporary Russian master, with the opening of the Providence season at the Metropolitan Theatre tonight. This suite was introduced to an American audience only last Thursday at the Boston Symphony's Cambridge appearance in the Sanders Theatre.

It is described by Koussevitzky as a masterly piece of orchestration, the inspiration of which was a Russian legend concerning a blunder by the tsar, who misread an official report to name a non-existent "Lieut. Kiji." Since no courtier dared set the tsar right, all conspired to invent a complete account of the lieutenant's life even to his death and burial.

Prokofieff, in his suite, gives jovial and often witty musical expression to leading episodes in the spurious history of the fictitious hero, including the marriage, that never took place, to a fictitious bride. The evening's program will open with the Eroica of Beethoven. The new suite will come after the rest period, and the conclusion will be Richard Strauss' program masterpiece, "The Merry Pranks of Till Eulenspiegal."

PAWTUCKET, R. I.
TIMES

OCT 16 1937

..Music and Other Notes..

Koussevitsky brings the Boston Symphony to the Metropolitan Theatre next Tuesday evening at 8:15 for the opening concert of its series of five in Providence. The program opens with the Beethoven Symphony No. 3 in E flat major, opus 55. Then follows an orchestral suite, "Lieut. Kije" by Prokofieff, a contemporary Russian composer. The tone-poem by Richard Strauss, "Till Eulenspiegel's Merry Pranks after the Old-Fashioned Rougish Manner—in Rondo Form," opus 28, closes the program. Thus a favorite symphony, a modern work (these must be heard) and a not-too-modern tone-poem offer something for all tastes and by their wide variety will bring out in contrast the fine points and high spots of whichever school the listener chooses to like best. Koussevitsky is a master at program building.

Beethoven's "Eroica" was written in 1804 and in it we find him expressing his sympathy for the struggles for freedom in France. His dedication on the cover of the manuscript reads, "Sinfonia Grande—Napoleon Bonaparte." Later this was changed to read "Sinfonia Eroica." The symphony has the traditional four movements and uses the restricted choice of keys, E flat, C minor-C major and E flat twice. The opening movement expresses the grandeur of the background of the great man. The hero dies and the second movement is the famous Funeral March, allegro assai. (A memorable performance of this Funeral March was given several years ago in Providence by the Boston Symphony in memory of Dr. W. H. P. Faunce.) The third movement, the Scherzo, allegro vivace. Trio is in a light and joyful rhythm. The strong, sonorous Finale, allegro molto, brings the symphony to an exuberant close.

This symphony was written at the beginning of Beethoven's deafness and from his "will" of Oct. 6, 1802, addressed to his brothers, he says (in Thayer's translation): "With joy I hasten toward death—if it comes before I shall have had occasion to unfold all my artistic capacities it will come too early for me despite my hard fate and I shall probably wish that it had come later." The "Eroica" was completed in 1804, but was not published until October, 1806. From a sketch book of Beethoven's, prob-[illegible]ly about 1806, we find this bit: [illegible] longer keep your deafness a secret—also not in matters of art."

Serge Prokofieff was born in Solnzevo in 1891. He was educated at the Petrograd Conservatory and studied with Liadow and Rimsky-Korsakoff in theory and composition and with Mme. Esipoff in piano. He left Russia in 1918 and has since lived in Japan, in United States and in Bavaria.

His style is remarkable for its strong rhythm, its short, incisive themes and crude harmonies. His form is not difficult and involved but is almost classical in its severity. He is an excellent pianist and his appearance in Providence some 10 years ago, when he played his own concerto with the Boston Symphony, stands out as a stimulating experience in new rhythms and strong, almost brutal, tone color. "Lieut. Kije" is opus 60 in Prokofieff's list of compositions and it will be interesting to see what has developed in the work of this modernist as he approaches middle life.

Strauss will be more readily understood as he takes Till through his merry career. This composition was written in 1896 and has become a favorite with symphony audiences. The gay humor of the trickery of this legendary rascal are cleverly depicted in sound by the clever orchestration. His death is vividly described but Strauss adds an epilogue containing the original "Till" theme so that one realizes he is not actually dead but will live forever.

John B. Archer will lecture on the program of the Boston Symphony orchestra, Sunday, Oct. 17, at 4 p. m., in the Providence public library. This lecture is the first of a series under the auspices of the Monday Morning Musical Club.

The Chaminade Club will hold its first fall meeting at Froebel Hall, Thursday, Oct. 21, at 11 a. m. Mrs. George Hail is the hostess and the affair is federation day. The musical program will be given by members of the Rossini Club of Portland, Me.

The New England grand opera company announces a performance of "La Boheme" on Nov. 4 at Metropolitan Theater, Providence.

The Providence Symphony orchestra presents a series of three concerts, the first of which will be given at Metropolitan Theatre, on Nov. 16, with Prof. Arthur B. Hitchcock of Brown University as piano soloist.

PROVIDENCE, R. I.
JOURNAL

OCT 18 1937

MUSIC

Boston Symphony Orchestra to Open Season Here Tomorrow Night with Program Featuring Beethoven, Strauss, Prokofieff

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, opens its Providence season tomorrow night in Metropolitan Theatre with a well-made program, comprising Beethoven's third symphony, the "Eroica"; Strauss's "Till Eulenspiegel's Merry Pranks" and a new suite by Prokofieff, "Lieutenant Kije."

The Prokofieff suite deserves special mention, because it is a work by a foremost modern and the performance here will be almost an American premiere. It was played last Friday in Boston for the first time in this country. Inclusion of this work is gratifying, because last season the symphony brought no new compositions at all in any of its five concerts.

The suite is made up from music written by Prokofieff for a Soviet film, "Lieutenant Kije." The story concerns an imaginary person, the lieutenant, in whose existence the Czar believes. The courtiers dare not inform the Czar of his error, so they pretend to believe in Lieutenant Kije also, and they invent various stories about him. The parts of the suite are: "Birth of Kije." "Romance." "Kije's Wedding," "Troika," and "Burial of Kije."

Prokofieff played his own third Piano Concerto with the orchestra in Boston last season.

The "Eroica" opens the program. In its early days it was considered a formidable test of endurance, and the first published copies contained the following note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or at the end of a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

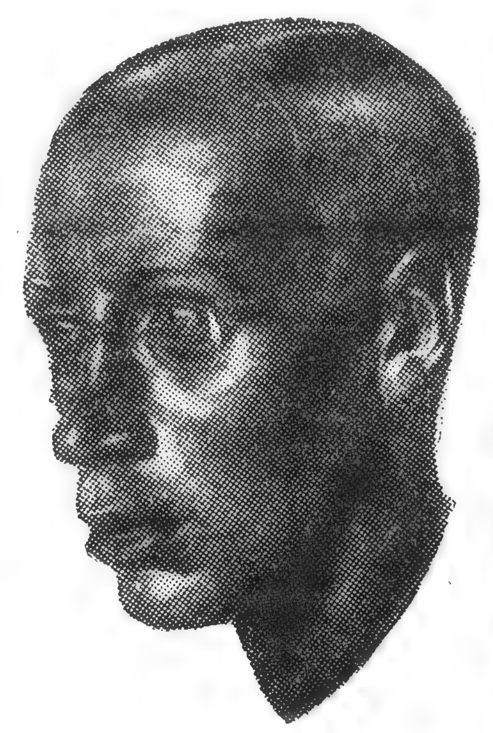
Beethoven composed the symphony in 1803 and 1804. The story is that it was written with Napoleon in mind and was to have been dedicated to him, but when Napoleon made himself Emperor, Beethoven, who was a Republican, furiously changed the dedication. Many legends and ingenious explanations of the symphony have been printed. The four movements are allegro con brio; marcia funebre, adagio assai; scherzo, allegro vivace, trio; finale, allegro molto.

The first performance was conducted by Beethoven at Prince Lobkowitz's in December, 1804. The next year it had its first performance in public at the Theater an der Wien.

"Till Eulenspiegel," the last item on the program, has been played here before by the orchestra and has always been received with delight. It is "after the old-fashioned roguish manner, in rondo form." In its early days—it was first performed in 1895—it was denounced by the critics as meaningless, crude and decadent. Strauss reluctantly provided a sort of program for the music, which depicts the career of Till Eulenspiegel, a roguish character of German folklore. He annoys market women, disguises himself as a pastor, mocks religion, has misgivings for doing so, courts a pretty girl, is refused, departs for other adventures and finally is hanged.

G. Y. L.

Serge Prokofieff



PROVIDENCE, R. I.
BULLETIN

OCT 18 1937

Music

Boston Symphony Orchestra, Dr. Serge Koussevitzky Conducting, Will Open Season Here Tomorrow Night With Program Featuring Beethoven and Prokofieff

BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH
SEASON
1937-1938
[2]

MUSIC

Beethoven's "Eroica" and a New Offering in Music, "Lieutenant Kije" by Prokofieff, Feature Opening Concert of Boston Symphony

By G. Y. Loveridge

An interesting program splendidly played was the Boston Symphony Orchestra's first contribution to this city's music season. The audience last night very nearly filled the Metropolitan Theatre, and the customary landslide of automobiles blocked all the neighboring highways.

The first concert is not only the occasion for renewing acquaintance with the orchestra and its famed leader, Dr. Serge Koussevitsky, but also a time for informal visiting among the listeners. The drone of conversation, accompanied by the nervous voices of violins and the grunts of horns, creates a rather pleasant confuson. It makes an effective setting for the entrance of Dr Koussevitzky, who is to quiet the tumult and cause a more purposeful sound on the premises.

The conductor was greeted with enthusiasm. He bowed and smiled, apparently as glad to be back as the audience was to have him. Then he turned briskly to the business of the evening. Two crashing chords fired off Beethoven's "Eroica." and gave the listener to understand that it was the same Boston Symphony that took so vigorous a departure last season.

Dr Koussevitzy read the allegro zestfully. Long as it is, it held the attention, and it set up a truly heroic musical image, an image of ideas rather than of men. It was a virtuoso performance. One felt intensely the power of the young composer striking out for himself beyond the boundaries that great men preceding him had reached.

A good deal of ink has gone over the rollers in efforts to explain why Beethoven, if he had Napoleon or some other hero in mind when he wrote the symphony, buried him in chapter two and then went on to be humorous and lastly triumphant. Why is the second movement a funeral march? It will take only a little more ink to suggest that maybe Beethoven had observed that great men triumph more generally after death than before, that the extent of their conquests and also their defeats becomes apparent only slowly. It was so with Beethoven himself.

Or perhaps his only reason for putting the funeral march second was because it wouldn't be as effective for a last movement. As played last night, it did not have the same quality as the other parts, did not cohere as well, did not hold the listener with equal fascination.

The scherzo was a magnificent display of virtuosity. The precision of the horns and the stealthy chuckle of the bows bouncing on the strings were delightful. The orchestra spoke in tones that were bright and rich, and the perfect articulation of all these many parts was something to wonder at.

The finale swept along with such an air of triumph and certainty as only a master composer and a master interpreter can give. The balance and sensitivity of the orchestra and the delicate responsiveness of it, were magnificent. Dr. Koussevitzky was applauded heartily. The conductor waved the men to their feet.

After intermission, something new was heard—the suite "Lieutenant Kije," by Prokofieff. This music was written for a Soviet motion picture, the hero of which is the lieutenant. He does not really exist, but the Czar has a notion he does, and the courtiers are afraid to tell the Czar he is mistaken about anything. They invent adventures for the lieutenant and treat him as a real person.

For his hero, Beethoven got along without even trombones, but Prokofieff uses everything in sight, sleigh bells, saxophone, piano, celesta, and even something that isn't in sight, an off-stage trumpet. This music is lively and charming. The troika ride, for instance, with its sleigh-bells and the suggestion of the bassoon that an aristocrat is being thrown to the wolves.

This is not easy stuff to perform, however it may be to listen to. The off-stage trumpet produced some beautiful tenuous tones, a double-bass performed as a 'cello, a horn ventured precariously and successfully. There was spirit, wit, the surge of life in the whole thing, even when the lieutenant was being buried. Plainly it was one of the most merry funerals that ever took place.

The audience seemed to like it, and it is hoped that Dr. Koussevitzky will be encouraged to give us more new music. Much as the established fare is appreciated, one likes to sample something new now and then.

The program came to a riotous but orderly conclusion with the familiar antics of Till Eulenspiegel. Here again the performance was brilliant, and when Eulenspiegel was finally hanged everybody had to admit it was a neat job. Come to think of it, the mortality for the program was rather high, nearly equal to "Hamlet."

The program:

Beethoven—Symphony No. 3 in E-flat major, "Eroica," Op. 55.
- I. Allegro con brio.
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace: trio
- IV. Finale: Allegro molto

Prokofieff—"Lieutenant Kije," Orchestral Suite, Op. 60.
- I. Birth of Kije
- II. Romance
- III. Kije's Wedding
- IV. Troika
- V. Burial of Kije

Strauss—"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner—in Rondo Form," Op. 28.

The Stradivarius Quartet gave a recital in Memorial Hall, Wheeler School yesterday forenoon. The musicians are Wolfe Wolfinson, first violin; Bernard Robbins, second violin; Marcel Dick, viola, and Iwan d'Archambeau, 'cello.

Quartet in C-major, opus 33, No. 3 ("The Bird") .... Haydn
- Allegro moderato
- Scherzando
- Adagio
- Rondo presto

In An Old Castel .... Moussorgsky-Pochon
La Fille aux Cheveux de Lin .... Debussy-Pochon
Molly on the Sohe .... Percy Grainger
Quartet in B-flat major ("The Hunt") .... Mozart
- Allegro vivace assai
- Minuetto moderato
- Adagio
- Allegro assai

NORWOOD, MASS.
MESSENGER

[illegible]

Boston Symphony Breaks Rule

BOSTON—In connection with the American Bankers Association Convention being held the first three days of this week in Boston, on Tuesday, October 12, between five and seven o'clock, the Officers and Directors of the First National Bank of Boston will be hosts to the delegates and their guests at a recital at the Head Office of the bank by the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conducting. Admission must necessarily be by ticket.

This will be the first time in twenty years that the Boston Symphony Orchestra has given a recital in Boston outside of Symphony Hall. In 1917 it played at the Copley Plaza on the occasion of Major Higginson's 80th birthday; and the year before, the only time since it moved to Symphony Hall from the old Music Hall in 1900, being at the Boston Opera House, on the 300th anniversary celebration of William Shakespeare.

THE PROVIDENCE JOURNAL, WEDNESDAY, OCTOBER 20, 1937

THE BOSTON SYMPHONY CONCERT ATTRACTED THEM

SYMPHONY
ORCHESTRA

Providence Society Was Well Represented at the First Boston Symphony Concert of the Season at the Metropolitan Theatre Last Evening. Among Those to Attend Were (Top Left) Mr. Carl B. Marshall and His Daughter, Miss Meredith E. Marshall. (Top Right) Mrs. Tristram R. Coffin, Left, and Mrs. Walter S. Ball. (In Drop) Miss Kate M. White.

HARTFORD, CONN.
TIMES
OCT 11 1937

BOSTON ORCHESTRA AND KOUSSEVITZKY OPEN NEW SEASON

Beethoven' Eroica and Sibelius' Second Heard At Symphony Hall

By CARL E. LINDSTROM
Special to The Hartford Times

Boston—Symphony Hall, which this week will be 37 years old, witnessed on Saturday the first evening concert of another season, once more under the baton of Dr. Serge Koussevitzky.

The hall was filled to capacity with a crowd, conspicuously few of whom were in formal dress and there was a noteworthy sprinkling of young folk of high school and college age. This youthful note was reported evident on Friday afternoon by a representative of the orchestra's press department who was on hand to greet out-of-town critics. "This is not only the Boston Orchestra," he remarked affably, "we like to think of it as the New England Orchestra." He was told that Hartford was about to establish an orchestra, too, that, instead of belonging only to the capital city, was to be all of Connecticut's.

The evening had many lessons which could be argued toward that end. In the first place no one seemed to be there from a sense of duty either to the city of Boston or to the orchestra, but rather because they had need of the aesthetic provender that the concert supplied.

It is doubtful if the Boston Orchestra could have played as it did Saturday night without the stimulation which came to it from the audience. The higher acoustics is a two-way affair.

Two Symphonies

The simple record of the concert reduces itself to two symphonies by composers whom historical perspective may find not much farther apart than the quarter hour intermission that separated Beethoven's Third and that of Sibelius in D major. To encourage the affinity would be to remark upon the heroic mould and the uncompromising purposefulness of the two works, their breadth of vision and even the detail of spiritual relationship in the two scherzos.

The frame for this art had much to do with its potency. The physical properties of Symphony Hall are such as to challenge the orchestral palette to its boldest and its most delicate tints. Dr. Koussevitzky can have his way with the brass choir without tempering its poignancy; nor does he have to force the strings to be sure of their statement.

Understandable Music

The virtuosity of the orchestra, which Hartfod knows so well, did remarkable things with both of the mighty compositions programmed. The Eroica's last movement, which deserves to bear the title that Elgar long afterwards gave to a much more transparent composition, namely the "Enigma Variations," became cogent and powerful by the facile device of adequate presentation. Great music asks of executants nothing more than that seemingly temporizing term 'adequate.' It speaks for itself if given a chance.

Dr. Koussevitzky and his men also gave a chance to the great funeral march and to the revolutionary first movement; to the magnificent strains of Sibelius who early in his Second Symphony wrote pages that were like nothing if not mountain gods dancing in peasant costume. There were decrescendos and crescendos in the slow movement that seemed to transcend human instrumentality; and the climax of the finale which Sibelius must have known was redundent unless in the writing of it he fancied Koussevitzky's performance of it.

NEWPORT, R. I.
NEWS
OCT 12 1937

FORTY-SIX YEARS OF MUSIC

When Dr. Koussevitzky lifted his baton last Friday afternoon to direct the Boston Symphony Orchestra in the first concert of its fifty seventh season, one familiar face was missing from among the musicians. After more than a half century of the French horn, most of it in the service of the Boston orchestra, Henry E. Lorbeer was retired recently.

We often read of long records of continuous service, in various positions, but musicians with whom Mr. Lorbeer has been associated in Boston believe that his 50-odd years must constitute close to a world's record for an instrument like the French horn. They are agreed that his continuous tenure of 46 years is the record in the Boston Symphony's history for any instrument.

Fifty-seven years are a good deal for any orchestra to achieve. But here is Mr. Lorbeer with that musical institution through all but 10 years of its life. What changes he must have seen, what variations in the trends of musical preference among the patrons since he played in his first concert, 46 years ago.

Engaged by Nikisch, the third conductor of the orchestra, who had preceded him here from Leipzig, where Mr. Lorbeer had also played under him, he played fourth horn. Then he was shifted, in the intricate composition of a symphony orchestra, to second horn where he remained more than 30 years, and finally he returned to his original position.

If Mr. Lorbeer, during the days of his retirement, were to set down his memories and observations of 46 years with the Boston Symphony, he would have a wealth of material on which to draw. When he came here, the musicians were predominantly German. Now there is a mere handful of his former countrymen. He, himself, became an American citizen years ago.

From now on, Mr. Lorbeer will take things leisurely. If ever the Symphony has occasion to play a score requiring eight French horns he will be called, but these occasions are not frequent. About the only regret he has is that, if he had stayed in Germany, he would have received from the government a much larger old age pension than he is receiving in Boston.

* * *

The Fifth Symphony in C-sharp minor of Mahler, which the composer himself regarded as a turning-point in his development as an artist, begins the program to be presented tomorrow afternoon and Saturday evening by the Boston Symphony Orchestra under Serge Koussevitzky. There are three parts but really five movements, the first part consisting of a funeral march and as a development from it, a stormy allegro. The second part is a wild scherzo. The third part contains an adagietto, lightly instrumented, and, for close, the rondo-finale, of complicated construction, with the second theme serving for subject of a fugue.

The rest of the impending program is drawn from Wagner: the Introduction to the third act of "Die Meistersinger" and from "Die Walkuere," and "Ride of the Valykyries," 'Wotan's Farewell" and "Fire Music." Mack Harrell will be the baritone soloist for the music of Wotan.

LOWELL, MASS.
COURIER-CITIZEN
OCT 13 1937

Boston Programs.

The Boston Symphony Orchestra opened its season auspiciously with its programs of last Friday afternoon and Saturday evening. In the Catchall there has already been an account of the reception accorded to Dr. Koussevitzky as he took his place on the conductor's stand. As we can testify personally, there were similar scenes on Saturday evening, when the great audience rose to welcome him, tributes to the conductor and the orchestra that were renewed after each of the two symphonies which comprised the program. Boston and vicinity, clearly, has lost none of its enthusiasm for this great orchestra.

Dr. Koussevitzky has chosen to present two symphonies, both tried, and well-beloved compositions, the "Eroica" of Beethoven and the Second of Sibelius. Both, as it seemed to this listener, were played superbly. The heroic and elegaic nature of the former was impressive throughout as Dr. Koussevitzky interpreted it, guiding the musicians without the customary baton. The funeral march was especially fine. There was no mistaking that the audience was deeply moved by the performance.

In the Sibelius symphony Dr. Koussevitzky achieved results that brought out to the full contrasts, color and climax, a really thrilling performance. Into the music it was evident that he entered with especial sympathy and understanding of the composer's objectives. On the part of the orchestra and notably in the case of the strings, it was a virtuoso performance.

The programs for this week Friday afternoon and Saturday evening include the Classic Symphony and the orchestral suite "Lieutenant Kiji" and the Russian Overture by Prokofieff, the latter for its first performance in the United States, to be followed by "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks" by Strauss.

NATION
NEW YORK, N. Y.
OCT 16 1937

RECORDS

OUTSTANDING among several fine recent Victor releases is Beethoven's Sonata for 'Cello and Piano, Opus 102, No. 1, because of the wonderful slow introductions to its two movements and because of the playing of Casals, despite what appeared to be an occasional lack of balance and clarity in the recording of the two instruments (two records, $4; with album $4.50).

Chopin, I am convinced, suffers as much as Tchaikovsky from his performers. It is he who is sentimental in his least good music; it is they who sentimentalize his best, which includes some of the Polonaises recorded by Arthur Rubinstein (Victor: eight records, $16). I don't see how anyone with ears can fail to perceive the strength, the dramatic quality, as well as the loveliness, of these works, their richness and spontaneity and astonishing variety of invention. Rubinstein's playing is superb, and the recording excellent. As for Tchaikovsky, his "Romeo and Juliet" profits by a performance in which Koussevitzky for the most part does not think it necessary to make sure that we appreciate this or that detail; and the tonal splendor of the Boston Symphony is impressively recorded (Victor: three records, $6.50).

Another Victor set (two records, $4.50) offers an excellent performance of Bach's Violin Concerto in A minor by Menuhin and an orchestra under the direction of Enesco. Menuhin's playing is very fine; what it continues to lack is the impress of a commanding musical personality. And still another Victor set (three records, $6.50) offers the superb playing of the Budapest String Quartet in the rather feeble and perfunctory Quartet K 590 of Mozart, which Columbia issued recently in the performance of the Stradivarius group.

You are offered two versions of Beethoven's so-called "Moonlight" Sonata to choose from: one made by Paderewski (Victor: two records, $4.50), and one made by Egon Petri (Columbia: two records, $3); and I should choose neither. Petri's playing in the first movement is surprisingly mannered; but in this respect it is as nothing compared with Paderewski's in the other two movements, in which Petri's is very good.

Columbia has issued a set (three records, $5) of Beethoven's Quartet, Opus 18, No. 5, which I do not find very interesting, in an excellent and well-recorded performance by the Lener String Quartet. And another set (three records, $5) offers a Concerto for Viola and Chamber Orchestra arranged by Henri Casadesus from a work of Händel which is not identified. The music is enjoyable, the slow movement particularly so; the playing of the solo viola, William Primrose, is excellent; and the recording is very fine.

I heard these records in London; and, oh, the pleasure of the English Columbia's residue-free surfaces!

Mahler's Symphony Features Concert

By RUTH MARSTERS

After 23 years of interment in the archives of the Boston Symphony Orchestra's library, Gustav Mahler's Fifth Symphony was revivified in resplendent fashion at yesterday afternoon's concert in Symphony Hall.

Dr. Koussevitzky's absorbed interest in the score was obvious to a point. To it he brought one of those rarely intensified and peculiarly electrifying readings which individualize him among conductors.

The orchestra was at its superb best through much of it.

The Funeral March with which the Symphony opens was veiled in an introspective twilight; the "Sturmisch bewegt" burst forth with torrential fury.

The tortuous Scherzo was accomplished with brilliant virtuosity.

No performance, however, could hide the irrelevancies of some of the horn passages. For one who knew the orchestra as well as Mahler is reputed to have as a conductor his sometimes seeming insensitiveness to it is difficult to understand. Perhaps it was simply that he tried to substitute a spot of color for a musical thought when his muse had momentarily escaped him.

The lovely Adagietto with which the third movement opens was exquisitely performed—the Rondo-Finale with appropriate sonority.

The audience was justified in its very apparent enthusiasm.

Dr. Koussevitzky devoted the last half of the program to Wagner.

Throughout the Introduction to Act III of "Die Meistersinger" and the excerpts from "Die Walkure," conductor, orchestra, and audience revelled in sheer tonal splendor.

"The Ride of the Valkyries," ever a favorite, was frankly enjoyed to the utmost.

"Wotan's Farewell," in which Mack Harrell assisted as soloist was slightly less effective partly because the orchestra was prone to drown out the voice. It is a very nice voice, and Mr. Harrell is evidently possessed of sensitive musicianship but he is not a dramatic baritone and the heroic score is one to which he is not best suited.

The program will be repeated at this evening's concert in Symphony Hall.

LOWELL, MASS.
COURIER-CITIZEN
OCT 18 1937

'COMMUTERS' PLAN' FOR HUB SYMPHONY

Persons May Attend Concerts Monthly under New Plan of Conductor

An innovation in the operating plans of the Boston Symphony orchestra is to be made, which musical authorities predict will prove of great significance to hundreds outside the ranks of confirmed weekly symphony concertgoers. The announcement comes from Serge Koussevitzky, world-famous conductor of the orchestra, generally regarded as the greatest and most aristocratic in the world.

The concerts of the "regular" season are played every week except when the orchestra is on tour. Patrons have the choice of subscribing, or seeking single tickets, for a Friday afternoon or a Saturday evening performance of an identical program.

Mr. Koussevitzky's new plan offers to those who cannot, or do not wish to attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—110 men. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until 3 o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony Hall to enjoy the expressive conducting of Koussevitzky and the magnificent playing of the Boston Symphony orchestra.

The dates for the Monday evening concerts are: October 25, December 27, January 17, February 21, March 21, April 18. The Tuesday matinees are: October 26, December 28, January 18, February 22, March 22, April 19.

A census of Boston Symphony subscribers shows patronage extending far beyond Boston. Matinee audiences in traveling to Symphony Hall for a single concert cover the equivalent of twice the distance around the world. Every Friday afternoon, listeners come from as far north as Castine and Bar Harbor, Me.; as far east as Hyannis, Mass.; as far west as Pittsfield, Mass.; as far south as New Bedford, Mass.; and as far to the southwest as Waterbury, Conn. Subscribers are residents of 216 communities in Massachusetts.

NEW YORKER

P BOSTON SUNDAY POST, OCTOBER 17, 1937

SOCIAL EVENTS of the WEEK By PAULA PATTERSON

PROVIDENCE, R. I.
JOURNAL

OCT 17 1937

Boston Symphony to Open Providence Season Tuesday

Program for Metropolitan Theatre Concert Includes Prokofieff Suite Never Heard Before in City.

LED by Dr. Serge Koussevitzky the Boston Symphony Orchestra will open its Providence series of concerts Tuesday night in the Metropolitan Theatre, bringing two old symphonic friends and introducing a new suite taken from a film score by a noted modern composer. This is the orchestra's 57th season and the 14th of Dr. Koussevitzky's leadership.

The suite, by the Russian, Serge Prokofieff, is an arrangement of the incidental music he wrote for the Soviet film, "Lieutenant Kije," produced in 1933. It is described as light and satirical in character and illustrates in its five movements the birth of Kije, romance, Kije's wedding, troika and the burial of Kije.

This work was first presented in America at the concert Dr. Koussevitzky gave at his first appearance of the season in the Sanders Theatre, Cambridge, last Thursday. Likewise played were Beethoven's "Eroica" Symphony and Strauss's "Till Eulenspiegel's Merry Pranks," both of which will be repeated here Tuesday. The program follows:

Symphony No. 3, in E-flat major,
"Eroica," opus 55 .... Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro molto
"Lieutenant Kije," Orchestral Suite, opus 60 .... Prokofieff
I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije
"Till Eulenspiegel's Merry Pranks after the Old-Fashioned Roguish Manner—in Rondo Form," opus 28.. .... Strauss

This afternoon at 4 o'clock a lecture on the Boston Symphony's program will be given by John B. Archer in the Providence Public Library. It will be illustrated at the piano by Miss Ruth Tripp. The lecture, which is under the auspices of the Monday Morning Musical Club, is free to the public.

MANCHESTER, N. H.
UNION

OCT 19 1937

Hub Symphony Announces New "Commuters' Plan"

BOSTON, Oct. 18.—An innovation in the operating plans of the Boston Symphony orchestra is to be made, which musical authorities predict will prove of significance to hundreds outside the ranks of confirmed weekly symphony concertgoers.

The concerts of the "regular" season are played every week except when the orchestra is on tour. Patrons have the choice of subscribing or seeking single tickets for a Friday afternoon or a Saturday evening performance of an identical program.

The new plan offers to those who cannot, or do not wish to, attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—110. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until 3 o'clock.

The dates for the Monday evening concerts are: October 25, December 27, January 17, February 21, March 21, April 18. The Tuesday matinees are: October 26, December 28, January 18, February 22, March 22 and April 19.

QUINCY, MASS.
PATRIOT LEDGER

OCT 18 1937

COMMUTERS' PLAN FOR HUB SYMPHONY ORCHESTRA PATRONS

An innovation in the operating plans of the Boston Symphony Orchestra is to be made, which musical authorities predict will prove of great significance to hundreds outside the ranks of confirmed weekly symphony concertgoers. The announcement comes from Serge Koussevitzky, world-famous conductor of the orchestra, generally regarded as the greatest and most aristocratic in the world.

The concerts of the "regular" season are played every week except when the orchestra is on tour. Patrons have the choice of subscribing, or seeking single tickets, for a Friday afternoon or a Saturday evening performance of an identical program.

Mr. Koussevitzky's new plan offers to those who cannot, or do not wish to, attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of twenty-four. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—one hundred and ten men. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until three o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony Hall to enjoy the expressive conducting of Koussevitzky and the magnificent playing of the Boston Symphony Orchestra.

The dates for the Monday evening concerts are: October 25, December 27, January 17, February 21, March 21, April 18. The Tuesday matinees are October 26, December 28, January 18, February 22, March 22, April 19.

Boston Symphony's 57th season lures north shore colony to town for opening. Youthful devotees are Miss Lucille Swift, daughter of Mr. and Mrs. George Swift of Commonwealth avenue, and Sydith Terrace, Beverly Farms; at right, Miss Dorothy Preston, daughter of Mrs. Harold G. Cutler, Beacon street, and Seven Pines, Beverly.

LOWELL, MASS.
COURIER-CITIZEN

OCT 19 1937

Catchall

The more I, a seasoned concert and theatre goer, read the critiques of Boston's musical and dramatic performances, the more I appreciate the fact that Philip Hales and H. T. Parkers don't grow on every bush. I suppose a critic, in order to command full respect, should be full of years and experience, rather than a snappy young chap with probably more than half his life before him. The trouble is that the younger men in that game feel it to be necessary to be "different" and especially to profess disdain for what pleases the million. The Romans had a word for it—"nil admirari." Now that seems to me a mistake. Once in a way, the million may actually like something genuinely good. As a matter of fact, they always have the last word anyhow. The things they continue to like are immortal. The queer things the critics profess to like are usually ephemeral. Most of all, I wonder if there can be real sincerity in the criticism which bases itself only on what the critic thinks will mark him as differing from the undiscriminating herd?

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I noted one rather curious slip in the Boston Symphony program of last Friday-Saturday, where the commentator was speaking of the forthcoming performance of the Mahler symphony at the next ensuing concert. This titanic work has not been played at those concerts for 23 years—perhaps because of its length. But the program book went on to say: "The only Boston conductor besides Dr. Koussevitzky to perform this work was Wilhelm Gericke, who introduced it in 1906 and repeated it the same year. Dr. Muck played it twice in 1913, again in 1914." Now how can one reconcile the statement that Mr. Gericke was the only Boston conductor besides Koussevitzky to play it, with the immediately following statement that Dr. Mack played it twice in 1913 and again in 1914?

HOLYOKE, MASS.
Transcript Telegram

OCT 20 1937

The Wagnerian Festival Singers, who will open the Wagner concert series in Springfield tomorrow evening, made their American debut in New York's Town Hall last evening. They will open the concert season at Wellesley college on Thursday evening and will sing in Boston's Symphony Hall Sunday afternoon.

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An important innovation has been made in the operating plans of the Boston Symphony orchestra. Those who cannot or do not wish to attend symphonic programs weekly may, according to the new arrangement, attend once a month on a subscription basis. These performances will comprise six paired programs instead of 24. Patrons of the shorter series will have the choice of six concerts on Monday evenings or six on Tuesday afternoons, with an identical program.

The dates for the Monday evening concerts are: Oct. 25, Dec. 27, Jan. 17, Feb. 21, March 21, April 18. The Tuesday concerts are Oct. 26, Dec. 28, Jan. 18, Feb. 22, March 22 and April 19.

The arrangement was made because of the wide patronage of the Boston Symphony orchestra. Subscribers are residents of 216 communities in Masachusetts, and many come from as far distant places as Bar Harbor, Me., and Waterbury, Conn.

PROVIDENCE, R. I.
JOURNAL

OCT 17 1937

Debutante and Brides Share Social Spotlight

Reception and Tea for Former and Pre-Nuptial Parties for Latter Enliven Past Week. Coming Week to be Busy One

By Alice E. Dyer

A VARIED and interesting program of social events occupied society's attention the past six days. First there was a reception and tea for one of the season's debutantes, then there were several pre-nuptial parties for brides-elect, afternoon meetings, followed by tea, and several luncheons, dinners and informal gatherings.

This week promises to be as busy as its predecessor. Already there is scheduled the first symphony concert of the season to be given by the Boston Symphony Orchestra at the Metropolitan Theatre Tuesday evening and another important event will be the annual supper dance of the Rhode Island Smith College Club which is to take place Friday evening at the Agawam Hunt.

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PROVIDENCE, R. I.
JOURNAL

OCT 20 1937

SOCIETY PARADES AT CONCERT HALL

Music Patrons Meet for First Time This Year as Boston Symphony Plays.

EVENING GOWNS REVIEWED

Reunion of Providence First Families in Lobby of Metropolitan Is Colorful Affair

Providence society turned out in large numbers last evening for the first concert of the season presented by the Boston Symphony Orchestra at the Metropolitan Theatre under the baton of Dr. Serge Koussevitzky.

Noted in the enthusiastic assemblage last evening were many who recently returned from extended stays at their country homes or from European trips and the gathering seemed to give the semblance of a reunion with friendly saluations frequently expressed.

During intermission the lobby was occupied with groups of music lovers attired in fashionable array which ranged from dinner gowns to the more formal evening frocks. Velvets, furred, self-trimmed or shirred; sheer chiffons, crepes, taffetas and lames were among the materials noticed in the throng. Some of the gowns were trimmed with sequins, brilliant shoulder clips of rhinestones or shot with silver and gold thread designs. Deep wine red, black, Coronation blue, autumn gold and aquamarine were some of the outstanding shades of the gowns.

Mrs. Edward D. Curtis was attired in a gown of cardinal red, the skirt was of crepe and the jacket was of matching brocade. A white fur cape added to her costume. She was accompanied by Mr. Curtis. Her sister, Mrs. Curtis B. Brooks, wore a black crepe spangled gown and a black velvet wrap. Mr. Brooks was with her. Mr. and Mrs. William S. Innis and their debutante daughter, Miss Elizabeth Wheeler Innis, were noted in the throng. Mrs. Innis was attired in a gown of black chiffon topped with a grey fur cape. Mrs. William Slater Allen was gowned in brown chiffon with which she wore a deep red velvet wrap.

Miss Sophie L. Mauran was gowned in black net worn over black organdie. Her gown was embroidered with flowers of red, green and white. A black wrap completed her attire. Miss Kate M. White and Miss Elizabeth G. White, twin daughters of Mrs. Nicholson White, wore black chiffon and brown chiffon dinner frocks, respectively. They were accompanied by their mother. Miss Nancy Dyer was seen wearing a finger-tip grey fur cape over a gown of grey and white printed chiffon.

Mr. and Mrs. Robert P. Brown, Jr., attended. Mrs. Brown wore a black velvet evening wrap over a gown of black velvet. Miss Mabel B. Benedict wore a Royal blue brocaded evening coat trimmed with a brown fur collar worn over a wine color velvet dinner dress. Mrs. Gerald Wallace Harrington wore a colorful blue Japanese evening wrap embroidered with flowers and butterflies. Mr. Harrington accompanied her. Mr. and Mrs. Louis M. Ream and Mrs. Ream's daughter, Miss Eleanor Thresher, were noted in the audience. Mrs. Ream was attired in a gown of Royal blue lace with which she wore a ful cape. Miss Thresher wore a gown of black crepe made with a jacket. The bottom and the edge of the cuffs of the short-sleeve jacket were edged with gold sequins. Mrs. David Duncan wore a crepe gown of rust shade. Mrs. Eugene S. Graves was attired in black crepe over which she wore a long mink coat. Mrs. Henry C. Hart, Sr., wore a gown of black crepe and an evening wrap of blacket velvet.

Among others in the audience were Mr. and Mrs. William B. Greenough, Sr., Mr. and Mrs. William Davis Miller, Mrs. Frederic B. Read, Mr. Ashbel T. Wall, Jr., Miss Katharine Metcalf, Mrs. Frederic A. Wallace, Sr., Miss Mabel Van Norman, Mr. Malcolm G. Raworth and his daughter, Miss Roberta Raworth, Mr. and Mrs. Henry B. Gardner, Sr., Mrs. Sidney Clifford, Mrs. Hovey T Freeman, Mr. and Mrs. Robert S. Preston, Mr. and Mrs. Wilson G. Wing, Mrs. Tristram R. Coffin, Mrs. Gammell Cross.

Mr. and Mrs. C. Richard Steedman, Mrs. William Gammell, Jr., Mrs. Robert H. Ives Goddard, Jr., Mrs. William Peace Hazard, Mr. and Mrs. Harry Fraser, Mrs. Henry Dyer Knight, Mrs. Nathaniel H. Gifford, Sr., Miss Jean P. Bradford, Mr. Thomas N. White, Mr. Benjamin L. Cook, Jr., and Mrs. William Kinsley Low.

PAWTUCKET, R. I.
TIMES

OCT 20 1937

Symphony Scores with Two Legends

Orchestra, Under Koussevitsky, Wins Audience with Sprightly Pieces.

The Boston Symphony orchestra, with Serge Koussevitzky conducting, played its first concert of the season last evening at the Metropolitan Theatre.

Beethoven's Symphony No. 3 in E-flat major, "Eroica," Opus 55, provided an auspicious opening number. The Allegro con brio, with its delightful insistence on the confident opening theme, the Funeral March with its restrained pathos, the exuberant Scherzo and the brilliant finale were all skillfully unfolded. In Beethoven's day this symphony marked an epoch in orchestral writing. With only two chords of introduction, it announces the themes directly. The beauty of the phrases and the unity of their exposition make this a noble tribute to the memory of a great man. When the Boston Symphony plays the "Eroica" one appreciates its depth of feeling and realizes why it has become immortal.

The Prokofieff Orchestral Suite, Opus 60, "Lieutenant Kije," is an elaboration of incidental music composed for a Soviet film. The lieutenant is a fictitious character who was created because the Czar read this impossible name into a military report. No one points out a Czar's error and so it became necessary to invent Kije. This Prokofieff does in part one of the music (Birth of Kije) by an offstage trumpet, a delicate roll of the snare drum and a shrill piccolo. The lieutenant appears with a decided military swagger and, having arrived, proceeds quickly to part two (Romance). Here a most ingratiating melody from the cellos is taken up by flutes, bassoons and celesta in interesting rhythm. Part three is Kije's Wedding, and a noisy one it was. The brass choir plays the theme in octaves and soon the smooth tone of a saxophone is heard. There is dancing and much gaiety. Part four (Troika) takes Kije for a sleigh ride with bells, castanets and muted trumpets, playing in a strong folk-dance rhythm. Part five (Burial of Kije) is a short resume of his life and he goes out as he came in, by the ruffle of the drum and the off-stage trumpet, which spins out an almost imperceptible thread of tone as the violins finish Kije for us. Prokofieff has done a delightful bit of humorous writing here and the audience appreciated this fact thoroughly. Solo players rose to acknowledge the insistent applause.

In contrast to the thin orchestration of the Russian came the Strauss number, "Till Eulenspiegel's Merry Pranks, After the Old Fashioned Roguish Manner—in Rondo Form," Opus 28. This is also the tale of a legendary character, who went about his merry pranks with ease and agility. Till hopped from choir to choir and was never lost in the maze of beautiful tone color. He dashes through an amazing number of experiences and is brought realistically to a sad end on the gallows. The virtuosity of these musicians was fully apparent in this final number which could rarely have a more satisfactory interpretation.

The orchestra was at its customary high level of excellence and under Koussevitsky's baton they became a beautiful solo instrument on which he plays magnificently.

It is gratifying to look forward to four more concerts in the series.

R. T.

PITTSFIELD, MASS.
EAGLE

OCT 21 1937

Boston Symphony Has Commuters' Plan

Patrons of Shorter Series Will Have Choice of Six Concerts

An innovation in the operating plans of the Boston Symphony Orchestra is to be made which musical authorities predict will prove of great significance to hundreds outside the ranks of confirmed weekly symphony concertgoers. The announcement comes from Serge Koussevitzky, world-famous conductor of the orchestra.

The concerts of the regular season are played every week except when the orchestra is on tour. Patrons have the choice of subscribing, or seeking single tickets, for a Friday afternoon or a Saturday evening performance of an identical program.

Mr. Koussevitzky's new plan offers to those who cannot, or do not wish to, attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—110 men. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

Matinees at 3

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until 3. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony Hall.

The dates for the Monday evening concerts are: Oct. 25, Dec. 27 Jan. 17, Feb. 21, March 2, April 18. The Tuesday matinees are: Oct. 26, Dec. 28, Jan. 18, Feb. 22, March 22, April 19.

Out of Town Patrons

A census of Boston Symphony subscribers shows patronage extending far beyond Boston. Matinee audiences in traveling to Symphony Hall for a single concert cover the equivalent of twice the distance around the world. Every Friday afternoon, listeners come from as far north as Castine and Bar Harbor, Maine; as far east as Hyannis, Mass.; as far west as Pittsfield, Mass.; as far south as New Bedford, Mass.; and as far to the southwest as Waterbury, Conn. Subscribers are residents of 213 communities in Massachusetts.

CONCERTS THIS WEEK

Symphony Hall

WAGNERIAN FESTIVAL SINGERS, at 3:30 this afternoon. A biographical item concerning this group will be found below. Their program of operatic excerpts, notably from the Wagner repertory, will include the closing trio from Gounod's "Faust," solos and duets from Wagner's "Rienzi," "Tannhaeuser," "Die Walkuere" and "Die Meistersinger von Nuernberg"; Offenbach's "Tales of Hoffman," "Der Freischutz" by Weber, Mozart's "Don Giovanni" and "Der Rosenkavalier" of Richard Strauss.

BOSTON SYMPHONY ORCHESTRA, Dr Serge Koussevitzky conductor, at 8:15 tomorrow and 3 Tuesday afternoon. The Monday evening and Tuesday afternoon concerts this year will be conducted as six pairs, and the two series will share the same programs, the first of which will be as follows:

Haydn: Symphony in G major, No. 88; Prokofieff: Suite from incidental music to the film "Lieut Kije." Sibelius: Second Symphony.

The fourth program of the "regular" series will be played at 2:30 Friday and 8:15 Saturday, Dr Koussevitzky conducting. Walter Gieseking, the distinguished pianist who long since became a favorite hereabouts, will be soloist in the "Emperor" Concerto of Beethoven. This will be Mr Gieseking's first appearance at the Symphony concerts in three seasons. The Third Symphony of Albert Roussel will be played in memory of the French composer, who died in August. The program will begin with Henri Martelli's "Assyrian Bas-Reliefs," a composition introduced here in 1930 and which is a tonal depiction of antique sculpture.

NEW YORK, N. Y.
TIMES

OCT 24 1937

LISTENER TURNS CRITIC

Symphony Program Pace Is Called Too Fast

To the Radio Editor:

I do not agree that in the matter of radio we are getting only "crumbs." What we are actually getting is a succession of indigestible meals of quantity and not quality. Several factors have gone into the making of the present situation, such as too many broadcasts, too lengthy programs, the banal and often silly comments of announcers.

For symphonic concerts the idea seems to be to give at least eight or nine items, with the result that the performers are breathless, while the condition of the listeners is one of complete exhaustion. Instead of cutting programs in half so that everything could move along in an orderly manner, the pace is so feverish that the final chords of one number have hardly faded before the announcer is back again detailing the next item.

Now we are to have the Toscanini series. This gentleman is everywhere acknowledged as a great musician, and rightly so. However, there is more verbal nonsense indulged in about music and musical personalities than about any other subject under the sun, and in this respect Mr. Toscanini has not escaped. I dare to say that there is not one person in a million who, listening to a program broadcast by him and then being invited to listen to the same orchestra play the identical program conducted by, let us say, a Koussevitzky, a Reiner or a Klemperer, would be able to detect a particle of difference. Perhaps there are a very few people of the keenest musical perceptions who honestly could achieve this, but as for the majority of us, if we claim any such quality, we are just kidding ourselves.

Well, the plans are all made and Mr. Toscanini will shortly fire the first gun in the new tonal bombardment. To my mind, an ideal arrangement would be to have, at the most, weekly broadcasts by only two of the major orchestras. I don't care whether the conductor would be Barbirolli, Stokowski, Toscanini or any one of the other first-rank men. In this way we would all be saved from the wearying repetitions, the duplication of programs, etc., which abound under the present Barnum system, and our ears and emotions would retain their freshness and interest.

This plan would include Alfred Wallenstein and his Symphonic Strings. His broadcasts are little gems; not too long, and they usually give music of merit. In fact, Mr. Wallenstein seems to be one of the few aware that other music exists besides the overtures to "Russlan and Ludmilla," the "Magic Flute," "Die Lustigen Weiber von Windsor," to mention only a few, and he makes use of his knowledge in a very refreshing manner. Also it would cut down the chances of being irritated by the constant affectations and imbecilities of announcers such as our being informed that a certain singer had sung at Baireuth, the name being pronounced as "Babe Ruth" with the second "b" omitted.

Nothing will be done to remedy the situation, of course; therefore, the only privilege left the poor listener is that of snapping off the machine when things get too bad, or, better still, not turning it on at all.

ALAN JOHNSEN.

West Reading, Pa., Oct. 21, 1937.

WATERBURY, CONN.
DEMOCRAT

OCT 20 1937

BOSTON SYMPHONY ANNOUNCES PLANS

Arrangements Whereby Monthly Subscription Rate May Be Had

An innovation in the operating plans of the Boston Symphony Orchestra is to be made, which musical authorities predict will prove of great significance to hundreds outside the ranks of confirmed weekly symphony concertgoers. The announcement comes from Serge Koussevitsky, world-famous conductor of the orchestra, generally regarded as the greatest and most aristocratic in the world.

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NEW YORK, N. Y.
TIMES

OCT 23 1937

$70,000 FOR MUSIC SHED

Project for Festival in Berkshires Still Requires $30,000

Almost $70,000 already has been contributed by some 1,000 persons to the $100,000 fund sought for the erection of a music shed to house the concerts of the Boston Symphony Orchestra at the Berkshire Symphonic Festival held annually at Tanglewood near Stockbridge, Mass.

Ambassador-at-Large Norman Davis, who is a Summer resident of Stockbridge, just before his recent sailing for Brussels to attend the Nine Power Conference, sent a note to the festival authorities wishing them success in financing the shed and enclosing a check for the fund.

PROVIDENCE, R. I.
STAR - TRIBUNE

OCT 20 1937

MUSIC

A Seasonal Debut: The Boston Symphony Orchestra Returns to Providence with Two Old Favorites by Beethoven and Strauss and a New One From Russia by Serge Prokofieff, Well Received by An Enthusiastic Audience at the Metropolitan.

An enthusiastic Providence audience greeted Serge Koussevitzky and his Boston Symphony Orchestra upon their return to the Metropolitan Theatre last night, to open the 1937-38 season here, after an absence of six months. The program included two old favorites, Beethoven's Eroica Symphony and "Till Eulenspiegel's Merry Pranks, after the Old Fashioned Roguish Manner—in Rondo Form," by Richard Strauss. The feature however, was a brand new orchestral suite from Soviet Russia, "Lieutenant Kiji," by Serge Prokofieff, which the orchestra was playing for the second time in public.

The orchestra opened with the symphony, the third of Beethoven's nine. There is a legend that Beethoven intended to dedicate it to Napoleon and became enraged when Bonaparte made himself emperor, but this legend may be passed as it adds nothing to the music. The symphony is significant in that it is the first in which Beethoven found his individual style and divorced himself completely from his great predecessors, Haydn and Mozart.

BRILLIANT READING

Four parts make up the Eroica, the first an Allegro conbrio based on a military theme which the horns repeat throughout; the second, a dirge which sheds more and more beauty every time it is played; the third a magnifiicent scherzo for flying staccato strings with a bass brass choir in the middle, suggestive of the third movement of Tschaikowsky's Fourth Symphony in form but not in matter; and the fourth movement, a finale that receives its verve and spirit in captivating syncopation and crisp string statements. Koussevitzky's reading, last night, was brilliant though formal, and the response of the orchestra was faultless.

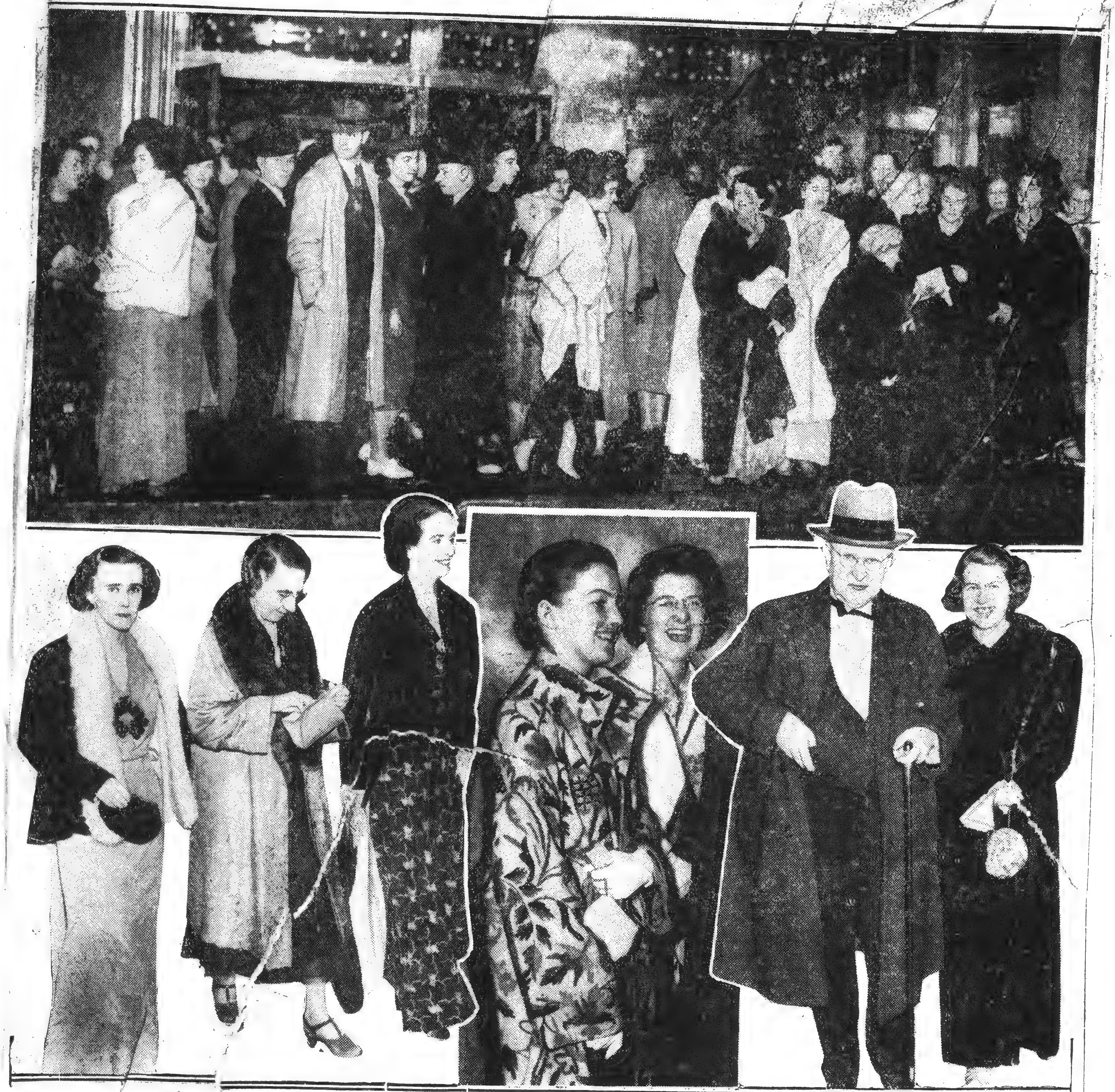
After the intermission came the new Russian work while Strauss was the conclusion. "Till Eulenspiegel" is always merry music, but it is annoying in that it daubs many melodies so pure one longs to hear their development. But Till trips away for more pranks instead, and only a framework for memory remains. The performance of this work was near sensational, yet slightly marred by the concert master, Richard Burgin, who failed to let us hear every note he was supposed to have played in his short solo violin passage.

Everybody was keyed for "Lieutenant Kiji" which received its American premiere in the Sanders Theatre, Cambridge, last Thursday. There was an excitement in hearing a new work, good enough at the outset for Dr. Koussevitzky to spend any time on, and this feeling crystalized into pleasure as the suite went along through its five movements which told in tone of the birth, romance, wedding, career and death of an officer whose fictitious creation was made necessary when courtiers dared not correct the error of a czar.

PROVIDENCE, R. I.
BULLETIN

OCT 20 1937

Under the Marquee: First Audience of the Concert Season



In the lower strip, a few arrivals for the Boston Symphony Concert last evening: Centre, Miss Patsy Richmond and her cousin, Miss Emily Nichols, of Portland, Or. Group left: Mrs. Richard H. Chase, Miss Helen G. Chase, Mrs. Frederic L. Chase, Jr. Pair at right: Mr. Rufus C. Fuller, Sr., and Mrs. Rufus C. Fuller, Jr.

Stylish Gowns Mark Audience at Symphony

Subscribers Attest Esteem for Dr. Koussevitzky at Concert Here

Twinkling lights on the marquee of the Metropolitan Theatre last evening flashed the message of the opening of Providence's concert season.

As the musicians of the Boston Symphony Orchestra assembled for their first program of 1937-38, fashionably-gowned subscribers streamed into the lobby to attest the esteem in which Dr. Serge Koussevitzky is held.

In the throng, formal dinner attire vied with stormy-weather costumes. "It always rains for the concerts," remarked a seasoned subscriber to the audience jamming into the theatre entrance. . . . So there were to be noted a number of women in street clothes. Miss Katharine Metcalf, a post-debutante, arrived in a black cloth coat trimmed with Persian lamb. Her hat was a youthful toque swirled with veiling.

The popularity of the fur cape as an evening wrap was exemplified by several in the audience, including Mrs. William S. Innis, who was accompanied by Mr. Innis and their debutante daughter, Miss Elizabeth Wheeler Innis. Whorls of blue fox draped Mrs. Innis's shoulders and underneath could be glimpsed a black sheer gown.

Miss Innis wore a black velvet wrap, highlighted by the lame of her frock that showed at the neckline.

Gray chinchilla, worn by Miss Nancy Dyer, made an attractive cape. She wore with it a satin gown of the same tone, with a printed design in white and shades of gray.

Mrs. Arthur M. Allen's cape was of taupe maribou, a foil for her clipped brown bob. Her gown was a pencil-slim model of black crepe.

One of the chunky fur jackets, sable brown, made an effective combination with a dark frock, as worn by Mrs. G. Pierce Metcalf.

At the intermission period, two sisters who chatted together, with their husbands, in the lobby were Mrs. Curtis B. Brooks and Mrs. Edward D. Curtis. The latter followed the current style of heavy jewelry by wearing long earrings with a lame and crepe gown; tawny red in tone. Mrs. Brooks was all in black. They are daughters of Mrs. Gammell Cross.

Miss Kate M. White wore a velvet mantel over a dress of black chiffon. Her twin sister, Miss Elizabeth G. White, and mother, Mrs. E. Nicholson White, also attended.

Mrs. William Slater Allen was gowned in brown chiffon with which she wore a deep red velvet wrap.

Miss Sophie L. Mauran wore black net over black organdie. Her gown was embroidered with flowers of red, green and white. A black wrap completed her attire.

AY, OCTOBER 23, 1

MAHLER'S FIFTH BIG SYMPHONY

Breath Taken Power of His Music Stirs Audience

BY WARREN STOREY SMITH

A momentous revival, that of the Fifth Symphony of Mahler, took place at Symphony Hall yesterday afternoon. Unheard at the Symphony Concerts since 1914, this well-named "Giant" Symphony deserves, both by reason of its intrinsic greatness and of its reception by yesterday's audience, to remain in the active repertory, to which Dr. Koussevitzky has at length restored it in a performance which proved a triumph for both composer and conductor.

IN FIVE MOVEMENTS

This C-sharp minor symphony, over an hour long, even with judicious cutting, runs in five movements and, after the manner of most of its fellows, begins in darkness and despair and rises to light and victory. The turn comes with the third movement, the Scherzo, an extraordinary blend of the graceful and the titanic, and at the conclusion of this movement yesterday there was applause, unacknowledged by the conductor, but wholly justified on psychological grounds.

There was applause, too, if here less warranted, after the ineffably tender Adagietto, scored with such consummate skill for strings and harp. And if the concluding movement, in which enormous contrapuntal complexity is wedded to breath-taking power, did not provoke quite the degree of tumult which some would have liked to see, there were three recalls for the exhausted conductor and enough of genuine and unmistakable enthusiasm to justify not only the performance of this symphony, but also to warrant in advance that of the others which we either do not know or have been allowed to forget.

Belongs With Giants

There still is, and no doubt for a long time will be, a Mahler question. Although he has been dead 26 years, Mahler as composer is still on the firing line, where all the giants of the past have had to stand until their right to place in the musical Pantheon was assured. There are those who would place Mahler in the exalted company of Bach and Beethoven, Mr. Mengelberg, for example, and there are those who would exclude him entirely from the company of the elect.

The crux of the matter seems to be that Mahler's music cannot always be listened to just as music; and some will not, or cannot, hear music in any other way. "It was humanity revealed," once wrote a former member of our orchestra, Allan Lincoln Langley, of his own gradual conversion to the Mahler cause, "with no lies, no extenuations, no hyprocrisy, no omissions. Beauty shone out fully as often as it does in human affairs; banality was there to torture, and disappoint to corrode. It was all in the music—one felt Mahler a kinship to the oraclar confessor, Walt Whitman: 'I am the man—I suffered, I was there.'"

Followed by Wagner

After so overpowering and exciting an experience as that offered by this Symphony and its almost unbelievably vivid and compelling projection at the hands of Dr. Koussevitzky and his men, any other music, even that of Wagner himself, might easily come as an anti-climax. And it was Wagner who yesterday unoccupied this unenviable place, with the Introduction to Act III of "Die Meistersinger," The Ride of the Valkyries, and Wotan's Farewell and the Fire Music from "Die Walkuere."

Mack Harrell, who yesterday was voice to Wotan, sang with artistry, polish and beauty of tone, but scarcely with the requsite authority and dramatic force. The orchestral performance was superb here as elsewhere, though the propriety of placing the Valkyrie's Ride on the programme of a Symphony Concert may be questioned, effective as those pages are in the opera house.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Revival of Gustav Mahler's Fifth Symphony yesterday afternoon was, from a purely musical point of view, the first "notable event" of the new Boston Symphony season. This vast and anomalous work had gone unheard here for more than 23 years—since Dr Muck conducted it in February, 1914, for the third and last time during his career at Symphony Hall.

Since the Symphony takes about an hour and 10 minutes to play—even with the several brief cuts made by Dr Koussevitzky—selection of the remainder of the program was a delicate matter. Dr Koussevitzky for the thousandth time showed his tact and skill by choosing three short Wagnerian excerpts: the Introduction to Act III of "Die Meistersinger," the "Ride of the Valkyries" from "Die Walkuere," and from the same music-drama of the "Ring," "Wotan's Farewell" and the "Magic Fire Music." The part of Wotan was sung by Mack Harrell, a young baritone living in Boston. This was his debut as soloist with the Boston Symphony.

Word that the hall was sold out, received before the concert began, suggested that Wagner more than Mahler was responsible. Yet the cordiality with which the Fifth Symphony was received tempts one to revise his opinion. There was spontaneous applause after the scherzo and the slow movement; at the end the audience applauded with more than customary warmth, and there were a few cries of "Bravo"! No doubt many present were, like this reviewer, making first acquaintance with the Fifth Symphony of a man whose music as a whole is little known here.

In a sense the concert ascended Olympus with Mahler and dwelled on the summit with Wagner. There is perhaps no more disputable or fascinating creative personality in modern music than that of Gustav Mahler. He aspired to write gigantic masterpieces illumined by soaring visions. He rivaled Richard Strauss in his command of writing brilliant polyphony for large orchestra. Not only did he absorb the technic of the masters, whose music he conducted, but he possessed an original voice of his own, a voice particularly conspicuous when Mahler's mind was occupied with fantasy or with sorrow and thought of death. In the "Lied von der Erde" he penned a searing spiritual testament which will remain a solitary masterpiece.

But elsewhere, as the truth now seems, Mahler's visions were sometimes almost earthbound by the bombast and commonplace speech which lie adjacent to magnificent passages. It was not a case of temporarily vanished inspiration, evidently, but rather a complex mind which did not possess the qualities of pure creative genius. Wagner wrote to just such excessive length as did Mahler, but the vitality and rich substance of Wagner's music almost abscure his prolixity. With Mahler that is unfortunately not always true.

The immensity of Mahler's vision, despite his flawed speech, nevertheless does account for the grandeur of many pages. The second half of the first songful theme in the funeral march of the Fifth Symphony might be a revival hymn, but the use to which Mahler puts it lends astonishing power. The second movement looks upward, the adagietto is ineffably tender. And there is great music in portions of the finale. Strangely enough, Mahler's originality was apparently not "developed"; it appears in such measures as the "Hunter's Funeral" of the First Symphony—which bears some resemblance to touches at the end of the second movement of the Fifth; the beginning of the last movement in the "Lied von der Erde" is prophesied in the first measures of the Fifth Symphony adagietto.

Dr Koussevitzky and the orchestra performed the whole program marvelously. No other word would do. This was orchestral virtuosity and interpretive discernment at its greatest. The audience must have heard the "Ride of the Valkyries" many times, yet how fresh it sounded taken little faster than usual and played by a first-rank orchestra. The instrumentation was said to be Wagner's original in both "Die Walkuere" excerpts, and not the somewhat condensed version commonly used. It proved that even more strings than the Boston Symphony sections are necessary to balance increased woodwinds and brasses.

Mr Harrell sang Wotan's music beautifully, holding his own well enough against a large orchestra which, placed on the same level with the singer, must inevitably dim the vocal tone. C. W. D.

ARTHUR FIEDLER'S FATHER TO GIVE VIOLIN RECITAL

Seventy-eight-year-old violinist Emanuel Fiedler, father of Arthur Fiedler, leader of the Symphony Pop concerts, will give a recital tomorrow at 8:15 o'clock in Jordan Hall, playing Hebrew, gypsy and Hungarian melodies.

His daughter, Elsa, concert pianist, will accompany him. The program also will include Tania Turk, German soprano; Carl Barth, Symphony cellist, and Basil Prangaurish, viola.

Mr Fiedler was concert master of the Boston Symphony Orchestra for 20 years and also concert master of the Berlin Opera Comique.

PROVIDENCE, R. I.
JOURNAL

OCT 17 1937

Considers Music Real Human Need

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, great conductor of the Boston Symphony Orchestra. He will lead the orchestra in a program opening with Beethoven's "Heroic" Symphony at the Metropolitan Theatre next Tuesday evening. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy.. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express wtihin the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

The reporter reflected that in this statement Koussevitzky unintentionally was giving an insight into his own genius. His extraordinary powers of sympathetic and inspired interpretation in his conducting were forcefully hinted by the mental grasp and emotional sensibility which he revealed as he talked.

SYMPHONY CONCERT
By ALEXANDER WILLIAMS

The second regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Prokofieff....Classical Symphony Op. 25
Prokofieff..."Lieutenant Kije," Orchestral Suite, Op. 60
Prokofieff.....Russian Overture Op. 72
Strauss......"Death and Transfiguration," Op. 24
Strauss......."Till Eulenspiegel's Merry Pranks," Op. 28

On the surface this was a most peculiar concert, though in practice so unusual a program worked out very well indeed. Each of the Prokofieff works was quite different from the other, and the Strauss tone poems were likewise contrasted. It would be specious reasoning to say that you tired of one composer under such circumstances. It was, in fact, a stimulating program which was a tribute to Dr. Koussevitzky's flair for contrivance in this field.

The program, with meticulous accuracy, stated that the "Lieutenant Kije" suite was played for the first time in Boston and the Russian Overture for the first time in America. We assume that the exception was made in the first instance because it had been played in Cambridge, Thursday night. Our general conclusion about these new works is that the overture has something permanent to offer in a limited department and that the suite needs a little more of the film than the program notes can convey.

"Lieutenant Kije" is entertaining music and only just falls short of standing on its own feet. As might be expected, it is on the thin side and full of repetitions that would be more effective when illustrating action. The "Romance" is mawkish; but the rest of the suite passes the time agreeably. No doubt the composer was justified in putting it together on that basis. For once it was good fun to listen to music about birth and death—and even transfiguration—that has flippancy and a touch of the mock heroic. Unquestionably it was enjoyed by the audience, thought it is possible to doubt whether further performances would enhance its qualities. The playing by the solo instruments was excellent in this piece. There were so many that Dr. Koussevitzky could only single out Mr. Kunze for the long double-bass solo.

The Russian Overture must have been conceived intentionally as a grandiose work. It is bombastic without being offensive. Prokofieff has written more exciting music than this in the Scythian Suite; but this overture, composed so much later, is more formal. It has something of the same barbaric splendor, but is less mystical and more orderly. We mentioned earlier that the overture may well have a permanent place in symphonic repertoire. This place could only be something on the order of that maintained by Berlioz's Roman Carnival Overture, in other words a short work of rather violent beauty.

Both the Strauss tone poems sounded particularly well yesterday. "Till Eulenspiegel" was played with incomparable deftness, with just the precision and rapidity of contrast that it requires. Dr. Koussevitzky and the orchestra were also in the vein for "Death and Transfiguration." There is no need to write about "Till"; it is there for all to enjoy, one of Strauss's most effective compositions. "Death and Transfiguration," on the other hand, has not much to offer a listener who is familiar with "Thus Spake Zarathustra." The later work is more inspired along somewhat the same lines, and its vulgarity (for that is one of the charms of Strauss's music) is more unashamed. In "Death and Transfiguration" we find more pretension and less skill. It stands, in the list of Strauss's works midway between the best and the worst. Yesterday, too, the marvellous interpretation cast it in a sympathetic light.

The concert will be repeated tonight. Next week Mahler's Symphony No. 5 and three works of Wagner will be heard.

TH

Dolores

MUSIC

SYMPHONY CONCERT
By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony orchestra was given yesterday afternoon in Symphony Hall. The soloist was Mack Harrell, baritone. Dr. Koussevitzky conducted the following program:

Symphony No. 5 in C sharp minor..Mahler
Introduction to Act 3 of "Die Meistersinger".......................Wagner
Ride of the Valkyries...........Wagner
Wotan's Farewell and Magic Fire Music from "Die Walkuere" Act 3.....Wagner

Mahler's Fifth Symphony had an amazingly cordial reception from yesterday afternoon's audience. This was a good sign first because it floated the rather lop-sided genius of Mahler for once on an even keel and, second, because it was a credit to the attentive powers of the audience. You cannot call the Friday afternoon public stuffy—and there used to be regrettable sneers on that head—if it is going to take Mahler to its bosom. For still another reason was the sincere applause a good sign, in that it was recognition of the extraordinary and successful efforts of the orchestra and Dr. Koussevitzky to give the Symphony a faithful and inspired performance.

When this is said, we must return to our first point: an opinion of the merits of this symphony and of Mahler as a composer. No doubt the works of Mahler might have stood a better chance of success if it had not been for the persistent camp of devoted admirers, who could see nothing wrong with their idol. On the other hand the symphonies might have suffered complete neglect if it had not been for their propaganda. Still Mr. Burk could have spared us some of the ravings of the fanatical Paul Stefan. Our first point about the reception of the Fifth Symphony, however, was that for once it seemed to be appreciated on its own merits and not for what zealous admirers had said about it. Mahler himself would most likely have been proud of such understanding and such a performance.

For all that is remains a distinctly uneven work. The first section, or the first two movements, as you prefer, is magnificent music. Here Mahler, though long, was not laborious. The scherzo, to our mind, is not an effective movement. It has its brilliant pages scattered among the bad. The adagietto is for strings and harp and consists in one long and self-perpetuating melodic line. It might perfectly well go on all night and for us did, in fact, continue its mood of sentimental revery quite long enough. The finale is an example of what some call Mahler's profundity, but which can also be described as nothing more than massiveness, complexity and bombast.

The work of preparation for this long symphony — it lasts over an hour—was done with a high degree of intelligence. Mahler was justly suspicious of the virtuoso conductor and frequently put sarcastic exclamation points after the directions in the score. In this instance, however, the score was realized with remarkable fidelity, if a few reasonable cuts be excepted The orchestral playing was superb In particular the brass deserves great credit and, among them, Mr. Mager for his excellent trumpet work. Dr. Koussevitzky should receive the highest praise for his untiring efforts.

Just why Wagner should be considered the ideal composer to follow Mahler is a mystery. The introduction to Act 3 of "Die Meistersinger" is in the same mood as the adagietto from the Mahler Symphony. Mr. Harrell is a good singer of Lieder, but has not yet the experience or the feeling for dramatic music. Thus Wotan's Farewell was sung intelligently and not much more. Dr. Koussevitzky did little to temper the orchestra to the singer. Moreover his interpretations of Wagner seldom have an authentic ring. Why this is would take someone with intimate knowledge of and affection for the music-dramas to answer. There is no exact phrase with which to hit off a sense of disappointment yesterday; it was simply a foreign Wagner. Unpredictably enough, yesterday's hero was Mahler.

DRAMATIC PAGE

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NEW MUSIC A LEADER'S PROBLEM

The News of the World of Music

BY WARREN STOREY SMITH

THOSE who have followed the concerts of the Boston Symphony Orchestra for the past few years may have observed a gradual falling off in the number of new pieces played each season. For this growing shortage of novelties three reasons may be given: (1) that Dr. Koussevitzky is losing his own interest in the contemporary musical scene; (2) that he has been urged to go a little easier with modern music, and (3) that he finds less and less music which in his opinion is worthy of his and the orchestra's attention.

This last view of the case seems the most reasonable one, since Dr. Koussevitzky gives no other sign of slowing down, and the make-up of the programmes is supposed to be strictly his own affair. Moreover, other conductors are complaining that the supply of worthwhile novelties is running lower and lower. In New York the other day John Barbirolli, now beginning his second season as director of the Philharmonic-Symphony Orchestra, expressed himself freely on the matter to an interviewer from the Times.

After two months' reading of some 300 new scores by American, French, English, Italian, Russian and other composers, Mr. Barbirolli found music "that shows ingenuity and first-rate craftsmanship," but no "works of real talent, music that had something to say in its own right and said it with distinction and individuality." He will, of course, play some new music, every conductor must, including a composition by a 24-year-old American, Gardner Read, who won the first prize of $1000 offered by the Philharmonic Symphony Society for a major orchestral work. And he spoke with enthusiasm about a new Music for Strings, Percussion and Celesta, by the Hungarian, Bartok.

Mr. Barbirolli regretfully recalled conditions three decades ago (a convenient generalization) when men like Strauss, Debussy, Ravel and Stravinsky were at the height of their powers. Elsewhere in the interview he referred to Sibelius, here omitted, as a living composer who had produced great music.

It may be that the present crop of music is as empty as Mr. Barbirolli finds it. Even those less in a position to judge might hazard a similar opinion, but in the matter of music fresh from the composer's pen it is always easy to go wrong. In August, 1904, Sir Henry Wood offered at a promenade concert the first London performance of Debussy's "Afternoon of a Faun," now universally hailed as a masterpiece, yet the reviewers could see nothing in it and this remark from one of them is here quite pertinent: "As to the undiscovered genius, there appears to be good reason why he cannot be found. He simply does not exist, although there are plenty of clever imitators of current styles.

* * * *

In ancient times, we are told, there were three conductors presiding over what were held to be the three greatest orchestras in the world. Now it chanced that one of these, being especially zealous in the service of Apollo, decided that he would bring his art to great multitudes through the medium of the speaking pictures. And another, no less devoted, lent his mighty gifts to those who dispensed music freely through the air. But the third remained faithful to his own orchestra, diligently perfecting it, until it was widely said that the world had never before known its like. And of the three, Apollo judged that this one had served him the most worthily.

Sonority Rules the Symphony Concerts

By RUTH MARSTERS

Music Editor

Oct. 24 37

THE self-contain of a Boston Symphony audience was shattered this week when Dr. Serge Koussevitzky conducted the Orchestra in a program of Mahler and Wagner in the third pair of Friday and Saturday concerts.

Certainly there was that in the tirelessly painstaking and zealously inspired reading the conductor brought to Mahler's Fifth Symphony in C minor on Friday afternoon which must have electrified the most apathetic.

This Symphony, rightly called the "Giant" Symphony in view of its stupendous proportions, had not been performed here since February, 1914. The success of its revival is due to a large extent to the quality of the performance itself.

How sustained in intensity it appeared through all its length! How glowing even its irrelevancies sounded! With what ingenuity the line was curved around the empty spots!

Not that the Symphony itself is without its singular merits.

* * *

IF MAHLER did not here achieve his ideal, it will generally be conceded that he achieved greatly none the less. The music, it is true, bears the stamp of a personality whose many facets never quite integrated into any specific pattern, and whose aims, accordingly, quite often exceeded his talents.

That he did not succeed in building a new Valhalla cannot be attributed solely to the fact that he too often stopped to dream by the way. On the other hand, though he appears to have tried to "mount upon his own head" according to Zarathustra's advice, he never quite reached the Nietchean depths.

The Dead March which opens the C minor Symphony is not without a pathos and beauty of its own. But it is too introspective to be as majestic as its orchestration would seem to intend.

The second part of the first movement, "Sturmisch bewegt," affords a first glimpse of the "storm and stress" which pervade the extraordinary Scherzo which follows.

Here indeed frenzy reaches a fine fury! The amazing proportions of this Scherzo would be sufficient to set it apart from all other.

The gentle loveliness of the Adagietto is of course doubly effective in contrast. It was exquisitely played, illiciting the always unusual applause between movements when the noisier movements had not.

The Rondo-Finale which concludes the altogether stupendous structure is perhaps the least interesting—perhaps we were just tired.

* * *

THE INTRODUCTION to Act III of "Die Meistersinger von Nurnberg," "The Ride of the Valkyries," "Wotan's Farewell and Fire Music" to which the last half of the program was devoted were given performances so splendidly, and at times so overwhelmingly sonorous, as to amount to sheer tonal revelry.

The soloist, Mack Harrell, sang Wotan's Farewell with sensitiveness. His voice, though of fine quality, lacks the weight necessary for this particular score. There was accordingly a lack of the heroic quality requisite to its performance.

MUSIC NEWS

Continued From Page 13

Seven years ago Dr. Koussevitzky introduced to us a Corsican composer, Henri Martelli, whose "Assyrian Bas-Reliefs" seemed the music of one who had something to say. This individual composition will be repeated at the concerts of this week, and immediately after it will come the Third Symphony, in G minor, of Albert Roussel, as a memorial to the composer, who died last August. Beethoven's "Emperor" Concerto, with Walter Gieseking as the pianist, will be the concluding number.

On Monday evening and Tuesday afternoon will come the first of the now paired supplementary concerts. The programme for both will comprise a Symphony of Haydn, in G minor, No. 88, and two compositions already heard at the regular concerts, Prokofieff's music for the film, "Lieutenant Kije" and the Second Symphony of Sibelius.

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To Symphony Hall this afternoon come the five vocalists who style themselves the Wagnerian Festival Singers: Hilda Konetsni, soprano; Martha Krasova, contralto; Henk Noort, tenor; Joel Berglund, baritone, and Alexander Kipnis, bass. To the two piano accompaniments of Richard Hageman and Karl Young they will offer airs and duets from "Tannhauser," "Die Meistersinger," "Rienzi," and "Die Walkuere" and also from "The Tales of Hoffman" "Der Freischuetz," "Don Giovanni," and "Der Rosenkavalier" with a trio from "Faust" for conclusion.

Tchaikovsky's Third Symphony, in D major, played here for the first and last time in December, 1899, will be heard this evening at Sanders Theatre, Cambridge, in the third of a series of concerts by the State Symphony Orchestra, under Alexander Thiede, in which all of Tchaikovsky's symphonies are being played. At this concert Heinrich Gebhard will bear the piano part in a performance of Loeffler's "A Pagan Poem." The remaining number will be Dvorak's "Carnival Overture."

* * * *

Saturday afternoon at Jordan Hall, and the following afternoon as well, the Vienna Choir Boys will reappear in characteristic programmes of sacred and secular choral numbers, with an operetta in costume as special feature. On Saturday the operetta will be one based on music of Johann Strauss, "On the Beautiful Blue Danube," and on Sunday, Offenbach's "Monsieur et Madame Denis."

* * * *

Emanuel Fiedler, 78-year-old violin virtuoso and the father of Arthur Fiedler, will be heard in a concert at Jordan Hall this evening, accompanied by his daughter, Elsa Fiedler, pianist. Also participating are Tania Turk, soprano, recently arrived from Germany; Carl Barth, 'cellist, of the Boston Symphony Orchestra, and Basil Prangoulis, viola. Mr. Fiedler will play Hebrew, Gypsy and Hungarian melodies.

23

Mahler's Fifth Symphony and Excerpts from Wagner

Trans. Oct 23/37

Wagner Numbers Thrill the Audience. Audience Is Deeply Interested in Mahler's Composition

By Redfern Mason

When music is completely explainable, it is second rate. But that rarely happens, for the composer, when deeply moved, reaches a point in which emotion loses itself in mysticism. Even the distinctly fleshly Wagner, in the glorious "Wotan's Farewell," which concluded yesterday afternoon's concert of the Symphony, makes the instruments say things that no words can utter.

It is Gustav Mahler's Fifth Symphony, the one in C sharp minor, that provokes these remarks. For Mahler had the temerity, on occasion, to tell people what his music meant. But the explanation did not explain and worse than that, it brought on a flood of comment that made "confusion worse confounded."

The right thing to do, in face of a new work, is not to read the program notes until after the performance. In the meantime you question your soul and ask what the composition has done to you. Then you can compare your impressions with those of the annotator.

One thing is sure. Mahler's symphony is stirring and sometimes beautiful, though the beauty lacks the aristocratic note of, say, Mozart, and the almost fatalistic throb of Beethoven.

Mahler was long winded. His symphony lasted an hour or thereabouts. But interest was sustained throughout. As in Beethoven's Fifth the composer is man battling with Fate, or at least interrogating his soul about the why and the wherefore of "this unfathomable world." The exordium is funereal; the second movement stormy; then there is an embattled Scherzo. Manifestly Mahler's cogitations did not make him happy, and he tells his mental troubles with extraordinary diversity of orchestral vividness. Here is ingenuity; here is learning, but they are the cleverness and the erudition of a Thomas Carlyle, to take a parallel from literature. Of Carlyle, Emerson once wrote that Carlyle was "a trip hammer with an Aeolian attachment." The phrase rather fits Mahler. His music is of the plebs; there is little of the patrician aboutit. A German would call his music "volksthumlich," meaning that it smacks of the folk.

After the Scherzo comes a pathetic Adagietto, in which Mahler seems to have lost heart. He would fain, like Cleopatra, indulge "immortal longings"; but finds himself mourning over a lost Paradise. In the Finale he takes heart of grace; he almost seems to believe, with Robert Louis Stevenson, in "the ultimate decency of things." There is even a suggestion of the chorale at the close. But the work as a whole does not encourage eternal illusions. Mahler hopes that all may be for the best, but he is by no means sure.

It was a relief, after the intermission, to listen to the glorious sounds of the introduction to the third act of "Die Meistersinger." We share the bitter sweet of old cobbler Sach's musing. After all

'Tis better to have loved and lost
Than never to have loved at all.

and Richard had as many adventures in the Land of Heart's Desire as most of us, and no better love music than his has ever been written. To those horns we are indebted, likewise to the 'cello, that "sentimental uncle" of the orchestra.

Then came the Walkurenritt. Old Hans Richter, that demigod of Wagnerian conductors, established my ideal of this mythological "Ride." Would Serge Koussevitzky disappoint me? One fears the worst; but, at least, one can hope for the best. And, by all the gods of Asgard, the Russian rose to the top gallant of his genius and gave us a reading that I shall cherish alongside that of the tremendous old Saxon. The brass had the right Berseker note; the squealing of the reeds in those descending chromatic runs had an eerie deviltry about them. I could, in imagination, hear Flagstad chanting her "Hoyotoho." But this is perhaps unduly personal.

For the "Wotan's Farewell" we had Mack Harrell for soloist and, alas! there was no Brunnhilde, no scenic decor, none of the illusion of opera. If there had been I think people would have thought better of Mr. Harrell's singing than did some of the passersby. Mr. Harrell has a good voice; he sings with good enunciation and he puts feeling into the tone. If he is not a wounded god, like Friedrich Schorr, let it be remembered that many more years have passed over Schorr's head than over that of the young American. Schorr has so completely mastered technique that he obeys its laws without thinking about the matter. Harrell is technically self-conscious, and consequently the words sometimes lost the note of conviction. But he has youth on his side, and it is not inconceivable that we may yet hear him sing Wotan in our Boston Opera House.

Boston Symphony Orchestra Begins Monday Concert Series

By Moses Smith

The program, well assembled, that served to open the extra series of Monday evening concerts by the Boston Symphony Orchestra under Serge Koussevitzky in Symphony Hall last night was to be repeated in its exact form this afternoon for the beginning of the Tuesday matinee series. The consolidation of the two series, now undertaken, is probably a good thing, since it will cut down, to a certain extent, the labors of conductor and musician, while affecting few, if any, of the listeners adversely.

The audience of last night, a good company substantially filling the hall, seemed somewhat larger than that of last season and was so, according to conveyed information. It heard and applauded with enthusiasm practically impeccable performances of the Haydn Symphony in G major (No. 13 in the Breitkopf and Haertl listing); Prokofiev's Suite, drawn from his music for the Soviet movie, "Lieutenant Kije," and the Second Symphony of Sibelius.

The orchestral playing was of such a quality throughout the contrasting numbers of the program as to prompt the observation that the Boston Symphony Orchestra has never sounded better, certainly not within ready memory. The brilliance, sonority and virtuoso technic of this superlative group has for some years been a source of wonder at home and afield. But the orchestra seems this season actually to improve from concert to concert.

Similarly the conductor has apparently not exhausted his possibilities. We have been familiar, through thirteen years, with the freshness and exuberance of spirit with which he approaches each performance of a work, not matter how frequently it has been played before. But there was in his version of the Haydn Symphony last night not only the gaiety and sentiment of that charming work but also a classic poise which it has not always enjoyed at his hands. The result was a masterpiece of expression.

Prokofiev's humorous score sounded just as good as on first hearing. The Sibelius Symphony emerged in splendor.

Interesting Symphony Program; Mr. Stokowski's Debut

Oct. 24 23

Herald

By ALEXANDER W. WILLIAMS

There will be two interesting revivals of modern scores next Friday and Saturday at Symphony Hall and, for the second part of the program, a distinguished visitor who has too long been absent from Boston. It may seem longer, since Walter Gieseking last played with the Boston Symphony, than April, 1935, when he was the soloist in the Rachmaninoff's Concerto No. 2. Some people thought it was an odd choice for a pianist whose surpassing ability was for polish and refinement of interpretation. Nevertheless he won an extraordinary ovation for a brilliant performance. Indeed the appause was so great that he gave an encore, playing Strauss' Serenade. At the time this caused considerable burrowing in the files to discover when the precedent had been broken before (by Paderewski in 1916), and there was some shaking of heads by the purists. In Mr. Gieseking's defense it should be said that he gave the encore as the result of a ludicrous verbal misunderstanding back-stage. It is unlikely that it will happen again.

Curiously enough on that occasion Mr. Gieseking's appearance came after the Roussel Symphony in G minor, which will be revived on next Friday's program. The third work is a revival of Henri Martelli's "Assyrian Bas-Reliefs." Martelli was born in 1895 in Corsica; and this work, which was written in 1928 and first played in the U. S. by the Boston Symphony in 1930, was inspired by four special bas-reliefs. The composer wrote to Mr. Hale: "These bas-reliefs, which are the expression of an art purely Assyrian, essentially realistic, enlivened halls of royal palaces. Faces are portrayed with great precision, and so it has justly been remarked that the idealistic solemnity which distinguishes so much of the Egyptian is found wholly lacking in the art of Assyria."

We ought not to have to say much on the subject of the late Albert Roussel's works, for they have been spoken of in high praise many times in these columns. Dr. Koussevitzky even went so far as to place this Third Symphony on a conservative Tuesday program not long ago. Although it does not sound stridently modern to ears accustomed to the varied fare at the regular concerts, we must confess that the Tuesday audience did not show any great enthusiasm. We once heard the Symphony conducted by Bruno Walter with the New York Philharmonic, and the Friday afternoon audience there was apathetic. Boston, at the regular concerts, has been on the whole very friendly.

The Third Symphony is not an easy work to grasp at a first hearing, though it is certainly not exceptionally difficult. Arthur Hoeree, excerpts from whose forthcoming biography of Roussel have appeared in the latest issue of the Revue Musicale, divides the composer's works into four periods and allows him a unifying strain. It was Roussel's own belief that his latest works did not mark an abrupt cleavage with his earlier. Such as it is, then, this last period began with the Suite in F and continued through the Fourth Symphony, the "Rapsodie Famande" and the Trio and Cello Concerto, which were his last compositions. The Third Symphony has a good deal of gaiety in it, though not so much as the Fourth. At any rate it is an impressive and independent creation, which should be listened to with the closest attention.

Changing the subject from our own orchestra's prospects, we way take this opportunity to record our impression of Mr. Leopold Stokowski's recent aaventures in Hollywood. It will be recalled that the Philadelphia conductor has had his eye on the film capital for some time. We need only mention the appearance of Mr. Bing Crosby with the Philadelphia Orchestra in a broadcast in 1936. This was doubtless a good contact. Next Mr. Stokowski conducted an orchestra in a film; and now he emerges as a real live screen star in "100 Men and a Girl." Such is the reward of ambition and shrewd planning!

Let not his admirers take alarm that the conductor will be submerged in the other 99 men. No, he is the glamorous leader of a crack orchestra. He lives in a superb mansion, he is surrounded by obsequious menials, and on pain of death is anyone admitted to one of his rehearsals. Only the 15-year-old heroine, Miss Deanna Durbin, is successful in bearding the lion. This is Mr. Stokowski's big chance as a screen actor. It is all very well for him to wave the famous hands at a surprisingly metallic orchestra. We wish to hear the hero speak, either to demolish Miss Durbin in a voice of thunder or to accede with honeyed graciousness to her request that he conduct her father's orchestra of unemployed musicians. But he does neither. He complains gloomily about how much work he has to do; he is even petulant in an Olympianly remote manner.

We own that we were much more impressed in this picture with a truly remarkable music editor. This oily gentleman wormed a story out of Miss Durbin—only on the telephone, mind—about Mr. Stokowski and the unemployed orchestra. The magnificence of his office at first led us to believe that he was the publisher, but the paper's telephone operator put us wise to his real position. In any event, after getting the facts from Miss Durbin, he rushed into the city room and commanded the boys to stop all the presses. This was done, and that evening his story was plastered over the front page. The great man even remembered to instruct an underling to send a box of candy to Mr. Stokowski's supposed secretary. There, if you ask us, is a hero!

Symphony; Ba

Walter Gieseking, celebrated pianist, who will be the soloist at the Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra at Symphony Hall this week. He will play Beethoven's 5th concerto.

NEW YORK, N. Y.
TIMES

OCT 24 1937

SIBELIUS 'READINGS'

Gentle Admonition to "Early Erroneous Commentators" on the Symphonies

By OLIN DOWNES

A VOICE, gently admonitory, raises itself from the pages of a recent program book of the Boston Symphony Orchestra, warning ~~readers~~ that the conclusions of "early commentators" who found the Second symphony of Jean Sibelius expressive of Northern nature, legend, revolution, and what not of the same sort, should be taken with a grain of salt. How does anybody know that Sibelius was thinking of these things when he wrote the Second symphony? As a matter of fact, he probably wasn't. How do we know that he probably wasn't? Because, as it transpires, a considerable part of the Second symphony was written by Sibelius, not when he was roving the wilds of Karelia, but when he was sojourning, in the Spring, in sunny Italy.

This shows how careful Northern composers should be when they write symphonies. A composer born in Finland who goes to Italy had better be careful. If he doesn't, he'll find that he has composed "Il Trovatore." The men who discuss his symphonies had better go slow too, or they will find that just when they thought Sibelius's orchestra was muttering of war and Northern Lights it was really depicting moonlight pouring down upon the Villa d'Este. And anybody with any sense would know that Sibelius wouldn't write like Sibelius if he were in the land of the Villa d'Este. His style would then become that of Monteverdi. It's lucky that he missed Naples, else we might have had hymns with guitar accompaniment to dolce far niente.

* * *

What music criticism needs, in the above and similar connections, is debunking. Why should music be construed to mean anything? What have a composer's race, past, environment or individual temperament to do with his creations? Every thoughtful and educated person knows that great art is international, and great music—just music. Sibelius has no more to do with Finland and the North than Tchaikovsky's "Pathetic" symphony, with its alleged Slavisms and wails of despair, has to do with the nation that begot Dostoievsky, or Beethoven's Fifth with that composer's ethical or temperamental reactions to his epoch. The Fifth symphony is simply music, and it is a pity that Schindler's legend of fate knocking at the door was ever promulgated. These people who find "meanings," scenes, dramas in music!

What is music, then? Music is a wonderful arrangement of tones in certain positions and patterns which for reasons we have not successfully analyzed gives us a certain esthetic pleasure—that is, if we are really cultivated people. We then derive from it, as the Greek philosopher said, a gentlemanlike joy. This orderly and symmetrical arrangement of the tones takes our minds off the real and urgent problems of existence and lifts us above them. Listening, we may soar off and take our Olympian ease in a non-existent land of abstractions, and pity those ignorant, sentimental fellows who are neither culturally nor temperamentally capable of rising above the human equation and the fairy story in art. But Beethoven knew better, and this knowledge is what gives his music universality. Wagner knew it, too, and likewise the youthful Sibelius.

* * *

We—the editorial we—that is to say, in this case, good old Downes—should be glad to know these things and to stand corrected, for "we" were among the erroneous "early commentators." What is worse, we are unregenerate. While we are not yet limping, purblind, or of a hoary gray hue, we persist in discovering the elemental Northern and magnificently ancestral thing in Sibelius's compositions, at least of the early symphonies and symphonic poems. These appear to us inalienable and unmistakable characteristics of the music. Nor can we easily believe that persons normally responsive to music, with any degree of imagination—a faculty still applicable to that art—and with even a little blood in their veins, can fail to find something of that spirit in the scores.

Whatever its form, music emanates from sources inseparable from the individual and the things deepest and truest in his personality. One or another aspect of the personality may be uppermost at the moment of creation and find expression in a manner that seems incongruous with various factors of the moment. Schubert, nearing his end penniless and in need, shouts his praise to the skies. Beethoven, in the terrible years of the Heiligenstadt Will, creates one of his most joyous works. It is none the less a true emanation of himself, a moment of triumph snatched from the very jaws of tragedy.

Proof and not contradiction of this principle is supplied by Sibelius's frequent denial of the intention of Northern nature-painting in his scores. He says that he writes simply the music that comes to him, and perfects it as well as he may in putting it on paper. That is what every composer does. It is not the business, and in many cases it is not in the power, of the composer to explain himself, although it should be said here that when composers such as Schumann, Berlioz, Wagner, Debussy have explained themselves they have not done so in terms of abstract art, but in very vivid word-pictures of dramatic or poetic conceptions. When the composer, like a Beethoven, is not given to self-analysis or explication, it may well be the province and usefulness of outsiders to do him and his music this genuine service.

* * *

Sibelius, his birth and background being what they are, would have written the music he has written whether it had been composed in Florence or at Niagara Falls. If he had been born in America and come of Finnish ancestry, and lived his life here, he would have produced some other kind of music. As the years have passed, his scores have become far less those of a musical landscapist and romantic revolutionist in his art, and there are good and logical explanations of this. One is that prior to the composition of the Fourth symphony he drastically changed his conditions of living, getting out of Helsingfors and its many companionships, living a much quieter and introspective existence than in earlier years, and becoming, as a consequence, always more alone and individual in his music. This was in marked contrast to the period of the Second symphony, completed at a time of feverish nationalism, when Finland was under Russian rule, and he was one of a young band of artists and writers whose emotions were of a sort—granted the presence of a young composer of genius—to result in a Second symphony.

There are people, of the academic cast of mind, who persist in attempting to make one rule for everything in music; who would, if they could, put not only limitations but blinders on the art, and fit it to their own limited vision and experience. It is just as ridiculous and unperceptive to close the eyes to patent characteristics of certain compositions and their sources in race and personality as it is to make up silly legends about other works with which officious and impossible tales have obviously no connection. To read events, for example, as many people have, into Beethoven's Seventh symphony is as impertinent and beside the mark as it would be to deny an implicit meaning to symphonies Six or Nine (in the finale) by the same composer.

To which may be added the following: that the ultimate significance of an art work is determined not only by what its creator intended, or that of which he was conscious when he produced it, but also by the meanings and the values discovered in it by many individuals

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A.M., Thurs., Oct. 28/37
Lowell

ELL COURIER CITIZEN

GOOD OUTLOOK FOR SYMPHONY SEASON

Supplementary Matinee Series in Boston Well Attended—Evenings Popular.

It looks as if this is going to be a good symphony season in Boston. For the first matinee in the supplementary series of concerts by the Boston Symphony orchestra Tuesday the hall was practically filled. Few vacant seats were to be seen. And the Monday evening concert told a similar story. In the audience I was told were music lovers from every state in New England. The Tuesday afternoon concerts are especially convenient for commuters.

There is the impression that the new plan of pairing these monthly supplementary concerts on two consecutive days, with identical programs, is going to work out well, both for the orchestra and for the hearers. For one thing, it is going to make possible more careful preparation, although the Boston orchestra never slights that. Since the audiences are different there is no good reason why the program should be changed for each.

Dr. Koussevitzky this time had set a classic work, the Symphony in G major by Papa Haydn, against compositions by two contemporary composers. If the older work by contrast seemed somewhat naive, it was nevertheless delightful to hear. And the orchestra brought out its beauty.

Prokofieff's suite "Lieutenant Kije," arranged from music which he had composed for a Russian moving picture, proved bright and amusing in a modern idiom, although more melodious and less bizarre than many works by his contemporaries. The muted trumpet call at the opening, sounding as if from afar, and gradually merged with a whisper of the strings, was a notably fine effect. On the whole, there was joviality in the musical episides of the life of a wholly imaginary character.

The Second Symphony of Sibelius, which we heard at the opening of the regular series, was repeated with all the virtuosity that marked its playing then. It is colorful and thrilling music, gradually worked up to a colossal climax. Dr. Koussevitzky and the orchestra clearly felt its power. S. R. F.

Monitor Oct 23/37

A Mahler Symphony

For quasi-novelty in the program of the third pair of Boston Symphony concerts (Oct. 22-23) Dr. Koussevitzky had chosen to revive the Fifth Symphony of Gustav Mahler, in C sharp minor, unheard in Boston since 1914. So doing, he inevitably revived also the controversy over the merits of the composer, which shows no signs of subsiding.

Yet concerning Mahler and Bruckner, it is apparently useless to dispute. Certainly there is nothing in the Fifth Symphony to change opinions. It is characteristic Mahler, which to this commentator means that it is the expression of an individuality full of ideas and emotions, and profusely gifted, but wanting in the self-criticism, the selectivity, the judgment, the balance, the power of co-ordination which are necessary to make a creative artist.

Mahler must have felt this lack, for he evidently tried to compensate for it by much sound and much repetition. Alas, the sound and the repetitions serve only to emphasize the poverty of his invention and the derivative nature of his writing. Mahler makes a pathetic picture, but we shall be doing neither his memory nor the cause of music a service by overestimating a product which possesses the most deplorable features of Teutonic art.

As for Dr. Koussevitzky, he allowed himself to be carried away by the theatricality of this score. The performance had the success that the composer had assured it when he scored his final pages.

How far short of his aim Mahler fell was made the more evident by the second half of this program, which was composed of excerpts from the Wagnerian music dramas. Wagner is not without faults, but to perform his music after that of Mahler was to emphasize almost unkindly his genius. Even the Ride of the Valkyrs (one of the items), for all its onomatopoetic obviousness, is at worst one of the slips of a master. Whereas Mahler remains for the most part at the level of the Valkyrs' Ride and even of the "Träume."

For the real artistic satisfaction of the concert, we had to depend upon the Introduction to Act III of the "Meistersinger" and on the closing scene of "Walküre," with Mack Harrell to sing Wotan's Farewell. For Dr. Koussevitzky brought to the "Meistersinger" music the poetic quality which is his distinction, and the orchestra played gloriously for him.

And in the "Walküre" selection he and Mr. Harrell conspired to give the parting of Wotan and Brünnhilde its full human as well as musical significance. Mr. Harrell's voice, essentially a baritone, is perhaps a little light for the role, especially in the lower register, but its fine quality and his exceptional musical intelligence enabled him to give full dramatic and musical value to his lines. He was rewarded at the Friday concert by applause which compelled Dr. Koussevitzky to bring him back to the stage for a second time, while the orchestra stood. L. A. S.

The Arts in Boston

Lucas & Pritchard Studio

Dorothy French

In "You Can't Take It With You," Which Enters Its Eighth Week at the Plymouth on Monday

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WORCESTER DAILY TELEGRAM, MONDAY, OCTOBER 25, 1937.

Social News

By MARION ROGERS

Polch-Scott Wedding Thanksgiving

MR. AND MRS. ARTHUR SCOTT of 6 Ashmore road announce the engagement of their daughter, Miss Elizabeth Manson Scott, to Franz Joseph Polch, son of Mr. and Mrs. Karl J. Polch of Weehawken, N. J.

Miss Scott was graduated from Classical High School and Mount Holyoke College. Her sorority is Pi Epsilon. She is a teacher at the Harriet Johnson Nursery School in New York, and returned there last night after spending a weekend in Worcester with her parents.

Mr. Polch was graduated from Stevens Institute in Hoboken, N. J., and is employed by the Norton Company.

The wedding will be a Thanksgiving ceremony at St. Luke's Episcopal Church.

Elwell-Young Engagement Announced

Mr. and Mrs. Frank A. Young of Shamokin, Pa., announce the engagement of their daughter, Miss Margaret Birch Young, to Harrison Pierce Elwell, formerly of Worcester, son of Mr. and Mrs. Harry C. Higgins of 31 Wild Rose avenue.

Miss Young was graduated from Shamokin High School and Hood College. Mr. Elwell was graduated from Peekskill Military Academy in 1928. While in Worcester he was active in Y. M. C. A. work, being a member of the Junior Leaders' Corps and the swimming team. He was later swimming instructor at Camp Sangamon in Pittsford, Vt. He is now associated with Brown and Williamson Co., with headquarters in Sunbury, Pa.

The wedding will be in December.

The Junior League Garden Club will meet at 2.30 tomorrow in the home of Mrs. Warren G. Davis of 11 Otsego road, instead of the league rooms as previously announced. Mrs. Robert S. Sturtevant will talk on iris.

Mr. and Mrs. Arthur F. Kelley of 87 Sagamore road are spending a vacation at The Inn at Buck Hill Falls, Pa.

Will Attend Boston Musical Events

Lists of subscribers for activities in Boston frequently contain names of women from Worcester County. There are two such lists on hand now. Several from this vicinity will go to Boston tomorrow to hear the Symphony and its conductor Serge Koussevitzky open a series of six 'commuters' matinees at Symphony Hall. They are Mrs. Clifford S. Anderson, Mrs. George M. Bassett, Mrs. Rockwood H. Bullock, Mrs. W. Irving Clark, Mrs. Jefferson W. Coe, Mrs. Walter Evans, Mrs. Aldus C. Higgins, Mrs. John W. Higgins, Mrs. Charles L. Morse, Mrs. R. Sanford Riley, Mrs. John W. Sheperdson, Mrs. Francis Henry Taylor, Mrs. Charles M. Thayer, Mrs. Sydney Webber, and Miss Edith M. Ward.

Several of the above names are repeated on the list of subscribers for the Morning Musicales. Richard Crooks, Metropolitan Opera tenor, will open the series Nov. 10 at the Hotel Statler. That list includes Mrs. Clarence S. Brigham, Mrs. Ripley P. Bullen, Mrs. W. Roy Carrick of East Douglas, Mrs. Ernest T. Clary, Mrs. Jefferson W. Coe, Mrs. Robert H. Coe, Mrs. Clare Hill Draper of Hopedale, Mrs. Henry Hooker Forbes, Mrs. Heywood Fox of Southbridge, Mrs. John W. Higgins, Mrs. Roger Kinnicutt, Mrs. George W. Knowlton, Jr., of Upton, Mrs. Charles A. Root of Uxbridge, Mrs. Harold J. Walter of Uxbridge, Mrs. Channing M. Wells of Southbridge, Mrs. J. Warren Venner and Mrs. C. Claflin Young.

QUINCY, MASS.
PATRIOT LEDGER

OCT 25 1937

LOCAL PEOPLE TO ATTEND CONCERT AT SYMPHONY HALL

Residents of this district and every other point of the compass throughout New England will journey to Symphony Hall, Boston tomorrow. Their object will be to hear the Boston Sywphony Orchestra and its great conductor, Serge Koussevitsky, open a series of six "commuters' matinees." These concerts will be played monthly on Tuesdays, omitting November. For the special benefit of out-of-towners, the performances will not begin until three o'clock.

Music just played for the first time in the United States will be on this Tuesday's program. It is the amusing Suite from the Soviet Film "Lieutenant Kije." The work is by the celebrated living Russian composer, Sergei Prokofieff. He gives musical expression to a legend. This tells how a Czar, in reading a dispatch jumbled some words so as to form the non-existent name of "Lieutenant Kije." Since the courtiers dared not correct the Czar, they invented details of the birth, marriage and death of the imaginary officer. Koussevitsky will open the program with a delightful early example of the symphony—Haydn's Symphony Number Eighty-Eight. The Russian work will follow. The entire second half of the program will be devoted to the powerful Second Symphony of the illustrious contemporary Finnish master, Sibelius.

Some clubs eager to present music appreciation lectures have encountered discouraging financial and other difficulties in obtaining good musicians. But the Tuesday matinees of the Boston Symphony Orchestra, because of low subscription rates, have made it possible for groups of club members to hear the world's great masterpieces interpreted by Serge Koussevitzky and his one hundred and nine virtuosos.

Subscribers to Tuesday's concert from this district are:

Quincy—Mrs. R. J. Allen. Braintree—Mrs. Porter Brown, Mrs. George H. Wetherbee. Hingham—Mrs. Dudley M. Baker, Mrs. John L. Barry, Miss Emily F. Blaney, Mrs. Osborn M. Curtis, Jr., Mrs. Bartlett Guild, Mrs. Sydney Harrison. South Weymouth—Mrs. Charles G. Bascom, Frank E. Loud. East Weymouth—Mrs. S. L. Amsler. Wollaston—Mrs. Arthur G. Locke.

LOWELL COURIER-CITIZEN. THU

MOMENTS MUSICAL,

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

For the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra this week the program will include Henri Martelli's "Assyrian Bas Reliefs;" Roussel's Symphony in G minor and the Emperor Concerto of Beethoven. In the latter, the distinguished pianist will be Walter Gieseking.

The Monday evening and Tuesday afternoon supplementary series by the orchestra began this week with identical programs. The compositions presented were Haydn's Symphony in G major; Prokofieff's suite "Lieut. Kije," originally written for a Russian motion picture film; the Second Symphony of Sibelius. The attendance at both of these concerts showed that there is a public for them outside the confines of Boston proper as well as within them.

The forthcoming release of the phonograph records of the Bach "St. Matthew Passion" by the Boston Symphony Orchestra and various assistants under the direction of Dr. Koussevitzky, will mark the largest venture ever attempted by the Victor Company. There will be twenty five records divided into three albums, one each to be released—according to present plans—in January, February and March. The artistic importance of the undertaking need scarcely be stressed. One may be reminded, though, that the task was not made more easy by the fact that it was done during a concert performance in the presence of an audience filling Symphony Hall.

The albums will be accompanied by the entire text and by an article on the Passion form written by Dr. Archibald T. D ison.

A State Orchestra

Boston Symphony Orchestra yesterday opened a new series in its winter program giving the first of six monthly programs which will be known unofficially as the "commuters' series." Their appeal, it is expected, will be especially strong for music lovers outside of Boston.

A capacity audience at the first program indicated that Dr. Koussevitsky and his orchestra have many followers in the commuting area, assuming that most of the audience had come from distant towns. Several Cape Cod listeners were in the audience that welcomed the new series.

This new appeal of the Boston Symphony to out-of-town listeners broadens the base upon which the orchestra is supported. It means that the Boston Symphony now becomes a Massachusetts orchestra rather than an organization supported almost entirely by the metropolitan area.

Certainly the state will welcome the added effort to accommodate music lovers from outside the city. There must be thousands of these followers of the orchestra scattered throughout the state who will attend the entire series of programs once they realize that the orchestra is adapting the program to the commuter's situation.

Boston Symphony is fortunate in having a management which is energetic enough to build its musical appeal broadly. This method not only will increase the season's patronage but it should have a definite influence in extending the cultural scope of Dr. Koussevitsky's programs.

Cape Cod Standard-Times, Hyannis, Oct. 27/37

Cape People Hear Symphony Music Given For Commuters

A number of Cape people were included in the capacity audience yesterday afternoon which greeted the inaugural concert in a series of Boston Symphony Orchestra "commuters' programs," given on six Tuesday afternoons of the music season in Symphony Hall.

The concerts, starting at 3 in the afternoon, are designed to extend the orchestra's appeal to all of Massachusetts and its neighboring states and if the enthusiasm of the first large "commuter" audience is a criterion, the series is assured a success.

Yesterday's program, given by the full orchestra under the direction of Serge Koussevitsky, presented a contrast of classical and ultra-modern music preliminary to the major piece of the afternoon, Sibelius' Second Symphony.

Contrasts of Music.

The classical school was represented by the G Major Symphony No. 88 of Josef Haydn, a composition in which the "father of the symphony" was unusually free in his use of new harmonic ideas and tunes.

Serge Prokofieff's orchestral suite, "Lieutenant Kije," contained musical whims and oddities characteristic of the present-day Russian composers. Off-stage drum and trumpet calls, a saxaphone and "bull fiddle" duet, eccentric dance tunes to the accompaniment of sleigh bells were a few of the modernities of the humorous music.

Considered by many the greatest work of the greatest living musician, the Sibelius Second Symphony was the climax of the program and was presented with such perfection that many listeners could not have asked for more. Passages of rich Finnish harmony often emerged like bursts of sunlight from moody, near-Slavic rhythms and melodies.

A hymn-like chant of woodwinds develops through the third movment of the symphony, uttering the poet's devotion to his art, and the full orchestra takes up the theme exultantly in the finale to form a triumphant conclusion to the great work.

Future programs of the "commuters' series" will come on Tuesday afternoon, Dec. 28, Jan. 18, Feb. 22, Mar. 22, and April 19.

THE MORNING MERCURY, NEW BEDFORD, MASS., FRIDAY, OCTOBER 29, 1937.

First Tuesday at Boston Symphony

Commuters' Series Opens; Patrons from New England Cities Attend

That the management of the Boston Symphony Orchestra has sent out invitations to New England newspapers in the territory served by a widely distributed list of subscribers to the Tuesday afternoon series of concerts by one hundred and nine virtuosos conducted by Dr. Serge Koussevitzky calls for some retrospective history. The opening concert of the Tuesday matinees, beginning at three(rather than as on Friday at 2:30) to accommodate out-of-town patrons, was the occasion, and the idea behind the courtesy was that various communities might be informed of the advantages of this so-called "commuters' series."

Inquiries, following the program Tuesday afternoon, on the general subscription, found that the Eriday afternoon and Saturday evening concerts are subscribed almost to the record of pre-depression days when a relinquished seat was quickly taken up. In fact, applicants are now told that the "rush" seats are their only hope on Friday.

Supplementary Demand

It was because the pressure was so insistent that a shorter supplementary series for Monday evenings was instituted—possibly ten years ago. Often, the novelties of the regular pair of concerts were repeated at the next of the Monday series and Monday night Symphony came to be considered as the one of most finished performance.

Then classical Tuesdays were instituted. The accepted composers were represented and generally the programs followed a planned chronological or special trend course. Some of us who do not have to learn to like olives have looked upon the Tuesday ladies as reactionaries. Now a new system is announced. The Monday evening and Tuesday afternoon programs will be identical.

At each of the remaining five of this shorter series of six paired concerts, falling monthly (with the exception of November) through April, there will be some soloist feature. Raya Garbousova, brilliant young Russian 'cellist who played in the Friday and Saturday series two years ago, will be soloist at the next of the short series—Dec. 27, 28. Robert Casadesus, French pianist of the family of virtuosos on ancient instruments, will make his first appearance with the orchestra. Orlando Barbera, the Italian violinist, is a distinguished newcomer. Daniele Amfitheatrof, the conductor of Russian birth and Italian training, yet to be heard in America, will be guest conductor of the January pair of concerts. Richard Burgin and Jean Bedetti, first chairs in violin and 'cello of the orchestra, will be heard in Brahms' Double Concerto for Violin and Violincello.

Typical New England

The Boston Symphony Orchestra, now that this supplementary series accommodates new subscribers, is becoming in essence the New England Symphony Orchestra. Ask for the makeup of its Monday and Tuesday patrons, and card index groups are pulled out indicating that there are substantial monthly pilgrimages to Symphony Hall, Boston shrine of the arts, from Vermont and New Hampshire towns; from Worcetser, Fall River, Plymouth, Gloucester and other localities. Plattsburg, New York, is the subscription town farthest removed.

The audience has a character of its own. They are "nice" people, intelligent people, but they are not the familiar types of old Bostonians, who attend on tradition and inheritance of location, with whom one has rubbed elbows for years on Friday afternoons. There are in particular, fewer debutante girls. College students, unable to secure reasonable seats for the original series, resort to the Tuesday matinees. There are many teachers listed. After study of types in auditorium and corridors Tuesday afternoon, it was realized that this audience is more genuinely representative of intellectual New England than, let us say, the present Saturday night throng.

The Program

For the first commuters' matinee, the program offered three distinct styles in music—the 17th century Haydn of the G major, No. 88; Prokofieff's gay, lightly taken "Lieutenant Kiji," Op. 60 and Sibelius' great Symphony No. 2 in D major, Op. 45.

Dr. Koussevitzky, whose infinitude of indicative gesture is one of the especial pleasures of attendance, played every shading of the Haydn so illuminatively in curve of arm or decisive drop; in summons and release; in a subtle moulding that seemed to have a single instrument obedient to his mind that one could fancy a musician deprived of hearing could sit, score in hand, before this performance with intense appreciation. There was a refinement of variation on the repeated theme of the Adagio, the treatment of the Menuetto as a semblance of conversational argument and a final turn of the hand that said: "n' import." Haydn's constant return to the beautiful theme of the Largo was one of the happy features of this symphony of essentially sunny aspect.

Prokofieff, grounded in the classics, is giving the world much light, rhythmic music with yet an air of aristocratic grace. For the wit of his scuttling measures that tell the life story of an officer who never existed save by an error made by Czar Paul I in reading a military report, we must thank a Soviet film that afforded opportunity for this incidental suite, deliciously inconsequential in its disposition of a diplomatically awkward incident. There is satirically military use of cornet, fife and drums.

A profoundly sympathetic reading of the Sibelius Second Symphony proved again Dr. Koussevitsky's renown as interpreter of the Finnish composer. When the Boston Symphony Orchestra plays Sibelius, we know one worthy of place with the great symphonists of past generations is being gloriously presented and perpetuated. To a neighboring Russian, there must be instinctive understanding of the mighty winds that sweep through the four movements—from tentative Allegretto to majestic Finale. Dr. Koussevitzky reveals the voice of a country. That he maintains so superbly the balance of choirs is a chief factor in the persuasive grandeur he brings out in the Allegro Moderato. In Tuesday's performance, as never before, one realized the molten gold of devotion given out by the brasses, yet never outplaying the cumulative mass; and the woodwinds gleamed unclouded through the sound texture.

New England commuters had inspiring memories of a felicitously made program to take on their homeward way.

A. C. R.

From N. H.

The Manchester Union--Oct. 27

and

The Manchester Leader---Oct. 27.

Enjoy 'Commuters Matinee'

Boston Symphony Delights Audience in First Program of Series

BY ESTHER M. GUILFOY.

BOSTON, Oct. 26—Maintaining its tradition for expert musicianship, the Boston Symphony orchestra, now in its 57th season, delighted large numbers of music lovers from every state in New England who practically filled Symphony hall this afternoon for the first in a series of "Commuters' matinees," presented under the able leadership of the orchestra's noted conductor, Serge Koussevitzky. Painting delightful musical pictures, sometimes brilliant, sometimes subdued and sometimes strongly dramatic in hue, the orchestra was warmly acclaimed for its three artistic offerings.

Opening the program with the beautiful "Symphony in G Major, No. 88" by Haydn, the orchestra acquitted itself ably as it conveyed the lively brilliance, the pleasant recurring variations and the mincy strains of "Adagio: Allegro" and "Largo," then swept into the cheerful "Menuetto; Trio" with its rustic dance strains and hurdy-gurdy drones; and finally into the "Finale; Allegro con spirito," in which the musicians played vividly the movement in rondo form, emphasizing its rolling blares, little staccato touches and quiet pianissimo gradually growing to a powerful conclusion.

First Time in U. S.

Presented for the first time in this country, the second number, "Lieutenant Kije," Orchestra Suite, Op. 60, by Prokofieff, proved a delightful innovation. Ethereal music backstage which developed into a cornet fanfare followed by a military drum tattoo and the shrill song of the fife introduced the "Birth of Kije" in spectacular fashion, which was followed by the "Romance" in which Max Kunze played the excellent double bass solo. "Kije's Wedding," a melodic movement was quickly followed by Troika, a rhythmic tavern song interspersed with the gay pealing of sleighbells.

The "Burial of Kije," who happened to be only an imaginary lieutenant, was carried out in cheerful vein with only an occasional plaintive touch, as the orchestra summed up his career by repeating the cornet fanfare which had introduced him, the themes which had characterized his romance and wedding and the muted cornet strains, gradually dwindling into significance as Kije was returned to the insubstantial medium of his birth.

The program was brought to a striking climax with "Symphony No. 2 in D major, Op. 43" by Sibelius, in which the orchestra played with great exhuberance. Commencing with the sighing pulsation of the "Allegretto," the many elements were fused into a gradually mounting climax as the orchestra portrayed the drama with great crescendo effect. The lugubrious quality of "Tempo andante, ma rubato," with its stormy scales and undercurrent of whirring figures was cleverly carried by the orchestra which then launched the "Vivacissimo; Lento e suave," a tumultuous offering characterized by sharp but soft drum taps, and softly-rounded notes. The orchestra then with fire attacked "Finale: Allegro moderato," in zestful fashion, building up the melody into a striking display of musical fireworks.

The personnel of the orchestra is wide in range, the off-stage trumpet being played by 18-year-old Roger Boison, a full-fledged member of the orchestra, and the great crashing horn sounds in the big double quartet by 72-year-old Henry Lorbeer, for 50 years one of the nation's leading players of the horn.

During the intermission guests enjoyed visiting the various Symphony hall galleries in which were the interesting permanent collection of authentic old musical instruments ranging from the oldtime lute and hurdy-gurdy to the bass viol controlled with the knee grip. In another gallery were displayed summer paintings and wood carvings of Karoly Fulop as well as a collection of musical scores, original manuscripts and letters pertaining to composers whose works are being played at this time by the orchestra.

SUNDAY TELEGRAM
SECTION FIVE
WORCESTER, SUNDAY, OCTOBER 24, 1937.

Gieseking Symphony Soloist

Beethoven's Fifth Concerto Features Program

Amer Oct 30

By RUTH MARSTERS

With Walter Gieseking appearing as soloist in the Beethoven "Emperor" Concerto, and sundry music from the French to fill out the program, Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra in the fourth Friday concert of the season yesterday afternoon in Symphony Hall.

Beethoven's great Fifth Concerto in E flat is not one that has ever been allowed the dust of forgetfulness.

Since its first performance by this orchestra in 1882 it has had the benefit of seventeen soloists, among them the greatest virtuosos of the day. Paderewski, Harold Bauer, Josef Hofmann, Alfred Cortot and Rudolph Ganz are a few of those on the list.

Gieseking had previously performed this concerto with the orchestra in 1930. And because of the conspicuous niche the concerto holds in music literature, the likewise prominent place the soloist has won among concert pianists of the world the reappearance of both had been highly anticipated.

Yesterday's performance was in fact brilliantly accomplished and loudly acclaimed. But not quite as expected. The soloist appeared somewhat constrained on this particular occasion. His performance was a little rigid, a little forced. The mood was simply not upon him.

Dr. Koussevitzky opened the program with Ravel's "Pavane pour une Infante defunte," exquisitely performed.

"Assyrian Bas-Reliefs" by the Corsican, Martelli followed with Roussel's rather strident Third Symphony in G minor completing an unusual program. (The same program will be given in this evening's concert in Symphony Hall.

The program for next week's Friday and Saturday concerts will include Mendelssohn's Third Symphony in A minor, (the "Scotch" Symphony) and the "Hebrides" Overture.

The Perennial Hold Of The Boston Symphony Orchestra

ALTHOUGH TO Serge Koussevitzky and his one hundred and ten master musicians, the Boston Symphony Orchestra season does not begin until the eighth of October, this is the height of the season to one department of the orchestra's organization.

Day in and day out, now, people come to Symphony Hall from every point in Boston, and from more than two hundred other communities scattered through New England, although not a note of any musical instrument may be heard in the building. They peer into the deserted expanse of the famous auditorium, seek out certain seats, and occupy them with animated interest as they survey the empty stage this way and that.

These visitors who keep the concertless hall busy these days are intent on assuring themselves of season tickets. Some of them are merely paying for their reservations. They may have had the same seat for many seasons before. But they like to go in and sit a moment in the familiar location, while in fancy they review memorable performances they have heard there by Koussevitzky and his men. Mentally they visualize the masculinely graceful gestures of Koussevitzky, the marvelous expressiveness of his left hand, an occasional fleeting glimpse of the sensitive pantomime of his face. Meanwhile, they hear in imagination the far-famed tone and virtuosity of the Boston Symphony Orchestra—a tone which visiting European critics say can be infinitely subtle, or of breath-taking power; a tone that even in its power is irridescent with the clear colors of the individual sounds of the instruments, balanced and fused to perfection.

A perennial fascination seems to grip those who become season ticket holders of the Boston Symphony Orchestra. Some of the tickets are passed along in the same families among heirlooms handed down from Bostonian ancestors who occupy niches in history. You will always see a representative of certain families in certain particular seats. And so, probably, will the children of persons observing them there. During the great business depression, these tickets often were the last possession to be liquidated.

There was one family drama in which a man and his wife held on to a pair of tickets long after they had sacrificed other assets. Finally they sorrowfully agreed that they must give them up. But at the last moment, the husband refused to deprive his wife of hers, and with some heroism preserved it for her.

So much does a regular membership in the audiences of the Boston Symphony Orchestra mean to one woman, that she commutes yearly from England. Actually, she has been owner of a season ticket to all four series of concerts played in Symphony Hall—twenty-four each on Friday afternoons and Saturday nights, and six each on Tuesday afternoons and Monday nights. She arrives in Boston a little after the season starts, lives in a Boston hotel until the last concert, the last of April, then returns to England.

Due to the existence of concert series both in the daytime and the night, both weekly, and monthly, it is possible for a music lover near or far, or variously situated financially, to meet his individual needs in becoming a season ticket holder. In a way, one may go shopping for symphonic enjoyment.

And right now, the market hall is alive with shoppers.

CHICAGO, ILL.
TRIBUNE

OCT 24 1937

Boston Symphony to Have First Woman Conductor

THE symphony orchestra of Boston, Mass., will have a woman guest conductor this season for the first time in its fifty-seven year history. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have this honor.

Upward of 270,000 mothers in soviet Russia are receiving large-family government benefits.

Lowell Evening Leader Oct. 27 (Mat. Eve.)

Supplementary Symphony Season Has Large Audience

Boston Orchestra Plays Haydn's [illegible] Symphony and Works By Prokofieff and Sibelius.

It looks as if this is going to be a good symphony season in Boston. For the first matinee in the supplementary series of concerts by the Boston Symphony orchestra yesterday the hall was practically filled. Few vacant seats were to be seen. And the Monday evening concert told a similar story. In the audience I was told were music lovers from every state in New England. The Tuesday afternoon concerts are especially convenient for commuters.

There is the impression that the new plan of pairing these monthly supplementary concerts on two consecutive days, with identical programs, is going to work out well, both for the orchestra and for the hearers. For one thing, it is going to make possible more careful preparation, although the Boston orchestra never slights that. Since the audiences are different there is no good reason why the program should be changed for each.

Dr. Koussevitzky this time had set a classic work, the Symphony in G major by Papa Haydn, against compositions by two contemporary composers. If the older work by contrast seemed somewhat naive, it was nevertheless delightful to hear. And the orchestra brought out its beauty.

Prokofieff's suite "Lieutenant Kije," arranged from music which he had composed for a Russian moving picture, proved bright and amusing in a modern idiom, although more melodious and less bizarre than many works by his contemporaries. The muted trumpet call at the opening, sounding as if from afar, and gradually merged with a whisper of the strings, was a notably fine effect. On the whole, there was joviality in the musical episides of the life of a wholly imaginary character.

The Second Symphony of Sibelius, which we heard at the opening of the regular series, was repeated with all the virtuosity that marked its playing then. It is colorful and thrilling music, gradually worked up to a colossal climax. Dr. Koussevitzky and the orchestra clearly felt its power. S. R. F.

MUSIC IN REVIEW

By JULES WOLFFERS

Symphony Hall

Twenty-three years have sped their way since Dr. Muck, conducting the Boston Symphony Orchestra, performed Mahler's Fifth Symphony three times in the short space of ten months, the last of these performances taking place February 27, 1914. From that date to last week's symphony concert Boston has had to live on the memory of Dr. Muck's interpretation of this composition—a difficult feat for those who may never have heard Dr. Muck conduct anything at all. After hearing Dr. Koussevitzky revive this work last week, one is forced to the conclusion that while Dr. Muck may have been over-enthusiastic, his zeal has much more justification than the long neglect Mahler's Fifth has suffered here.

This was the first time many of us have heard this titanic masterpiece: its effect was overpowering. In vain we listened for the many banal passages we were told to expect but our critical faculties must have deserted us, for we found the whole symphony interesting from start to finish. It is entirely possible that the genius of Koussevitzky may have made Mahler sound better than it actually is, but whatever the reason for the excellent impression it made, we hope we do not have to rely on our grandchildren to guide our tottering footsteps to the next performance of this inspiring and aspiring work of art.

The program was closed with three Wagner excerpts: Introduction to Act 3 from "Die Meistersinger," "The Ride of the Valkyries," and Wotan's Farewell from "Die Walkure." In the last named, **Mack Harrell** was the very accurate baritone soloist.

It is almost stating the obvious to say that the conductor and orchestra were sheer perfection. Boston has been taught to expect much from this group and rarely is Boston disappointed.

Monitor Oct 30

12**

Gieseking Sym

The Arts in Boston

The first half of the Boston Symphony Orchestra's fourth program of the season, given yesterday afternoon in Symphony Hall, was a course in modern French music. The items were Ravel's "Pavane pour une Infante Défunte," Martelli's "Assyrian Bas-Reliefs" and Roussel's Symphony No. 3 in G minor.

These three works were actually a study in three diverse aspects of the French genius: Ravel, the representative par excellence of the highly cultivated, perhaps overcivilized art of modern Paris; Martelli, the adoptive Frenchman, who adopts also the sophisticated French habit of drawing upon exotic cultures for atmosphere, and Roussel, the heir of the major tradition of Franck, which contains enough of the Teutonic element to save it from preciosity.

Nothing could be more expressive of the old Spanish Court than Ravel's formal score, with its touch of decadence. Martelli's sketches, which had their first public performance by the Boston orchestra seven years ago, are cleverly done, but are hardly up to the products of Prokofieff and Respighi, based on a similar esthetic formula.

Roussel's Third Symphony, likewise first performed here seven years ago, was one of the most considerable of the compositions written in honor of the Boston orchestra's fiftieth season. It was revived two years ago under Mr. Burgin's baton. Dr. Koussevitzky was well advised to keep it in the active repertory. It has a lively wit, and a greater depth than many typical French works. Its composer is less obviously afraid that he may let himself go too much and therefore too closely resemble a German. The symphony was received cordially but with appropriate restraint.

But of course it was Walter Gieseking that most of the audience had come to hear, and his performance of the "Emperor" Concerto, which touched remote heights of virtuosity and musical revelation, received the ovation it deserved. It was just, too, that the soloist should insist on sharing the honor with both Dr. Koussevitzky and the orchestra, for without such brilliant co-operation as theirs the great work could not have come to such a realization. L. A. S.

Trans Oct 30

Part Four

elle Returns in Recital

Fine Reading of Concerto Follows Roussel Symphony

Varied Program Reaches Noble Climax in the "Emperor" Concerto, with Gieseking at Piano

By Redfern Mason

From Pandora's box of Hope, Serge Koussevitzky chose for the edification of the Symphony audience yesterday afternoon idyllic music of Ravel, music that attempted to interpret Assyrian sculpture, the cerebral music of Roussel and, to clarify the atmosphere, the same genius of Beethoven, as exemplified in the "Emperor" Concerto, with Walter Gieseking at the piano.

Listening to that dulcet Pavane, it was sad to think that its creator, Maurice Ravel, lies in melancholy eclipse. The Pavane used to be danced by nobles and ecclesiastics of the seventeenth century, and they spread their robes peacock-wise, as the name suggests. Often they sang while they danced, as in the exquisite "Belle qui tiens ma vie," or in the "pavins" beloved of Shakespeare. But in the present case Ravel adds a note of mourning; he is possibly thinking of some dead Infanta, like the one painted by Velasquez. But it is a sadness that does not hurt and the work, a lovely miniature, pleased rather than troubled the gentle fancy of the audience.

Then, with a wave of the baton, Mr. Koussevitzky summoned up far off Assyria, through the score of Henri Martelli, a Gallicized Italian, born in Corsica, who has dreamed over bas reliefs like the ones you may see in the Louvre and the British Museum, great tone representations of the hunt and of warfare. With these sinister images before him the composer attempts to bring back the spirit of Assurbanipal, when, cruel-lipped and vindictive, he commanded the slaughter to begin. Lacerating tones of brass, vicious drumbeats are contrasted with accents of oriental sensuality and, behind them all the desolation of the desert and the tuba roaring like the lion for his prey.

In spite of their merciless sensuality the four chapters of this "strange eventful history" do not jar too much on the sensibility of the hearer. Their interest is largely that of ancient tapestry; they evoke the past, but the process is also one of sublimation. Symphony goers will be grateful to the composer, for he brought intimately before them the tuba player, Mr. E. Adam, who, if he could not roar you gently "as 'twere any nightingale," like Bottom the weaver, did make the king of beasts a desolate and lonely soloist.

The Roussel number was his symphony in G minor, Op. 42, which has twice been performed by the Boston Symphony, but still, if I am not mistaken, is still "cavaire to the general." Roussel thought intensely, but his work is a tonal mosaic; the sense of development from a melodic proposition to a great aesthetic conclusion is lacking. His work, in one way, recalls the canvasses of the Pre Raphaelites, in which every leaf is realistically portrayed and every blade of grass pictured as if by photography. The details are brilliantly limned, but they seem to succeed one another haphazard, as if the composer were dominated by the fantasy of dreams rather than by formal logic.

The audience listened attentively, respectfully, but I fancy that many of them were wondering how much of the symphony they would remember after the concert.

But what a change when we came to the Beethoven. The thematic material of the great Concerto in E flat is as clean cut as the characters in a play of Sophocles. One recognizes the themes at every repetition and follows their fortunes as one does those of Oedipus or Antigone. The immortal phrases, which Beethoven was as laborious in choosing as ever was hero in the choice of his armor, become our friends; they sing themselves into our consciousness and remain with us lifelong, as masterly drawn as the figures of Hamlet and Ophelia.

Into this work Walter Gieseking plunged with the joy and exuberance of a devoted artist, and the orchestra, catching fire from his enthusiasm and inspired by the kindred spirit of the director, gave themselves to the work as if it were some musical treasure trove which they were playing for the first time. When you hear the Boston strings develop what I am tempted to call their organ tone, then you know the work of Nikisch and Muck and Koussevitzky has not been in vain.

And the audience kindled along with the players. There are qualities in silence, as Maeterlinck loves to insist, and yesterday the quality was one of a reverent delight. Beethoven's reputation, like that of Shakespeare, has its ups and downs; but the great public, that final arbiter of the esteem in which genius is held, does not go wrong forever.

People marvelled at the seemingly infinite gamut of shades of tone which Gieseking extracted from the clavier. Under his fingers the instrument was verily orchestral; it was own brother to strings and reeds; it was of the same kin as those noble horns. Listening, we felt that Beethoven forever reaching out towards the light and, with his deaf ears, grasping after eternal harmonies.

The performance was a triumph for the soloist, a triumph for the orchestra, a triumph for Koussevitzky and, I am bound to add, a triumph for the audience. For, as the French say, "To understand is to equal."

NEW YORKER
NEW YORK, N. Y.

OCT 30 1937

Orders of the Day

REPRESENTATIVES of the nation's bankers met in convention in Boston two weeks ago, and part of the entertainment arranged for them was a concert by the Boston Symphony—which was given, surprisingly enough, not in Symphony Hall but in the First National Bank. The bank, conscious of its obligations as host, issued special instructions to the guards who were to serve as ushers at the concert. They were to wear new black neckties. Before reporting for work they were to polish their shoes. And they were to be sure to brush their teeth.

P. T.

(176)

DAY, OCTOBER 30,

GIESEKING PLAYS WITH SYMPHONY

Three Numbers by Latins Form Half of Concert

BY WARREN STOREY SMITH

The Latin composers made their entrance into this season's Symphony Concerts yesterday in the persons of Ravel, Roussel and Henri Martelli. The audience, however, was less visibly, or audibly, stirred by this refreshing first half of the concert than it was by the ensuing performance of the familiar "Emperor" Concerto of Beethoven, with Walter Gieseking as pianist.

FOR THE FIRST TIME

Twenty-seven years ago Ravel made an orchestration of his piano piece, "Pavane for a Dead Infanta." Yesterday this singularly felicitous transcription was played by the Symphony Orchestra for the first time. In its discreet orchestral dress the Pavane brings to us, more pointedly and also more hauntingly than before, the flavor of a bygone day. Beyond even Debussy, who occasionally made such excursions into the past, has Ravel captured its spirit in such pieces as this exquisite Pavane and the Suite, "The Tomb of Couperin." The performance of the Pavane yesterday was a marvel of euphony and delicacy.

From the Corsican Martelli came yesterday the "Assyrian Bas-Reliefs," given its world premiere here by Dr. Koussevitzky in 1930. The music seemed then to possess a definite individuality; an impression which was yesterday renewed and strengthened. As Prokofieff's "Lieutenant Kije" had afforded Mr. Kunze opportunity to display his skill as soloist for the double-bass, so did the third of the four Bas-Reliefs, "Lion and Lioness in Their Lair," place in the spotlight Mr. Adam and his tuba. The effect of this long solo for a deep-voiced instrument, almost never thrust into such prominence, was peculiarly satisfying—a new tone sensation.

Roussel's Third

As memorial to Roussel, who died last August, Dr. Koussevitzky chose for performance the Third Symphony, in G minor, one of the works composed for the orchestra's 50th anniversary season. It would be rash to call this a great symphony, but there is no presumption in pronouncing it a fine one, written at a time when the composing of notable symphonies had become almost a lost art. With Roussel unfortunately out of the picture, Sibelius and Vaughan-Williams appear as the two living composers who have wrought significantly in this exacting form.

The weakness of this Third Symphony, if weakness it be, is the intrusion of so much that is vigorous into the Adagio, producing very nearly the effect of four fast movements. Roussel has proved elsewhere that he is not incapable of expressive lyricism, as that element is understood in our day, even if he largely shuns it here. And from first to last this symphony has a tonic, vital quality. Abundantly melodious, it avoids at every turn the trite and obvious. The applause yesterday, while hearty, was less than piece and performance deserved.

Mr. Gieseking's Playing

As a rule it is best to adhere to the chronological order in programme building. But if some ears found Beethoven's orchestra somewhat bare after that of the triad of moderns and his adherence to traditional form and accepted formula a trifle bald after Roussel's ingenious evasion of them, most of the audience hailed the Concerto, or its performance, rapturously.

Mr. Gieseking's masterly, if somewhat detached and calculated version of the piano part was made known to us seven years ago. Yesterday it seemed essentially unchanged.

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Advocate Oct 29

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Into this work Walter Gieseking plunged with the joy and exuberance of a devoted artist, and the orchestra, catching fire from his enthusiasm and inspired by the kindred spirit of the director, gave themselves to the work as if it were some musical treasure trove which they were playing for the first time. When you hear the Boston strings develop what I am tempted to call their organ tone, then you know the work of Nikisch and Muck and Koussevitzky has not been in vain.

And the audience kindled along with the players. There are qualities in silence, as Maeterlinck loves to insist, and yesterday the quality was one of a reverent delight. Beethoven's reputation, like that of Shakespeare, has its ups and downs; but the great public, that final arbiter of the esteem in which genius is held, does not go wrong forever.

People marvelled at the seemingly infinite gamut of shades of tone which Gieseking extracted from the clavier. Under his fingers the instrument was verily orchestral; it was own brother to strings and reeds; it was of the same kin as those noble horns. Listening, we felt that Beethoven forever reaching out towards the light and, with his deaf ears, grasping after eternal harmonies.

The performance was a triumph for the soloist, a triumph for the orchestra, a triumph for Koussevitzky and, I am bound to add, a triumph for the audience. For, as the French say, "To understand is to equal."

NEW YORKER
NEW YORK, N. Y.

OCT 30 1937

Orders of the Day

REPRESENTATIVES of the nation's bankers met in convention in Boston two weeks ago, and part of the entertainment arranged for them was a concert by the Boston Symphony—which was given, surprisingly enough, not in Symphony Hall but in the First National Bank. The bank, conscious of its obligations as host, issued special instructions to the guards who were to serve as ushers at the concert. They were to wear new black neckties. Before reporting for work they were to polish their shoes. And they were to be sure to brush their teeth.

Post

(26)

DAY, OCTOBER 30,

GIESEKING PLAYS WITH SYMPHONY

Three Numbers by Latins Form Half of Concert

BY WARREN STOREY SMITH

The Latin composers made their entrance into this season's Symphony Concerts yesterday in the persons of Ravel, Roussel and Henri Martelli. The audience, however, was less visibly, or audibly, stirred by this refreshing first half of the concert than it was by the ensuing performance of the familiar "Emperor" Concerto of Beethoven, with Walter Gieseking as pianist.

FOR THE FIRST TIME

Twenty-seven years ago Ravel made an orchestration of his piano piece, "Pavane for a Dead Infanta." Yesterday this singularly felicitous transcription was played by the Symphony Orchestra for the first time. In its discreet orchestral dress the Pavane brings to us, more pointedly and also more hauntingly than before, the flavor of a bygone day. Beyond even Debussy, who occasionally made such excursions into the past, has Ravel captured its spirit in such pieces as this exquisite Pavane and the Suite, "The Tomb of Couperin." The performance of the Pavane yesterday was a marvel of euphony and delicacy.

From the Corsican Martelli came yesterday the "Assyrian Bas-Reliefs," given its world premiere here by Dr. Koussevitzky in 1930. The music seemed then to possess a definite individuality; an impression which was yesterday renewed and strengthened. As Prokofieff's "Lieutenant Kije" had afforded Mr. Kunze opportunity to display his skill as soloist for the double-bass, so did the third of the four Bas-Reliefs, "Lion and Lioness in Their Lair," place in the spotlight Mr. Adam and his tuba. The effect of this long solo for a deep-voiced instrument, almost never thrust into such prominence, was peculiarly satisfying—a new tone sensation.

Roussel's Third

As memorial to Roussel, who died last August, Dr. Koussevitzky chose for performance the Third Symphony, in G minor, one of the works composed for the orchestra's 50th anniversary season. It would be rash to call this a great symphony, but there is no presumption in pronouncing it a fine one, written at a time when the composing of notable symphonies had become almost a lost art. With Roussel unfortunately out of the picture, Sibelius and Vaughan-Williams appear as the two living composers who have wrought significantly in this exacting form.

The weakness of this Third Symphony, if weakness it be, is the intrusion of so much that is vigorous into the Adagio, producing very nearly the effect of four fast movements. Roussel has proved elsewhere that he is not incapable of expressive lyricism, as that element is understood in our day, even if he largely shuns it here. And from first to last this symphony has a tonic, vital quality. Abundantly melodious, it avoids at every turn the trite and obvious. The applause yesterday, while hearty, was less than piece and performance deserved.

Mr. Gieseking's Playing

As a rule it is best to adhere to the chronological order in programme building. But if some ears found Beethoven's orchestra somewhat bare after that of the triad of moderns and his adherence to traditional form and accepted formula a trifle bald after Roussel's ingenious evasion of them, most of the audience hailed the Concerto, or its performance, rapturously.

Mr. Gieseking's masterly, if somewhat detached and calculated version of the piano part was made known to us seven years ago. Yesterday it seemed essentially unchanged.

27

URDAY, OCTOBER 30, 1937

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Walter Gieseking, the first soloist of the new Boston Symphony season, gave a heavenly performance of Beethoven's "Emperor" Concerto at the concert in Symphony Hall yesterday afternoon. This great pianist's perfection of style and technic, and the poetic quality of his interpretation cast into shade the earlier portion of a program rather unusual so far as musical craftsmanship was concerned.

Dr Koussevitzky began the afternoon with Ravel's orchestration of his own piano piece, "Pavane For a Dead Infanta;" continued with Henri Martelli's "Assyrian Bas-Reliefs" and the Third Symphony by the late Albert Roussel.

Superlatives were long since exhausted in the case of Mr Gieseking. In Boston he is a familiar and admired artist who visits us all too seldom. His sympathies extend to 18th century, romantic and modern music, and he plays each category with equal success. Though the "Emperor" Concerto may not be the best that Beethoven wrote, it is distinguished music and demands not only consummate execution but mental maturity. Mr Gieseking's treatment was absolutely superb.

The pianist was welcomed with a warmth extended by Bostonians only to favorites of thorough acquaintance. Applause between movements of the Concerto was generous, and at the end assumed the proportions of an "ovation." But Mr Gieseking did not play an encore, as he did on a memorable Friday afternoon two years ago last Spring, when his addition of Strauss' "Serenade" to the C minor Concerto of Rachmaninoff shattered tradition and took away a year's growth from many in the audience.

For some reason, perhaps because it is minor Ravel, the "Pavane For a Dead Infanta" had not before been played at a symphony concert. This is essentially simple music, given richness of color by Ravel's genius for the orchestra and unmistakably a product of before the war. It was almost amusing to hear from Ravel, 20 years a musical ironist, lush consecutive ninth chords for strings. No composer would dare to write that way nowadays.

Roussel's Third Symphony was played in memory of the composer, who died last August. First heard during the Boston Symphony's 50th anniversary year, for which it was commissioned, the work has been repeated but a few times since. And already there are signs of decay. In fact the insistent vigor of all but the slow movement suggested a composer forcing himself, by the device of reiteration, to appear lively and humorous.

For substance alone, the slow movement is probably the high point of the symphony. Yet Roussel's finest quality: that of smooth facture, is evident from the first page to the last. The aristocratic manner of Roussel appears in all his music, and at least in his later work his voice is distinctly his own. Time may at length convince us, however, that such an art, flourishing in a period notable for creative dryness and monotony, was overrated because Roussel had few competitors of equal stature.

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The program will be repeated tonight. Next week Mendelssohn's "Fingal's Cave" Overture and "Scotch" Symphony will be presented, together with the tone poem "Tapiola" by Sibelius, and Tchaikovsky's Overture-Fantasia "Romeo and Juliet."—C. W. D.

SPRINGFIELD, MASS.
REPUBLICAN

OCT 24 1937

'Commuters' Plan' For Hub Symphony

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Dr Koussevitzky's new plan offers to those who cannot, or do not wish to, attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—one hundred and ten men. Patrons of the shorter series will have the choice of six concerts on Monday nights, or six on Tuesday afternoons, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until three o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony hall to enjoy the expressive conducting of Koussevitzky and the playing of the Boston Symphony orchestra.

The dates for the Monday night concerts are: Tomorrow, December 27, January 17, February 21, March 21, April 18. The Tuesday matinees are: Tuesday, December 28, January 18, February 22, March 22, April 19.

A census of Boston Symphony subscribers shows patronage extending far beyond Boston. Matinee audiences in traveling to Symphony hall for a single concert cover the equivalent of twice the distance around the world. Every Friday afternoon, listeners come from as far north as Castine and Bar Harbor, Me., as far east as Hyannis, as far west as Pittsfield, as far south as New Bedford, and as far to the southwest as Waterbury, Ct. Subscribers are residents of 216 communities in Massachusetts.

READING SYM

THE Reading Symphony Orchestra, which celebrates its twenty-fifth anniversary this year, plans to make its current season an outstanding one in the history of serious music in the Pennsylvania community. The orchestra, under Hans Kindler, who enters his seventh year with the organization, will be augmented to ninety musicians, and guest artists will appear at every concert.

José Iturbi, pianist, will be heard with the orchestra next Sunday at the opening concert; Paul Althouse, Reading's own tenor, who began his musical career as soloist in a boy choir of that city, will sing Jan. 16, and Mischa Elman, violinist, will be the soloist at the concert of Feb. 13. The final event, March 27, will feature Mozart's concerto for three pianos, which will be performed by the local pianists, Gertrude Sternbergh, Miriam Weise Heisler and Madeleine Brooke.

In addition to the regular series there will be two concerts for young people, as a result of the success of the Youth Concerts inaugurated last year in Reading. For these events all the public schools of the city cooperated last season by making study of the orchestra programs a part of the regular curriculum.

Originally numbering but fifty members, the Reading Symphony Orchestra now has seventy-five on its roster, only fifteen of whom are professional musicians. A [illegible] the players are residents of Philadelphia who perform on instruments not available in Reading. The rest are local musicians drawn from every walk of life.

Of the original orchestra, there are three members still in the service of the present organization. One of these is Otto Wittich, who has been the orchestra's concertmaster and assistant conductor from the start.

It is a usual custom in small cities for the members of the orchestra to play without remuneration. But all performers in the Reading Symphony Orchestra have been paid from the beginning. This is due in large measure to the generosity of the audiences and to the efficiency of the Reading Musical Foundation, which subsidizes the orchestra for a certain amount each year.

Since its inception, Hugo Schumann, leading Reading industrialist, has served as the orchestra's president. Despite the extra expense involved in preparing this year's celebration, he and the board of directors have kept the subscription rate the same as in the past, prices ranging from $5 to $3, with a half rate on the $3 subscriptions to school children and music students. These prices have obtained for a number of years, in the face of rising costs of maintenance.

MUSIC

CONCERNING ORCHESTRA PERSONNEL

By OLIN DOWNES

RIGHT now, in a place some distance from New York, a symphony orchestra is in a turmoil because the conductor, after testing each member of the orchestra by having him play, unidentified, behind a screen, has requested the retirement of ten players and their replacement with new men, most if not all of whom are younger than those invited to leave the organization. It must be understood that these replacements have not to do with wage scales or with any issue between the conductor and the rules of the Musicians Union. Nor are the merits or demerits of the players concerned known to this writer. But the principle involved is one worth considering as a theory of general application to the policies of all symphonic organizations, union or non-union, local or foreign, far or near. Granted the soundness of the conductor's judgment (in the case at issue he is a conductor of wide experience and international reputation); even granting the possibility of a test performance that belied a player's ability, the basic question seems very similar to one which confronted the Boston Symphony Orchestra some years ago—namely, the question of the quality of the orchestra, as contrasted with the feelings and problems of the dismissed players.

* * *

When Serge Koussevitzky came to assume the conductorship of the Boston Symphony Orchestra in the season of 1924-25 he was quick to praise the orchestra and its lofty traditions, exemplified in the performances as well as by the reputation that the celebrated orchestra bore everywhere. At the end of his season, however, he recommended the retirement of twenty-four musicians, and the infusion of new blood in the persons of twenty-four new players. There was a good deal of consternation when his recommendation was made known. There were expostulations, not only from the men and the friends of the men, who naturally opposed these changes, but even from some quarters connected with the management of the orchestra. It was realized that all the twenty-four men whose positions were threatened had pupils, families and supporters in town; that their dismissal would affect certain elements of the Boston Symphony's public unfavorably; that the departure of twenty-four men at one time would make heavy demands upon the orchestra's pension fund. There were plenty of reasons to go slow. To all of them Koussevitzky gave a plain and unequivocal reply. He asked, in effect, which was preferred by Boston—an orchestra of the very first rank, or a home for musicians.

* * *

The question was not one of unionism. This was a nonunion orchestra. It was a matter of music, and Koussevitzky carried his point. There was a fuss, a big fuss, and considerable dissension. Some of it came out in the newspapers. The ultimate consequence was that the Boston Symphony, having gone through a number of disastrous experiences resulting from circumstances of the World War, and a strike very injurious to its membership, again forged to the front and has since retained that position as one of the two or three leading orchestras of the world.

Or put it another way. Some time ago, abroad, a conductor who was preparing a historic Wagner performance called his secretary. "Write me a letter." The letter was addressed to one of the singers with whom he had been rehearsing. In outline it read, "Dear Mr. . . . I have noticed your fatigue at our rehearsals and the fact that you are not very well. Would it not be best if you took a few days' rest at some near-by pleasant resort?" This, of course, was a direct request for resignation. The secretary said, "But master, that is a hard letter to write to an artist who has done such great and honorable service." The master answered, "Whom am I defending? That artist or Richard Wagner?"

It is a point of view not always appreciated, often hardly understood by those to whom art is a matter of a much needed job or a chance to make a lot of money. The bigger issue would be to them idealistic nonsense—the defense of the music of Richard Wagner. The only pity is that there are so few, among either the leaders or the rank and file of musicians, who look so high and cut so clean.

* * *

The orchestral field in this country is a big one, which is constantly widening. There is a growing need of orchestral players. A number of institutions are turning out material to meet this need. Nevertheless, there is a dearth of first-class men, particularly noticeable this year, which has seen in New York and in Pittsburgh the formation of two new symphony orchestras. It may seem astonishing that this is the case, at a time of so much unemployment, and so many musicians on the payroll of the government. But it is so, and it is so principally because politics and commercialism reign to the extent that they do in the ranks of orchestral musicians, who are, logically, deeply concerned with jobs and wage scales, but not nearly as concerned as they could afford to be with musical values.

But these values could be established without preaching or pressure from any outside quarter to bring it to pass, if the biggest and most influential musical institution in the country took it upon itself to enforce them. The reference, of course, is to the Musicians Union and its exceptional position.

* * *

We would like to see this Union, formed years ago to save musicians from the outrageous and intolerable treatment they often had experienced in previous times, more unified and more formidable than it is. Having enforced minimum wage scales and other rulings indispensable for the proper treatment of its members, it would seem that the Musicians Union is in a position to develop itself, and strengthen its prestige from the inside. It could have such strict laws regarding the competency and musicianship of its members that a Union endorsement of a player would in itself be a guarantee to a prospective employer of the player's ability.

There was a time in the Middle Ages when unionism in the form of the guilds showed that spirit and took pride in its accomplishments, and would not tolerate incompetency. If a shoemaker sold an inferior pair of shoes the act would shame him and lessen his rank in his organization. A baker was conscious of his duties, jealous of his dignity and concerned with his obligations.

If some student of sociology came along at this moment he would probably interpose that such ideals on the part of workers had been lost through their exploitation by employers in later periods, and as a consequence of their having no personal interest in their accomplishment or any incentive to give the public good work and good measure. And that would in part be true. But a very strong weapon that a modern union could wield in an artistic field would be forged by its own insistence upon at least as high levels of knowledge and efficiency as would be asked of its members by any outside individual or organization.

* * *

If this were done, and coupled with sound and skillful diplomacy, the position of musical unionism would gradually become invincible. It could elevate musical standards and not, as in too many present cases, depress them in the name of economic equality. Suppose that when a conductor asked for a first horn he were told that in plain fact no man good enough for the first horn's position was at present available; that as a substitute, if strictly necessary, a man of somewhat inferior tone and technic could be supplied until a person of the proper caliber were found, and that the union machinery would set at once to work to find him. Suppose that, the minimum wage established, there were grades of ability and experience which had to be attained before the union would permit a player to enter the more highly paid class of performers. Suppose the union had not only its own training schools, but some modern equivalent of an apprentice and journeyman's system whereby the younger members gradually gained the knowledge, skill and taste of real artists. Suppose a ruling were made against a man who knew nothing but the methods and the technic of jazz being just as available as another man for a position in a symphony orchestra. Suppose that the union and employers with whom it has dealings could meet together, as others have done, in a way of mutual accommodation, not to see what could be squeezed out or squeezed down when it came to financial arrangements, but to find ways and means, not impossible, whereby longer engagements for players and more liberal agreements regarding time for the rehearsing of finished performances could be arranged.

* * *

There are plenty of other "supposes." It costs nothing to speak of that which can be dismissed as impractical or entirely Utopian. But the glory of artistic achievement and the payment of a wage that insures a life worth living are not incompatible. Greatly desired changes, in one form or another, will take place, in a time when all sorts of adjustments are occurring, slowly in comparison to the need, rapidly in comparison with the tempo of the former century. They are due to be felt in music as in all the other ways that affect living. In the meantime a merely intelligent, therefore artistic as well as practical, objective on the part of every one concerned with music would work for the benefit of business, and art, and the public.

TIME
CHICAGO, ILL.

OCT 25 1937

Canapés and Compromise

When the Boston fire of 1872 threatened to destroy the First National Bank, its cash was removed for several days and worried bankers set up a day & night watch over it. Meanwhile they were fed by Boston's famed Parker House. One day last week the Parker House again went to the First National's assistance. Ten minutes after closing, workmen set about removing grills, glass desk tops, accounting machines and money from the bank's vaulted granite lobby and into their place went 12,000 glasses, 700 trays, 2,000 qt. of liquor, 3,000 qt. of soda and ginger ale.

Next day there arrived 50 lb. of caviar, 200 lb. of lobster, 10,000 fish balls, 12,000 tea sandwiches, 100 boxes of cigars, 6,000 packages of cigarets. That afternoon none other than Sergei Koussevitzky and his Boston Symphony Orchestra mounted a temporary dais, tuned up while into the clattery room for cocktails and canapés crammed some 4,000 men & women attending the 63rd annual convention of the American Bankers Association. In a din so constant that Maestro Koussevitzky once threw up his hands and stamped off the stage, the orchestra proceeded to play.

BOSTON, MASS.
POST

OCT 26 1937

SYMPHONY IN FIRST MONDAY

Haydn, Prokofieff, Sibelius Works Played

BY WARREN STOREY SMITH

Last evening at Symphony Hall there was inaugurated the new regime of paired Monday evening and Tuesday afternoon Symphony concerts, with the same programme for each. On this initial list were two items which had already been played this season at the regular concerts, the Suite made from Prokofieff's music for the Russian film, "Lieutenant Kije," and the second Symphony of Sibelius. As preface to these quite dissimilar works came, as representative of yet another style and period, Haydn's 88th Symphony in G major.

That Haydn was able, with all his other work, to write as many as 104 symphonies, is in itself remarkable. There are a lot of notes, even in a symphony of Haydn. But that there should have been so many fine symphonies among them, is more remarkable still. Haydn's level of achievement was high. If he knew how to write poor music, that fact has been mercifully withheld from us.

The symphony of last evening, composed in 1787 as one of a dozen written for a Parisian society, is one of the best, ranking easily with the 12 composed for London. It is not too much to say that its slow movement, the nobly songful Largo in D major, is the finest specimen of its kind in all 18th century music. Even Beethoven surpassed it only once or twice. The performance accorded this movement last evening was both eloquent and restrained and it afforded us a new appreciation of Haydn as orchestral colorist. The other and gayer portions of the Symphony fared no less well.

With the witty music of Prokofieff and the magnificent Symphony of Sibelius, Dr. Koussevitzky and [illegible] chestra repeated [illegible] audience, which virtu [illegible] was suitably enth

(27)

URDAY, OCTOBER 30, 1937

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REPUBLICAN

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SOLUTION: Win with ace and ruff the heart deuce. Lead club to ace. Lead heart jack. West must cover ruff in dummy. Lead out all trumps

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READING SYMPHONY JUBILEE

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TIME
CHICAGO, ILL.

OCT 25 1937

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BOSTON, MASS.
POST

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BY WARREN STOREY SMITH

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Globe

(27)

URDAY, OCTOBER 30, 1937

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Walter Gieseking, the first soloist of the new Boston Symphony season, gave a heavenly performance of Beethoven's "Emperor" Concerto at the concert in Symphony Hall yesterday afternoon. This great pianist's perfection of style and technic, and the poetic quality of his interpretation cast into shade the earlier portion of a program rather unusual so far as musical craftsmanship was concerned.

Dr Koussevitzky began the afternoon with Ravel's orchestration of his own piano piece, "Pavane For a Dead Infanta;" continued with Henri Martelli's "Assyrian Bas-Reliefs" and the Third Symphony by the late Albert Roussel.

Superlatives were long since exhausted in the case of Mr Gieseking. In Boston he is a familiar and admired artist who visits us all too seldom. His sympathies extend to 18th century, romantic and modern music, and he plays each category with equal success. Though the "Emperor" Concerto may not be the best that Beethoven wrote, it is distinguished music and demands not only consummate execution but mental maturity. Mr Gieseking's treatment was absolutely superb.

The pianist was welcomed with a warmth extended by Bostonians only to favorites of thorough acquaintance. Applause between movements of the Concerto was generous, and at the end assumed the proportions of an "ovation." But Mr Gieseking did not play an encore, as he did on a memorable Friday afternoon two years ago last Spring, when his addition of Strauss' "Serenade" to the C minor Concerto of Rachmaninoff shattered tradition and took away a year's growth from many in the audience.

For some reason, perhaps because it is minor Ravel, the "Pavane For a Dead Infanta" had not before been played at a symphony concert. This is essentially simple music, given richness of color by Ravel's genius for the orchestra and unmistakably a product of before the war. It was almost amusing to hear from Ravel, 20 years a musical ironist, lush consecutive ninth chords for strings. No composer would dare to write that way nowadays.

Roussel's Third Symphony was played in memory of the composer, who died last August. First heard during the Boston Symphony's 50th anniversary year, for which it was commissioned, the work has been repeated but a few times since. And already there are signs of decay. In fact the insistent vigor of all but the slow movement suggested a composer forcing himself, by the device of reiteration, to appear lively and humorous.

For substance alone, the slow movement is probably the high point of the symphony. Yet Roussel's finest quality: that of smooth facture, is evident from the first page to the last. The aristocratic manner of Roussel appears in all his music, and at least in his later work his voice is distinctly his own. Time may at length convince us, however, that such an art, flourishing in a period notable for creative dryness and monotony, was overrated because Roussel had few competitors of equal stature.

Martelli's "Assyrian Bas-Reliefs" had gone unheard in Boston since the first public performance, at Symphony Hall in 1930. Martelli, born in Corsica, strove to depict four bas-reliefs of ancient Assyria. He did so in a literal sort of way, showing genuine imagination only in the last tone-picture, "The Army and Musicians of Ashurbanipal." Though he wrote elaborately for large orchestras, to which extra percussion instruments were added, his music does not sound vast and intricate. The intentional crudity of the score furthermore lacks the sweeping energy commonly associated with barbaric art. How differently would Ravel or Prokofieff have treated such a subject!

The program will be repeated tonight. Next week Mendelssohn's "Fingal's Cave" Overture and "Scotch" Symphony will be presented, together with the tone poem "Tapiola" by Sibelius, and Tchaikovsky's Overture-Fantasia "Romeo and Juliet."—C. W. D.

SPRINGFIELD, MASS.
REPUBLICAN
OCT 24 1937

Commuters' Plan' For Hub Symphony

An innovation in the operating plans of the Boston Symphony orchestra is to be made, which musical authorities predict will prove of great significance to hundreds outside the ranks of confirmed weekly symphony concertgoers. The announcement comes from Serge Koussevitzky, conductor of the orchestra.

The concerts of the "regular" season are played every week except when the orchestra is on tour. Patrons have the choice of subscribing, or seeking single tickets, for a Friday afternoon or a Saturday night performance of an identical program.

Dr Koussevitzky's new plan offers to those who cannot, or do not wish to, attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—one hundred and ten men. Patrons of the shorter series will have the choice of six concerts on Monday nights, or six on Tuesday afternoons, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until three o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony hall to enjoy the expressive conducting of Koussevitzky and the playing of the Boston Symphony orchestra.

The dates for the Monday night concerts are: Tomorrow, December 27, January 17, February 21, March

SOLUTION: Win with ace and ruff the heart deuce. Lead club to ace. Lead heart jack. West must cover ruff in dummy. Lead out all trumps

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N. Y. Times - Oct. 31/37

READING SYMPHONY JUBILEE

THE Reading Symphony Orchestra, which celebrates its twenty-fifth anniversary this year, plans to make its current season an outstanding one in the history of serious music in the Pennsylvania community. The orchestra, under Hans Kindler, who enters his seventh year with the organization, will be augmented to ninety musicians, and guest artists will appear at every concert.

José Iturbi, pianist, will be heard with the orchestra next Sunday at the opening concert; Paul Althouse, Reading's own tenor, who began his musical career as soloist in a boy choir of that city, will sing Jan. 16, and Mischa Elman, violinist, will be the soloist at the concert of Feb. 13. The final event, March 27, will feature Mozart's concerto for three pianos, which will be performed by the local pianists, Gertrude Sternbergh, Miriam Weise Heisler and Madeleine Brooke.

In addition to the regular series there will be two concerts for young people, as a result of the success of the Youth Concerts inaugurated last year in Reading. For these events all the public schools of the city cooperated last season by making study of the orchestra programs a part of the regular curriculum.

Originally numbering but fifty members, the Reading Symphony Orchestra now has seventy-five on its roster, only fifteen of whom are professional musicians. A few of the players are residents of Philadelphia who perform on instruments not available in Reading. The rest are local musicians drawn from every walk of life.

Of the original orchestra, there are three members still in the service of the present organization. One of these is Otto Wittich, who has been the orchestra's concertmaster and assistant conductor from the start.

It is a usual custom in small cities for the members of the orchestra to play without remuneration. But all performers in the Reading Symphony Orchestra have been paid from the beginning. This is due in large measure to the generosity of the audiences and to the efficiency of the Reading Musical Foundation, which subsidizes the orchestra for a certain amount each year.

Since its inception, Hugo Schumann, leading Reading industrialist, has served as the orchestra's president. Despite the extra expense involved in preparing this year's celebration, he and the board of directors have kept the subscription rate the same as in the past, prices ranging from $5 to $3, with a half rate on the $3 subscriptions to school children and music students. These prices have obtained for a number of years, in the face of rising costs of maintenance.

Times N.Y. Oct 31 37

MUSIC

CONCERNING ORCHESTRA PERSONNEL

By OLIN DOWNES

RIGHT now, in a place some distance from New York, a symphony orchestra is in a turmoil because the conductor, after testing each member of the orchestra by having him play, unidentified, behind a screen, has requested the retirement of ten players and their replacement with new men, most if not all of whom are younger than those invited to leave the organization. It must be understood that these replacements have not to do with wage scales or with any issue between the conductor and the rules of the Musicians Union. Nor are the merits or demerits of the players concerned known to this writer. But the principle involved is one worth considering as a theory of general application to the policies of all symphonic organizations, union or non-union, local or foreign, far or near. Granted the soundness of the conductor's judgment (in the case at issue he is a conductor of wide experience and international reputation); even granting the possibility of a test performance that belied a player's ability, the basic question seems very similar to one which confronted the Boston Symphony Orchestra some years ago—namely, the question of the quality of the orchestra, as contrasted with the feelings and problems of the dismissed players.

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Or put it another way. Some time ago, abroad, a conductor who was preparing a historic Wagner performance called his secretary. "Write me a letter." The letter was addressed to one of the singers with whom he had been rehearsing. In outline it read, "Dear Mr. . . . I have noticed your fatigue at our rehearsals and the fact that you are not very well. Would it not be best if you took a few days' rest at some near-by pleasant resort?" This, of course, was a direct request for resignation. The secretary said, "But master, that is a hard letter to write to an artist who has done such great and honorable service." The master answered, "Whom am I defending? That artist or Richard Wagner?"

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PROVIDENCE, R. I.
BULLETIN

OCT 20 1937

Music

Brilliant Performance Given by Boston Symphony in First Concert of Season.—New Music by Prokofieff Gets a Hearing With Beethoven and Strauss.

By G. Y. Loveridge

An interesting program splendidly played was the Boston Symphony Orchestra's first contribution to this city's music season. The audience last night very nearly filled the Metropolitan Theatre, and the customary landslide of automobiles blocked all the neighboring highways.

The first concert is not only the occasion for renewing acquaintance with the orchestra and its famed leader, Dr. Serge Koussevitsky, but also a time for informal visiting among the listeners. The drone of conversation, accompanied by the nervous voices of violins and the grunts of horns, creates a rather pleasant confuson. It makes an effective setting for the entrance of Dr. Koussevitzky, who is to quiet the tumult and cause a more purposeful sound on the premises.

The conductor was greeted with enthusiasm. He bowed and smiled, apparently as glad to be back as the audience was to have him. Then he turned briskly to the business of the evening. Two crashing chords fired off Beethoven's "Eroica," and gave the listener to understand that it was the same Boston Symphony that took so vigorous a departure last season.

Dr Koussevitzy read the allegro zestfully. Long as it is, it held the attention, and it set up a truly heroic musical image, an image of ideas rather than of men. It was a virtuoso performance. One felt intensely the power of the young composer striking out for himself beyond the boundaries that great men preceding him had reached.

A good deal of ink has gone over the rollers in efforts to explain why Beethoven, if he had Napoleon or some other hero in mind when he wrote the symphony, buried him in chapter two and then went on to be humorous and lastly triumphant. Why is the second movement a funeral march? It will take only a little more ink to suggest that maybe Beethoven had observed that great men triumph more generally after death than before, that the extent of their conquests and also their defeats becomes apparent only slowly. It was so with Beethoven himself.

Or perhaps his only reason for putting the funeral march second was because it wouldn't be as effective for a last movement. As played last night, it did not have the same quality as the other parts, did not cohere as well, did not hold the listener with equal fascination.

The scherzo was a magnificent display of virtuosity. The precision of the horns and the stealthy chuckle of the bows bouncing on the strings were delightful. The orchestra spoke in tones that were bright and rich, and the perfect articulation of all these many parts was something to wonder at.

The finale swept along with such an air of triumph and certainty as only a master composer and a master interpreter can give. The balance and sensitivity of the orchestra and the delicate responsiveness of it, were magnificent. Dr. Koussevitzky was applauded heartily. The conductor waved the men to their feet.

After intermission, something new was heard—the suite "Lieutenant Kije," by Prokofieff. This music was written for a Soviet motion picture, the hero of which is the lieutenant. He does not really exist, but the Czar has a notion he does, and the courtiers are afraid to tell the Czar he is mistaken about anything. They invent adventures for the lieutenant and treat him as a real person.

For his hero, Beethoven got along without even trombones, but Prokofieff uses everything in sight, sleigh bells, saxophone, piano, celesta, and even something that isn't in sight, an off-stage trumpet. This music is lively and charming. The troika ride, for instance, with its sleigh-bells and the suggestion of the bassoon that an aristocrat is being thrown to the wolves.

This is not easy stuff to perform, however it may be to listen to. The off-stage trumpet produced some beautiful tenuous tones, a double-bass performed as a 'cello, a horn ventured precariously and successfully. There was spirit, wit, the surge of life in the whole thing, even when the lieutenant was being buried. Plainly it was one of the most merry funerals that ever took place.

The audience seemed to like it, and it is hoped that Dr. Koussevitzky will be encouraged to give us more new music. Much as the established fare is appreciated, one likes to sample something new now and then.

The program came to a riotous but orderly conclusion with the familiar antics of Till Eulenspiegel. Here again the performance was brilliant, and when Eulenspiegel was finally hanged everybody had to admit it was a neat job. Come to think of it, the mortality for the program was rather high, nearly equal to "Hamlet."

The program:

Beethoven—Symphony No. 3 in E-flat major, "Eroica," Op. 55.
  I. Allegro con brio.
  II. Marcia funebre: Adagio assai
  III. Scherzo: Allegro vivace; trio
  IV. Finale: Allegro molto
Prokofieff—"Lieutenant Kije," Orchestral Suite, Op. 60.
  I. Birth of Kije
  II. Romance
  III. Kije's Wedding
  IV. Troika
  V. Burial of Kije
Strauss—"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner—in Rondo Form." Op. 28.

The Stradivarius Quartet gave a recital in Memorial Hall, Wheeler School yesterday forenoon. The musicians are Wolfe Wolfinson, first violin; Bernard Robbins, second violin; Marcel Dick, viola, and Iwan d'Archambeau, 'cello.

Quartet in C-major, opus 33, No. 3 ("The Bird") ....Haydn
  Allegro moderato
  Scherzando
  Adagio
  Rondo presto
In An Old Castel ......Moussorgsky-Pochon
La Fille aux Cheveux de Lin ....Debussy-Pochon
Molly on the Sohe ....Percy Grainger
Quartet in B-flat major ("The Hunt") ....Mozart
  Allegro vivace assai
  Minuetto moderato
  Adagio
  Allegro assai

PROVIDENCE, R. I.
JOURNAL

OCT 20 1937

MUSIC

Beethoven's "Eroica" and a New Offering in Music, "Lieutenant Kije" by Prokofieff, Feature Opening Concert of Boston Symphony

By G. Y. Loveridge

An interesting program splendidly played was the Boston Symphony Orchestra's first contribution to this city's music season. The audience last night very nearly filled the Metropolitan Theatre, and the customary landslide of automobiles blocked all the neighboring highways.

(Etc. as above review)

WOBURN, MASS.
TIMES

OCT 27 1937

RESIDENTS ALL OVER N. E. CAME TO BOSTON TO HEAR SYMPHONY ORCHESTRA

Resients of this district and every other point of the compass throughout New England journeyed to Symphony Hall, Boston yesterday, their object being to hear the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, open a series of six "commuters' matinees." These concerts will be played monthly on Tuesdays, omitting November. For the special benefit of out-of-towners, the performances will not begin until three o'clock.

Music just played for the first time in the United States was on today's program. It is the amusing Suite from the Soviet Film "Lieutenant Kije." The work is by the celebrated living Russian composer, Sergei Prokofieff. He gives musical expression to a legend. This tells how a Czar, in reading a dispatch jumbled some words so as to form the non-existent name of "Lieutenant Kije." Since the courtiers dared not correct the Czar, they invented details of the birth, marriage and death of the imaginary officer. Koussevitzky opened the program with a delightful early example of the symphony—Haydn's Symphony Number Eighty-Eight. The Russian work followed. The entire second half of the program was devoted to the powerful Second Symphony of the illustrious contemporary Finnish master, Sibelius.

Some clubs eager to present music appreciation lectures have encountered discouraging financial and other difficulties in obtaining good musicians. But the Tuesday matinees of the Boston Symphony Orchestra, because of low subscription rates, have made it possible for groups of club members to hear the world's great masterpieces interpreted by Sergei Koussevitzky and his one hundred and nine virtuosos.

PHILADELPHIA, PA.
INQUIRER

OCT 27 1937

WOMAN CONDUCTOR Mlle. Nadia Boulanger, well-known French musician and conductor, will come to America in January to conduct several concerts of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

OCT 29

See next page and one beyond for "Tues. afternoon concert" reviews, Oct. 27, 29.

TO CONDUCT IN BOSTON—Mlle. Nadia Boulanger, noted French musician, will conduct the Boston Symphony Orchestra.

NEW HAVEN, CONN.
REGISTER

BRIDGEPORT, CONN.
TIMES-STAR

OCT 27 1937

BROCKTON, MASS.
ENTERPRISE

OCT 27 1937

N. ADAMS, MASS.
TRANSCRIPT

1937

TRENTON, N. J.
TIMES

ELIZABETH, N. J.
JOURNAL

OCT 27 1937

HARRISBURG, PA.
TELEGRAPH

1937

ST. JOSEPH, MO.
NEWS-PRESS

OCT 30 1937

MORGANTOWN, W. VA.
POST

OCT 28 1937

[illegible]

Jewish Advocate

29

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony Orchestra

While it is not possible for all people to gratify to the full their love of travel, a journey on the magic carpet of tone can, to the musically minded, prove a very acceptable substitute. Music knows no limitations of time or space as those fortunate enough to attend the fourth pair of Symphony concerts last week can testify.

Dr. Koussevitzky showed us a glimpse of sixteenth century Spain in Ravel's transcribed piano-piece, "Pavane for a Dead Infanta," in which the composer portrays the stately dance veiled in tender melancholy. The Spanish princess, now but a handful of dust, Ravel conveys, once trod the courtly measure in dignified splendor—not a new conceit this, but charming nevertheless.

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Then came that superb pianist, Walter Gieseking, to transport us to the cosmic with Beethoven's marvelous Concerto No. 5. This was a performance by a giant of a giant's music. Gieseking is a paragon of all the pianistic virtues; he does not play his music—he lives it. The tremendous ovation accorded the soloist, the conductor and the orchestra, was an accurate judgment of surpassing merit.

Would you travel far and wide to strange lands and foreign peoples? Would you explore the infinite with the noble souls of Bach, Beethoven and Brahms? Would you see the exotic—the supernatural—the bizarre? Would you visit the land of elfs and fays? Then come to Symphony Hall; Koussevitzky will conduct you, first class and in no mean fashion.

BROOKLYN, N. Y.
EAGLE

OCT 31 1937

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Mrs. Robert Franklin Ives, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Ralph Jonas, James H. Jourdan, Mrs. Hans V. Kaltenborn, Jacob C. Klinck, David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leech, Mrs. Maxwell Lester, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Miss Althea McCammon, Mrs. Charles J. McDermott, Mrs. William W. Marshall, Mrs. E. P. Maynard Jr., Mrs. Frank Melville Jr., Miss Lillie Meurer, Miss Irene Miles, Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Carroll Leja Nichols, Neilson Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt.

Mrs. Richardson Pratt, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross, Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Dr. Frank L. Babbott, Hon. William R. Bayes, Mr. and Mrs. Edward C. Blum, Robert E. Blum, Mrs. Bruce D. Bromley, Mrs. Samuel T. Brown, Mrs. Otis Swan Carroll, Mrs. Thomas F. Casey, Miss Anne Chapman, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Miss Frances H. Coutts, Mrs. Gordon Weir Colton, Hon. Frederic E. Crane, Mrs. Frederic L. Cranford, Mrs. Walter HT. Crittenden, Mrs. Russell V. Cruikshank, Dr. John H. Denbigh, Hon. Norman S. Dike, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val.

S. Raymond Estey, Mrs. F. R. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Mrs. W. C. Spelman, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, Carl H. Tollefson, Mrs. Walter Truslow, Miss Gertrude Van Brunt, Dr. Joshua M. Van Cott, Mr. and Mrs. Adrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, MHrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. J. B. Whitney, Mrs. William H. Whitton, Hon. George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman and Mr. and Mrs. Philip N. Youtz.

NEW YORK, N. Y.
TIMES

OCT 31 1937

CONCERNING ORCHESTRA PERSONNEL

By OLIN DOWNES

RIGHT now, in a place some distance from New York, a symphony orchestra is in a turmoil because the conductor, after testing each member of the orchestra by having him play, unidentified, behind a screen, has requested the retirement of ten players and their replacement with new men, most if not all of whom are younger than those invited to leave the organization. It must be understood that these replacements have not to do with wage scales or with any issue between the conductor and the rules of the Musicians Union. Nor are the merits or demerits of the players concerned known to this writer. But the principle involved is one worth considering as a theory of general application to the policies of all symphonic organizations, union or non-union, local or foreign, far or near. Granted the soundness of the conductor's judgment (in the case at issue he is a conductor of wide experience and international reputation); even granting the possibility of a test performance that belied a player's ability, the basic question seems very similar to one which confronted the Boston Symphony Orchestra some years ago—namely, the question of the quality of the orchestra, as contrasted with the feelings and problems of the dismissed players.

* * *

When Serge Koussevitzky came to assume the conductorship of the Boston Symphony Orchestra in the season of 1924-25 he was quick to praise the orchestra and its lofty traditions, exemplified in the performances as well as by the reputation that the celebrated orchestra bore everywhere. At the end of his season, however, he recommended the retirement of twenty-four musicians, and the infusion of new blood in the persons of twenty-four new players. There was a good deal of consternation when his recommendation was made known. There were expostulations, not only from the men and the friends of the men, who naturally opposed these changes, but even from some quarters connected with the management of the orchestra. It was realized that all the twenty-four men whose positions were threatened had pupils, families and supporters in town; that their dismissal would affect certain elements of the Boston Symphony's public unfavorably; that the departure of twenty-four men at one time would make heavy demands upon the orchestra's pension fund. There were plenty of reasons to go slow. To all of them Koussevitzky gave a plain and unequivocal reply. He asked, in effect, which was preferred by Boston—an orchestra of the very first rank, or a home for musicians.

* * *

The question was not one of unionism. This was a nonunion orchestra. It was a matter of music, and Koussevitzky carried his point. There was a fuss, a big fuss, and considerable dissension. Some of it came out in the newspapers. The ultimate consequence was that the Boston Symphony, having gone through a number of disastrous experiences resulting from circumstances of the World War, and a strike very injurious to its membership, again forged to the front and has since retained that position as one of the two or three leading orchestras of the world.

Or put it another way. Some time ago, abroad, a conductor who was preparing a historic Wagner performance called his secretary. "Write me a letter." The letter was addressed to one of the singers with whom he had been rehearsing. In outline it read, "Dear Mr. . . . I have noticed your fatigue at our rehearsals and the fact that you are not very well. Would it not be best if you took a few days' rest at some near-by pleasant resort?" This, of course, was a direct request for resignation. The secretary said, "But master, that is a hard letter to write to an artist who has done such great and honorable service." The master answered, "Whom am I defending? That artist or Richard Wagner?"

It is a point of view not always appreciated, often hardly understood by those to whom art is a matter of a much needed job or a chance to make a lot of money. The bigger issue would be to them idealistic nonsense—the defense of the music of Richard Wagner. The only pity is that there are so few, among either the leaders or the rank and file of musicians, who look so high and cut so clean.

* * *

The orchestral field in this country is a big one, which is constantly widening. There is a growing need of orchestral players. A number of institutions are turning out material to meet this need. Nevertheless, there is a dearth of first-class men, particularly noticeable this year, which has seen in New York and in Pittsburgh the formation of two new symphony orchestras. It may seem astonishing that this is the case, at a time of so much unemployment, and so many musicians on the payroll of the government. But it is so, and it is so principally because politics and commercialism reign to the extent that they do in the ranks of orchestral musicians, who are, logically, deeply concerned with jobs and wage scales, but not nearly as concerned as they could afford to be with musical values.

But these values could be established without preaching or pressure from any outside quarter to bring it to pass, if the biggest and most influential musical institution in the country took it upon itself to enforce them. The reference, of course, is to the Musicians Union and its exceptional position.

* * *

We would like to see this Union, formed years ago to save musicians from the outrageous and intolerable treatment they often had experienced in previous times, more unified and more formidable than it is. Having enforced minimum wage scales and other rulings indispensable for the proper treatment of its members, it would seem that the Musicians Union is in a position to develop itself, and strengthen its prestige from the inside. It could have such strict laws regarding the competency and musicianship of its members that a Union endorsement of a player would in itself be a guarantee to a prospective employer of the player's ability.

There was a time in the Middle Ages when unionism in the form of the guilds showed that spirit and took pride in its accomplishments, and would not tolerate incompetency. If a shoemaker sold an inferior pair of shoes the act would shame him and lessen his rank in his organization. A baker was conscious of his duties, jealous of his dignity and concerned with his obligations.

If some student of sociology came along at this moment he would probably interpose that such ideals on the part of workers had been lost through their exploitation by employers in later periods, and as a consequence of their having no personal interest in their accomplishment or any incentive to give the public good work and good measure. And that would in part be true. But a very strong weapon that a modern union could wield in an artistic field would be forged by its own insistence upon at least as high levels of knowledge and efficiency as would be asked of its members by any outside individual or organization.

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If this were done, and coupled with sound and skillful diplomacy, the position of musical unionism would gradually become invincible. It could elevate musical standards and not, as in too many present

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not to see what could be squeezed out or squeezed down when it came to financial arrangements, but to find ways and means, not impossible, whereby longer engagements for players and more liberal agreements regarding time for the rehearsing of finished performances could be arranged.

* * *

There are plenty of other "supposes." It costs nothing to speak of that which can be dismissed as impractical or entirely Utopian. But the glory of artistic achievement and the payment of a wage that insures a life worth living are not incompatible. Greatly desired changes, in one form or another, will take place, in a time when all sorts of adjustments are occurring, slowly in comparison to the need, rapidly in comparison with the tempo of the former century. They are due to be felt in music as in all the other ways that affect living. In the meantime a merely intelligent, therefore artistic as well as practical, objective on the part of every one concerned with music would work for the benefit of business, and art, and the public.

LOWELL, MASS.
COURIER-CITIZEN

OCT 28 1937

GOOD OUTLOOK FOR SYMPHONY SEASON

Supplementary Matinee Series in Boston Well Attended—Evenings Popular.

It looks as if this is going to be a good symphony season in Boston. For the first matinee in the supplementary series of concerts by the Boston Symphony orchestra Tuesday the hall was practically filled. Few vacant seats were to be seen. And the Monday evening concert told a similar story. In the audience I was told were music lovers from every state in New England. The Tuesday afternoon concerts are especially convenient for commuters.

There is the impression that the new plan of pairing these monthly supplementary concerts on two consecutive days, with identical programs, is going to work out well, both for the orchestra and for the hearers. For one thing, it is going to make possible more careful preparation, although the Boston orchestra never slights that. Since the audiences are different there is no good reason why the program should be changed for each.

Dr. Koussevitzky this time had set a classic work, the Symphony in G major by Papa Haydn, against compositions by two contemporary composers. If the older work by contrast seemed somewhat naive, it was nevertheless delightful to hear. And the orchestra brought out its beauty.

Prokofieff's suite "Lieutenant Kije," arranged from music which he had composed for a Russian moving picture, proved bright and amusing in a modern idiom, although more melodious and less bizarre than many works by his contemporaries. The muted trumpet call at the opening, sounding as if from afar, and gradually merged with a whisper of the strings, was a notably fine effect. On the whole, there was joviality in the musical episides of the life of a wholly imaginary character.

The Second Symphony of Sibelius, which we heard at the opening of the regular series, was repeated with all the virtuosity that marked its playing then. It is colorful and thrilling music, gradually worked up to a colossal climax. Dr. Koussevitzky and the orchestra clearly felt its power.

S. R. F.

SYMPHONY PROGRAM

The Boston Symphony Orchestra will give the sixth pair of concerts of its season in Symphony Hall, next Friday afternoon and Saturday evening, Nov. 12 and 13. Jacques Fevrier, a French pianist as yet unheard in this country, will appear as soloist in Ravel's Pianoforte Concerto for the Left Hand. M. Fevrier, who made a special study of the score with Ravel, performed it a fortnight ago in Paris with outstanding success, Ravel being present. He has been invited to come to America and appear in the work with this orchestra in Boston and New York. The concerto was written for Paul Wittgenstein, the one-armed pianist, and had its first American performances by him under Koussevitzky's direction in 1934.

The little symphony in A major (K. 201) which Mozart wrote at the age of 18, and which was introduced at these concerts last season, will be repeated. The program will conclude with Strauss' tone poem, "Ein Heldenleben."

79

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony Orchestra

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Dr. Koussevitzky showed us a glimpse of sixteenth century Spain in Ravel's transcri[illegible] [illegible], "Pavane for a D[illegible]d In[illegible]," in which the composer portrays the stately dance veiled in tender melancholy. The Spanish princess, now but a handful of dust, Ravel conveys, once trod the courtly measure in dignified splendor—not a new conceit this, but charming nevertheless.

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Back to the present now with Roussel's third Symphony, a vibrant work—well-knit and concise. Roussel does not disdain the past but he is thoroughly modern for all that. Was it accident or design that we heard the obstreperous strains of "Collegiate" as one of the themes?

Then came that superb pianist, Walter Gieseking, to transport us to the cosmic with Beethoven's marvelous Concerto No. 5. This was a performance by a giant of a giant's music. Gieseking is a paragon of all the pianistic virtues; he does not play his music—he lives it. The tremendous ovation accorded the soloist, the conductor and the orchestra, was an accurate judgment of surpassing merit.

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BROOKLYN, N. Y.
EAGLE

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Mrs. Richardson Pratt, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross, Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Dr. Frank L. Babbott, Hon. William R. Bayes, Mr. and Mrs. Edward C. Blum, Robert E. Blum, Mrs. Bruce D. Bromley, Mrs. Samuel T. Brown, Mrs. Otis Swan Carroll, Mrs. Thomas F. Casey, Miss Anne Chapman, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Miss Frances H. Coutts, Mrs. Gordon Weir Colton, Hon. Frederic E. Crane, Mrs. Frederic L. Cranford, Mrs. Walter HT. Crittenden, Mrs. Russell V. Cruikshank, Dr. John H. Denbigh, Hon. Norman S. Dike, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val.

S. Raymond Estey, Mrs. F. R. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Mrs. W. C. Spelman, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, Carl H. Tollefson, Mrs. Walter Truslow, Miss Gertrude Van Brunt, Dr. Joshua M. Van Cott, Mr. and Mrs. Adrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, MHrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. J. B. Whitney, Mrs. William H. Whitton, Hon. George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman and Mr. and Mrs. Philip N. Youtz.

NEW YORK, N. Y.
TIMES

OCT 31 1937

CONCERNING ORCHESTRA PERSONNEL

By OLIN DOWNES

RIGHT now, in a place some distance from New York, a symphony orchestra is in a turmoil because the conductor, after testing each member of the orchestra by having him play, unidentified, behind a screen, has requested the retirement of ten players and their replacement with new men, most if not all of whom are younger than those invited to leave the organization. It must be understood that these replacements have not to do with wage scales or with any issue between the conductor and the rules of the Musicians Union. Nor are the merits or demerits of the players concerned known to this writer. But the principle involved is one worth considering as a theory of general application to the policies of all symphonic organizations, union or non-union, local or foreign, far or near. Granted the soundness of the conductor's judgment (in the case at issue he is a conductor of wide experience and international reputation); even granting the possibility of a test performance that belied a player's ability, the basic question seems very similar to one which confronted the Boston Symphony Orchestra some years ago—namely, the question of the quality of the orchestra, as contrasted with the feelings and problems of the dismissed players.

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When Serge Koussevitzky came to assume the conductorship of the Boston Symphony Orchestra in the season of 1924-25 he was quick to praise the orchestra and its lofty traditions, exemplified in the performances as well as by the reputation that the celebrated orchestra bore everywhere. At the end of his season, however, he recommended the retirement of twenty-four musicians, and the infusion of new blood in the persons of twenty-four new players. There was a good deal of consternation when his recommendation was made known. There were expostulations, not only from the men and the friends of the men, who naturally opposed these changes, but even from some quarters connected with the management of the orchestra. It was realized that all the twenty-four men whose positions were threatened had pupils, families and supporters in town; that their dismissal would affect certain elements of the Boston Symphony's public unfavorably; that the departure of twenty-four men at one time would make heavy demands upon the orchestra's pension fund. There were plenty of reasons to go slow. To all of them Koussevitzky gave a plain and unequivocal reply. He asked, in effect, which was preferred by Boston—an orchestra of the very first rank, or a home for musicians.

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The question was not one of unionism. This was a nonunion orchestra. It was a matter of music, and Koussevitzky carried his point. There was a fuss, a big fuss, and considerable dissension. Some of it came out in the newspapers. The ultimate consequence was that the Boston Symphony, having gone through a number of disastrous experiences resulting from circumstances of the World War, and a strike very injurious to its membership, again forged to the front and has since retained that position as one of the two or three leading orchestras of the world.

Or put it another way. Some time ago, abroad, a conductor who was preparing a historic Wagner performance called his secretary. "Write me a letter." The letter was addressed to one of the singers with whom he had been rehearsing. In outline it read, "Dear Mr. . . . I have noticed your fatigue at our rehearsals and the fact that you are not very well. Would it not be best if you took a few days' rest at some near-by pleasant resort?" This, of course, was a direct request for resignation. The secretary said, "But master, that is a hard letter to write to an artist who has done such great and honorable service." The master answered, "Whom am I defending? That artist or Richard Wagner?"

It is a point of view not always appreciated, often hardly understood by those to whom art is a matter of a much needed job or a chance to make a lot of money. The bigger issue would be to them idealistic nonsense—the defense of the music of Richard Wagner. The only pity is that there are so few, among either the leaders or the rank and file of musicians, who look so high and cut so clean.

* * *

The orchestral field in this country is a big one, which is constantly widening. There is a growing need of orchestral players. A number of institutions are turning out material to meet this need. Nevertheless, there is a dearth of first-class men, particularly noticeable this year, which has seen in New York and in Pittsburgh the formation of two new symphony orchestras. It may seem astonishing that this is the case, at a time of so much unemployment, and so many musicians on the payroll of the government. But it is so, and it is so principally because politics and commercialism reign to the extent that they do in the ranks of orchestral musicians, who are, logically, deeply concerned with jobs and wage scales, but not nearly as concerned as they could afford to be with musical values.

But these values could be established without preaching or pressure from any outside quarter to bring it to pass, if the biggest and most influential musical institution in the country took it upon itself to enforce them. The reference, of course, is to the Musicians Union and its exceptional position.

* * *

We would like to see this Union, formed years ago to save musicians from the outrageous and intolerable treatment they often had experienced in previous times, more unified and more formidable than it is. Having enforced minimum wage scales and other rulings indispensable for the proper treatment of its members, it would seem that the Musicians Union is in a position to develop itself, and strengthen its prestige from the inside. It could have such strict laws regarding the competency and musicianship of its members that a Union endorsement of a player would in itself be a guarantee to a prospective employer of the player's ability.

There was a time in the Middle Ages when unionism in the form of the guilds showed that spirit and took pride in its accomplishments, and would not tolerate incompetency. If a shoemaker sold an inferior pair of shoes the act would shame him and lessen his rank in his organization. A baker was conscious of his duties, jealous of his dignity and concerned with his obligations.

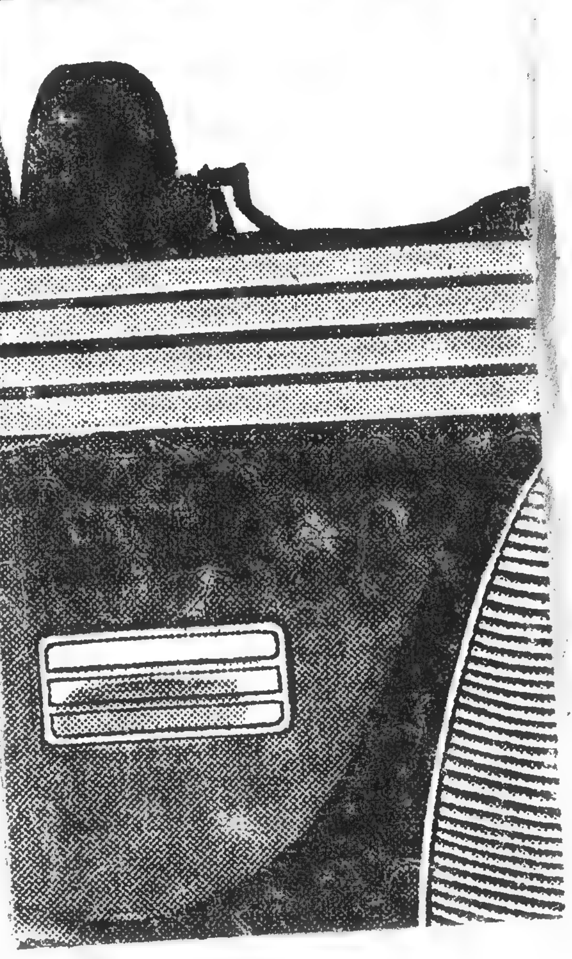
If some student of sociology came along at this moment he would probably interpose that such ideals on the part of workers had been lost through their exploitation by employers in later periods, and as a consequence of their having no personal interest in their accomplishment or any incentive to give the public good work and good measure. And that would in part be true. But a very strong weapon that a modern union could wield in an artistic field would be forged by its own insistence upon at least as high levels of knowledge and efficiency as would be asked of its members by any outside individual or organization.

* * *

If this were done, and coupled with sound and skillful diplomacy, the position of musical unionism would gradually become invincible. It could elevate musical standards and not, as in too many present cases, depress them in the name of economic equality. Suppose that when a conductor asked for a first horn he were told that in plain fact no man good enough for the first horn's position was at present available; that as a substitute, if strictly necessary, a man of somewhat inferior tone and technic could be supplied until a person of the proper caliber were found, and that the union machinery would set at once to work to find him. Suppose that, the minimum wage established, there were grades of ability and experience which had to be attained before the union would permit a player to enter the more highly paid class of performers. Suppose the union had not only its own training schools, but some modern equivalent of an apprentice and journeyman's system whereby the younger members gradually gained the knowledge, skill and taste of real artists. Suppose a ruling were made against a man who knew nothing but the methods and the technic of jazz being just as available as another man for a position in a symphony orchestra. Suppose that the union and employers with whom it has dealings could meet together, as others have done, in a way of mutual accommodation, not to see what could be squeezed out or squeezed down when it came to financial arrangements, but to find ways and means, not impossible, whereby longer engagements for players and more liberal agreements regarding time for the rehearsing of finished performances could be arranged.

* * *

There are plenty of other "supposes." It costs nothing to speak of that which can be dismissed as impractical or entirely Utopian. But the glory of artistic achievement and the payment of a wage that insures a life worth living are not incompatible. Greatly desired changes, in one form or another, will take place, in a time when all sorts of adjustments are occurring, slowly in comparison to the need, rapidly in comparison with the tempo of the former century. They are due to be felt in music as in all the other ways that affect living. In the meantime a merely intelligent, therefore artistic as well as practical, objective on the part of every one concerned with music would work for the benefit of business, and art, and the public.



SYMPHONY PROGRAM

The Boston Symphony Orchestra will give the sixth pair of concerts of its season in Symphony Hall, next Friday afternoon and Saturday evening, Nov. 12 and 13. Jacques Fevrier, a French pianist as yet unheard in this country, will appear as soloist in Ravel's Pianoforte Concerto for the Left Hand. M. Fevrier, who made a special study of the score with Ravel, performed it a fortnight ago in Paris with outstanding success, Ravel being present. He has been invited to come to America and appear in the work with this orchestra in Boston and New York. The concerto was written for Paul Wittgenstein, the one-armed pianist, and had its first American performances by him under Koussevitzky's direction in 1934.

The little symphony in A major (K. 201) which Mozart wrote at the age of 18, and which was introduced at these concerts last season, will be repeated. The program will conclude with Strauss' tone poem, "Ein Heldenleben."

BROOKLYN, N. Y.
CITIZEN
NOV 1 - 1937

Mrs. Davenport to Entertain Boston Symphony Sponsors At Tea Next Monday

Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee for the Boston Symphony Orchestra, will entertain the members of the committee at a tea at her home, No. 40-A Monroe place, next Monday. This is the opening tea meeting of the 1937-38 season at which plans will be completed for the series of five concerts of the Boston Symphony Orchestra at the Brooklyn Academy of Music, which will begin on Friday evening, Nov. 19.

Other concerts in the series, marking the fifty-second season of the orchestra in Brooklyn, will be given on Friday evening, Jan. 7; Thursday, Feb. 10; Friday, March 11 and Friday, April 1.

Mrs. Edward C. Blum, vice-chairman of the Brooklyn committee in charge of boxes; Mrs. M. Preston Goodfellow, chairman of the membership committee and Mrs. Trafton O. Badger, now chairman of the Junior League committeee will make reports at the tea meeting.

The concert will be presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is chairman of the board of trustees, the Philharmonic Society of Brooklyn of which R. Huntington Woodman is chairman, and the Brooklyn committee of which Adrian Van Sinderen is chairman and Mrs. Davenport, acting chairman. Mrs. Blum and Mrs. William H. Good are the vice-chairmen of the latter committee.

Eight new members have accepted the invitation to serve on the Brooklyn committee. They are: Mrs. Ernest Ash, Theodore Fitch, Frank Hancock, Mrs. Robert E. Henry, Mrs. Thomas H. McClintock, Mrs. Maud B. Wood, Miss Elizabeth Wright and Edward J. A. Zeiner.

Members of the Junior League committee include: Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer, Miss Ruth Warren.

Serving on the committee of distinguished borough residents sponsoring the concerts are: Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Dr. Frank L. Babbott, Hon. William R. Bayes, Mr. and Mrs. Edward C. Blum, Robert E. Blum, Mrs. Bruce D. Bromley, Mrs. Samuel T. Brown, Mrs. Otis Swan Carroll, Mrs. Thomas F. Casey, Miss Anne Chapman, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Miss Frances H. Coutts, Mrs. Gordon Weir Colton, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Walter H. Cittenden, Mrs. Russell V. Cruikshank, Dr. John H. Denbigh, former Justice Norman S. Dike, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val, S. Raymond Estey, Sumner Ford, Mrs. Merrill N. Foote, Mrs. Alvard Finn, Mrs. Lewis W. Francis, Mrs. Charles W. Franklin, Theodore L. Frothingham, Mrs. George H. Gartlan, Mrs. Edwin L. Garvin, Mrs. Charles R. Gay, Mrs. Emil Goetsch, Miss Louise Goetze, Miss Theodora Goldsmith, Mrs. William B. Greenman, Mrs. J. Morton Halstead, Mrs. William Peter Hamilton, Walter Hammitt, Mrs. James M. Hills, Mrs. Roy Hart, Mrs. Earle P. Huff, Mrs. Russell S. Hume, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingfiraham, Mrs. Robert Franklin Ives, Dr. William A. Jewett, Mrs. Frederick L. Johanus, Ralp Jonas, James H. Jourdan, Mrs. Hans V. Kaltenborn, Jacob C. Klinck, David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leech, Mrs. Maxwell Lecster, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Miss Althea McCammon, Mrs. Charles J. McDermott, Mrs. William W. Marshall, Mrs. E. P. Maynard Jr., Mrs. Frank Melville, Jr., Miss Lillie Maurer, Dr. Raymond B. Miles, Miss Irene Miles, Miss Ida A. Mollenhauer, Mrs. Carroll Leja Nichols, Neilson Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, Mr. James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. Richardson Pratt, Mrs. Benjamin Prince G. William Rasch, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross M,rs. F. F. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Mrs. W. C. Spelman, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Miss Gertrude Van Brunt, Dr. Joshua M. Van Cott, Mr. and Mrs. Adrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. J. B. Whitney, Mrs. William H. Whitton, Surrogate George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman and Mr. and Mrs. Philip N. Youtz.

MANCHESTER, N. H.
LEADER
OCT [illegible] 1937

Enjoy 'Commuters Matinee'

Boston Symphony Delights Audience in First Program of Seriese

BY ESTHER M. GUILFOY.

BOSTON, Oct. 26—Maintaining its tradition for expert musicianship, the Boston Symphony orchestra, now in its 57th season, delighted large numbers of music lovers from every state in New England who practically filled Symphony hall this afternoon for the first in a series of "Commuters' matinees," presented under the able leadership of the orchestra's noted conductor, Serge Koussevitzky. Painting delightful musical pictures, sometimes brilliant, sometimes subdued and sometimes strongly dramatic in hue, the orchestra was warmly acclaimed for its three artistic offerings.

Opening the program with the beautiful "Symphony in G Major, No. 88" by Haydn, the orchestra acquitted itself ably as it conveyed the lively brilliance, the pleasant recurring variations and the minor strains of "Adagio: Allegro" and "Largo," then swept into the cheerful "Menuetto; Trio" with its rustic dance strains and hurdy-gurdy drones; and finally into the "Finale: Allegro con spirito," in which the musicians played vividly the movement in rondo form, emphasizing its rolling blares, little staccato touches and quiet pianissimo gradually growing to a powerful conclusion.

First Time in U. S.

Presented for the first time in this country, the second number, "Lieutenant Kije," Orchestra Suite, Op. 60, by Prokofieff, proved a delightful innovation. Ethereal music backstage which developed into a cornet fanfare followed by a military drum tattoo and the shrill song of the fife introduced the "Birth of Kije" in spectacular fashion, which was followed by the "Romance" in which Max Kunze played the excellent double bass solo. "Kije's Wedding," a melodic movement was quickly followed by Troika, a rhythmic tavern song interspersed with the gay pealing of sleighbells.

The "Burial of Kije," who happened to be only an imaginary lieutenant, was carried out in cheerful vein with only an occasional plaintive touch, as the orchestra summed up his career by repeating the cornet fanfare which had introduced him, the themes which had characterized his romance and wedding and the muted cornet strains, gradually dwindling into significance as Kije was returned to the insubstantial medium of his birth.

The program was brought to a striking climax with "Symphony No. 2 in D major, Op. 43" by Sibelius, in which the orchestra played with great exuberance. Commencing with the sighing pulsation of the "Allegretto," the many elements were fused into a gradually mounting climax as the orchestra portrayed the drama with great crescendo effect. The lugubrious quality of "Tempo andante, ma rubato," with its stormy scales and undercurrent of whirring figures was cleverly carried by the orchestra which then launched the "Vivacissimo; Lento e suave," a tumultuous offering characterized by sharp but soft drum taps, and softly-rounded notes. The orchestra then with fire attacked "Finale: Allegro moderato," in zestful fashion, building up the melody into a striking display of musical fireworks.

The personnel of the orchestra is wide in range, the off-stage trumpet being played by 18-year-old Roger Boison, a full-fledged member of the orchestra, and the great crashing horn sounds in the big double quartet by 72-year-old Henry Lorbeer, for 50 years one of the nation's leading players of the horn.

During the intermission guests enjoyed visiting the various Symphony hall galleries in which were the interesting permanent collection of authentic old musical instruments ranging from the oldtime lute and hurdy-gurdy to the bass viol controlled with the knee grip. In another gallery were displayed summer paintings and wood carvings of Karoly Fulop as well as a collection of musical scores, original manuscripts and letters pertaining to composers whose works are being played at this time by the orchestra.

Prov Journal
Nov 7

Providence Woman Symphony Soloist

Martha Baird to Play Mozart Concerto With Boston Orchestra Tuesday Night in Second Concert of Season

WITH Martha Baird, noted Providence pianist, as soloist, the Boston Symphony Orchestra returns for its second concert of the season Tuesday night in the Metropolitan Theatre. At the Rhode Island School of Design Museum, the Musical Art Quartet will play five chamber music programs, completing the historical series inaugurated last week.

Miss Baird (Mrs. Arthur M. Allen) has appeared with the Boston Symphony before in other cities, and with the principal orchestras in London, Berlin and elsewhere on the continent. In solo recitals and with orchestras she has made several tours of this country. She was born in California and first took up her professional career as an infant prodigy. Later she completed her studies with Artur Schnabel in Berlin.

On her return to the concert platform Tuesday night Miss Baird will play, with the orchestra, Mozart's Pianoforte Concerto in D-minor which will be the second ot the two works occupying the first half of the program. For his opening number Dr. Serge Koussevitzky will conduct Schubert's beloved "Unfinished" Symphony, and for the whole of the second half, Sibelius's Second Symphony, in D-major. The program follows:

Symphony in B-minor, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
Concerto for Piano in D-minor (K. 466) Mozart
I. Allegro
II. Romanza
III. Rondo
Symphony No. 2 in D-major, opus 43 Sibelius
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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dence Public Library. Gertrude Joseffy Chase will illustrate themes, etc., on the piano. The public is invited.

◆ ◆ ◆

British Choir Boys

The English Boy Choristers, a group chosen from a number of churches in England, will give a program of sacred and secular music at St. Martin's Church the evening of Nov. 15. Carlton Borrow is the director.

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WPA Orchestra Concert

The WPA Concert Orchestra, Edouard Caffier, conductor, will give a concert in the Playhouse this evening at 8:30 o'clock, with Erno Balogh, pianist, as soloist. A new tone poem, "Francis of Assisi," by Fr. Leo Rowlands, will be played under the leadership of the composer.

On the Concert Calendar

Today—Musical Art Quartet, School of Design Museum, 3:30 p. m.

Tomorrow—Musical Art Quartet, School of Design Museum, 8:30 p. m.

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Martha Baird, pianist, soloist; Metropolitan Theatre, 8:15 p. m. Musical Art Quaret, School of Design Museum, 3:30 p. m.

Wednesday—Musical Art Quartet, School of Design Museum, 8:30 p. m.

Thursday—Musical Art Quartet, School of Design Museum, 8:30 p. m.

Friday—Monte Carlo

Amer
30

SATURDAY, NOVEMBER 6, 1937

Romantic Symphony Program

Sibelius' 'Tapiola' Shares in Honors At Concert

By RUTH MARSTERS

Romanticism took variable form in the program which Dr. Serge Koussevitzky set before an eagerly appreciative audience at yesterday afternoon's concert by the Boston Symphony Orchestra.

Sibelius' tone poem, "Tapiola," with its mysterious gloom, its dark forboding, its spaciousness, is well worth the time it takes in any program.

One of the composer's later works, it was written in 1926 at the request of Walter Damrosch.

Whether or not Sibelius had the Kalevala directly in mind, "Tapiola" is steeped in the mythological atmosphere. It could not be other than Finnish music. The roots of Sibelius' nationalism go deep.

* * *

Following this the novelty was Kodaly's "Ballet Music" which was given its first American performance on this occasion.

Intensely rhythmical with a colorful orchestration which often is used for a chuckle on its own, this ballet music would scarcely leave the most unimaginative of choreographers at sea.

In the Tchaikovsky Overture Fantasia, "Romeo and Juliet," the orchestra began to get in its stride, and Mendelssohn's "Scotch" Symphony—the third in A minor, brought the afternoon to a satisfactory conclusion.

The program will be repeated at this evening's concert in Symphony Hall.

* * *

Next week's regular pair of concerts will bring Jacques Fevrier, French pianist, to America for the first time for the performance of Ravel's Piano Concerto for the left hand.

This concerto, it will be remembered, was first heard here with Paul Wittgenstein, for whom it was written, as soloist several years ago.

The program will also include Mozart's Symphony in A major (K. No. 201) and Strauss' tone poem "Ein Heldenleben."

SYMPHONY PLAYS NEW JAZZ DANCE

'Romeo and Juliet' by Tchaikovsky Is Superbly Given

BY WARREN STOREY SMITH

At the Symphony Concert of yesterday afternoon the audience received somewhat apathetically the sombre "Tapiola" of Sibelius and a new quite jazzy and highly unimportant "Ballet Music" of Kodaly, played for the first time in America, and then rose warmly to singularly vital performances of Tchaikovsky's "Romeo and Juliet" and Mendelssohn's "Scotch" Symphony.

The lesson here is not so much that audiences are naturally reactionary as that it advantages a composer greatly to blend his skill with a little melodic inspiration.

SIBELIUS TURNS DULL

Unfortunately, the music which it is perfectly proper for us to enjoy is not always free from dullness, and to this melancholy rule the later Sibelius offers no exception. There is nothing dull about the first two symphonies, but they, it seems, do not quite "get by." Sibelius is not the first composer the number of whose years has been in inverse ratio to his capacity for invention. Commentators like Cecil Gray may well marvel at the constructive power which enables Sibelius to build a symphonic movement out of a single motive, as Beethoven did in the first movement of the Fifth Symphony. But in the case of "Tapiola," the motive itself is not a particularly seizing one.

And what possessed Kodaly, the composer of much diverting and distinguished music, to write the commonplace stuff disclosed to us yesterday? Possibly he felt that sooner or later he should try his hand at what may be called the American idiom; but he did not handle it too adroitly. His ballet music is, however, ingeniously scored and at times exciting to hear, in the sense that any sharply rythmed music is exciting. Dr. Koussevitzky might have done better to revive the delightful "Hary Janos" suite, which was played here in 1928 and then unaccountably dropped.

Tchaikovsky's Overture

Two things only, and they were matters of insignificant detail marred the performance yesterday of Tschaikovsky's "Overture-Fantasia," our orchestra's recent recording of which is now being widely praised. There was just a shade too much English horn in the first statement of the love theme and the cymbals in the music of the bickering families were clashed a bit too noisily.

This current performance of the Overture is a tour-de-force, which through the medium of the discs is spreading the reputation of our orchestra, and so was that of Mendelssohn's Symphony, which closed an afternoon of steadily brilliant playing. The introduction to this symphony is one of the treasurable things in music, and the Scherzo is Mendelssohn at his happiest.

And if in the third and fourth movements the composer does not always hold his end up, Dr. Koussevitsky and his men lent him extraordinary assistance. It is easy to imagine that the symphony had never before been made to sound so well.

What's Going

Boston Symphony Orchestra

A modest novelty included in the Boston Symphony Orchestra's fifth program of the season was Zoltán Kodály's "Ballet Music," which had on Friday afternoon its first performance in the United States. It contains the rhythms and the instrumental colors that have become a commonplace of twentieth-century music. It even contains a theme for saxophone which is reminiscent of a popular song celebrating moonlight. It does not contain the individualizing touch that would make it a significant miniature.

This musical orphan was oddly placed between Sibelius's tone poem, "Tapiola," and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet." Together they made a rather incoherent first half of a program which concluded with—you'd never guess it—Mendelssohn's "Scotch" Symphony.

The "Tapiola" renewed the old impression of brilliance in conception and construction. The Kodály had at all events the virtue of unfamiliarity. The Tchaikovsky item, sufficiently dramatic of itself, became theatrical under Dr. Koussevitzky's baton.

The Mendelssohn "Scotch" Symphony, even with the benefit of his revitalizing reading, remains clearly of its place and period. If it seems today a little naïve, if its emotion appears to us superficial and its posturings unimpressive, we can still enjoy its pages of bright charm and of tender sentiment, even while finding them a little profuse.

There is always comfort, when a Boston Symphony program after a good opening leans to the dull side, in listening to the playing, as apart from what is being played. Then, perhaps more than ordinarily, we can revel in the richness of tone, the subtleties of balance and nuance, the delicacy and the brilliance of technique of a great orchestra greatly directed. L. A. S.

(31)

Koussevitzky the Magician Evokes Racial Pictures

Compositions Representative of a Diversity of Peoples Are Enjoyed by Receptive Audience

By Redfern Mason

Like a wizard in the "Thousand and One Nights Entertainments," Serge Koussevitzky raises his baton and brings before the imagination tonal images that are as real as anything we read in the poets.

Yesterday afternoon, with the Symphony to illustrate what was in his mind, he ranged over half a dozen countries, beginning with Finland as seen through the eyes of Sibelius and ending with Scotland as interpreted by the German Jew, Mendelssohn. Between times he gave us glimpses of Hungary and the Italy of Shakespeare as it appeared to the mind of Tschaikovsky.

Music of a melancholy beauty swept over us in the "Tapiola" of Jan Sibelius, who is probably the most racial of contemporary composers. He is a Northern Pan, who makes the wind sigh through the reeds for Syrinx, who is Finland. A theorist would note with pleasure how insistently he harps on a brief strain, causing it to sing with almost multitudinous instrumental diversity. The work is a pure tone-poem, an idyll, if you like the term better, but an idyll with grandiose sonorities in it.

To this work the orchestra gave itself con amore. It may be that some of the players have ideas about Finland which would not harmonize with the vision of Sibelius. They might want the country to be Russian or Germanic. But, when it comes to interpreting music, they put all chauvinism on one side and play for the sheer delight of creating beauty. And, in doing that, they probably look down a little on mere ordinary mortals whose only pleasure in music is that of the listener. At the same time they remember that on the quality of the audience largely depends the merit of their own performance. "To understand is to equal," says the Frenchman, and Koussevitzky and his henchmen are happy in the fact that they have hearers who are worthy of what is played for them.

After Sibelius we came under the spell of the Hungarian Kodaly. But the composer's Hungary is different, he does not employ the gypsy tinsel of Liszt; there is nothing of the tzigane about Kodaly. His Ballet Music, which, by the way, was only written a year ago, suggests a program; but what it was nobody seems to know. But you could not hear those lacerating trumpet calls and screeching reeds without being sure that there was nothing "absolute" about the score. The work awoke a Berseker strain in Mr. Koussevitzky's make-up. "When you scratch a Berseker you find a Tartar" as Arminius Vambery once said, and the director's subliminal self was on the warpath.

The "Romeo and Juliet" of Tschaikovsky was the last work before the interval. Curious how these Muscovites have always loved. Shakespeare, too, is one of their most popular poets. But then genius is in a sense international, nay cosmopolitan. We of the audience sat back in our seats and listened to and loved the glorious music, for gloriously it was played. Peter Ilyitch calls it an overture-fantasia. Leigh Hunt once compared Edmund Kean's acting to "reading Shakespeare by flashes of lightning." The phrase not inaptly describes Tschaikovsky's tonal portrayal of the story of the lovers of Verona. The plain chant hymn at the beginning recalls the story of the "star crossed" lovers at the beginning of the overture; the strife of the Montagues and Capulets is pictured as vividly as if it were an old chronicle; there are lyric moments in which the lovers "snatch a fearful joy" in the midst of so much trouble. In a word the music reveals the composer at his best, as indeed it did both conductor and orchestra.

Mendelssohn's "Scotch" Symphony concluded the concert. It is as melodious as the Lieder ohne Worte, which, indeed, it often suggests; but the symphony, in the hands of the gifted composer, became formal. Mendelssohn indeed, as Wagner noted, was a "landscapist," and time and again in this symphony you feel the true self of the composer trying to liberate itself from the Procrustean bed of form. For a few moments he seems to succeed; but the ghost of sonata form intimidates him and he does not dare to be his real self.

Yet the "Scotch" Symphony is gracious music, limpid, fluent, ever flowing in sweet melody. And as such the audience enjoyed it. I fancy they enjoyed the concluding movement best of all, for in that the academic shackles are almost released. Some of the listeners sighed. For Felix was unfortunate in being too fortunate. He was rich; his family life was happy; success attended him on every hand. If only some wicked witch had put sorrow into his cradle, what a mighty composer might have been. But it was not to be.

NORWOOD, MASS.
MESSENGER
OCT 27 1937

Local People Subscribe To Symphony

BOSTON — Residents of this district and every other point of the compass throughout New England will journey to Symphony Hall, Boston, today. Their object will be to hear the Boston Symphony Orchestra and its great conductor, Serge Koussevitzky, open a series of six "commuters' matinees." These concerts will be played monthly on Tuesday, omitting November. For the special benefit of out-of-towners, the performances will not begin until three o'clock. Subscribers to Tuesday's concert from this district are: Mrs. Lyman F. Bigelow, Mr. Charles Hastings Brown, and Mrs. Charles Caverly of Norwood; Mrs. Ralph P. Kent of Attleboro.

Music just played for the first time in the United States will be on this Tuesday's program. It is the amusing Suite from the Soviet Film "Lieutenant Kije." The work is by the celebrated living Russian composer, Sergei Prokofieff. He gives musical expression to a legend. This tells how a Czar, in reading a dispatch jumbled some words so as to form the non-existent name of "Lieutenant Kije." Since the courtiers dared not correct the Czar, they invented details of the birth, marriage and death of the imaginary officer. Koussevitzky will open the program with a delightful early example of the symphony, Haydn's Symphony Number Eighty-Eight. The Russian work will follow. The entire second half of the program will be devoted to the powerful Second Symphony of the illustrious contemporary Finnish master, Sibelius.

Nov 7 '37

est Sunday Circulation in New England

Makes Its Bost

Humor Touches The Symphony

By Ruth Marsters
Music Editor

IT WAS a program decidedly tinged with romanticism in which Sibelius, Mendelssohn, Kodaly, and Tschaikovsky consorted to the evident delight of Boston Symphony audiences this week-end.

Kodaly's "Ballet Music," which was given its first performance in the United States at the Friday concert, did its small bit to point up the afternoon with a touch of humor—a pert and contagious humor of its own.

Its rhythm, often syncopated, is intensely defined and thoroughly stimulating.

Though Kodaly is most widely known through his chamber music works, he has, it appears, a virtuoso technique in the handling of the larger medium of the orchestra as well.

The "Ballet Music" is extremely short. Within its one movement it progresses from *andante commodo* to *molto allegro* and returns, taking only just time enough for a gargoyle to disengage itself from the serenity of its Gothic background, to disport itself with sly grins and ribald grimaces, and then to slip back again into its accustomed groove before being caught at it.

It is, in short, zestful music and though slight is accomplished with skill.

* * *

SIBELIUS' tone poem, "Tapiola" with which Dr. Koussevitsky opened the program, has been said by Ernest Newman to contain, with the last four symphonies, "the secret of what Sibelius is driving at."

The poem affixed to the score beginning, "Widespread they stand, the Northland's dusky forests, —ancient, foreboding, brooding savage dreams," both describes the "atmosphere" of "Tapiola" and explains Sibelius' essential nationalism. (It is often quoted precisely for this reason.)

"Tapiola" has sounded better than in the Friday performance. The orchestra ran more smoothly in Tchaikovsky's Overture-Fantasia, "Romeo and Juliet." Finally the performance of the "Scotch" Symphony left nothing to be desired.

Both the latter works had the benefit of the youthful glow, the poetic ardor with which Dr. Koussevitzky customarily infuses such scores. Everybody went home feeling very happy.

Boston

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The fifth regular concert by the Boston Symphony Orchestra Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Sibelius ..."Tapiola," Tone Poem Op. 112
Kodaly.................Ballet Music
Tchaikovsky..."Romeo and Juliet," Overture-Fantasia
Mendelssohn......Symphony No. 3 in A minor, "Scotch," Op. 56

Dr. Koussevitzky acted shrewdly when he changed the program from what had originally been announced. Mendelssohn's lovely 'Fingal's Cave" Overture might have reacted unfavorably on the less perfect Scotch Symphony. Kodaly's Ballet Music, which was heard for the first time in the United States, came at a seasonal moment when many of us have the subject of ballet on the brain.

Kodaly's music is not as familiar as it ought to be with Boston audiences, for the simple reason that his best work is choral. An audience that knew the Psalmus Hungaricus and the recent Te Deum would have listened yesterday with greater respect to the Hungarian composer's experiment with ballet music. Clearly Kodaly had some more or less well-defined program in mind, since the music is both simple in construction and sharply characterized. An English reviewer, hearing it at a Promenade concert last August, thought that a ballet to the music would be both sensuous and something to shudder at. The action, probably, would be of brief and sudden violence. By itself Kodaly's music is not unconventional, but it has the individuality which this composer has always been able to instil into his creations.

A listener has to be in exactly the right mood for Sibelius' "Tapiola," though the concluding pages can never fail to be hair-raising. It is possible to find the tone poem monotonous, and it is equally possible to find the very monotony a stimulus to the imagination. Like many works of art "Tapiola" has two faces.

The orchestra and conductor were in fine form for all the works on yesterday's program. They have received particular praise recently for a recording of Tchaikovsky's "Romeo and Juliet." This music is such that a listener can hardly be in two minds about it. He either finds its very Tchaikovskyan gloom and fire and sentimentality to his taste or he does not. We do not happen to vote with the "ayes" on this issue, though that is not a matter of much importance. "Romeo and Juliet" is the kind of music to which you return with renewed interest when you are least aware that your attitude could ever have changed. At least that is a reasonable guess!

Mendelssohn was a charming letter writer and drew and sketched with talent, besides being a composer of sometimes fatal facility. These qualities of mind are all exemplified in the Scotch Symphony. The slow movement would be twice as effective if Mendelssohn had not gone on writing until his thought became stale. Yet the scherzo is delightful; and indeed scherzos almost always show him at his happiest and most fertile. The symphony as a whole reflects the personality of the composer more than it does the characteristics of Scotland. It is a work that should be heard occasionally; yesterday the performance was thoroughly sympathetic and alive.

The concert will be repeated tonight. Next week Jacques Fevrier, pianist, will be heard in Ravel's Concerto for the left hand; and the other numbers will be Mozart's early Symphony in A major and Strauss's "Ein Heldenleben."

Globe Nov

R 6, 1937

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Serge Koussevitzky altered the program for the Boston Symphony concerts this week, substituting for the previously announced "Hebrides" Overture of Mendelssohn, a brief specimen of present-day composition by the Hungarian Zoltan Kodaly. "Ballet Music," as Kodaly calls his piece, was performed yesterday afternoon for the first time in the United States. The program begins with Sibelius' tone poem "Tapiola," and includes the "Romeo and Juliet" overture-fantasia by Tchaikovsky, and the "Scotch" Symphony of Mendelssohn.

Just what sort of dancing would properly accompany this "Ballet Music" devised by Kodaly puts rather a strain upon esthetic imagination, since the composer starts with variegated instrumental snorts heard over a rhythmic ground bass of the rum-ta-ta-tum-tum order. This mood continues for a few moments, giving way to a more reposeful section characterized by persistent disagreement among the strings. The earlier mood returns, and all ends with a bang.

In short, this fragment from the distinguished creator of a modern choral masterpiece, "Psalmus Hungaricus," is neither Hungarian nor a masterpiece. A suspicion remains that it is the least worthy new music to fall upon Bostonian ears in quite some time.

Dr Koussevitzky is to be thanked for periodic repetition of "Tapiola" in the past few years. It is a marvelously fanciful work, representative of Sibelius at his best, and bears the qualities of both a musical and a poetic masterpiece. As Mr Burk in the program book quotes Ernest Newman as saying, "Tapiola" may be listened to both as pure tonal patterns and as music inspired by poetic imagery. It is constructed with the superb logic and undeviating continuity of a master of form. If one listens after reading the fascinating quatrain which Sibelius inscribed in the score, speaking of the forest god, Tapio, and wood sprites dwelling in the dark and awesome forests of Finland, "Tapiola" may be considered a tone poem of the finest sort. But no matter what the point of view, here is original and deeply emotional music, certain to endure. It ought to be played until it is as familiar as Sibelius' Fifth and Second Symphonies.

Tchaikovsky has been much abused by some of academic mind for the unrestrained passion that is really the dominating element of all that he wrote. This was true whether he was in ecstasy or writing under the darkest despair; the gifted Russian expressed himself usually with extreme intensity, even in the slow movement of the Fifth Symphony. Because he possessed melodic invention of great individuality, the result was music whose appeal to the heart overcame formal weakness and texture that was, for the 19th century, relatively thin.

Such passion Tchaikovsky put to fruitful use in "Romeo and Juliet," capturing a vivid tone picture of the main points of Shakespeare's play. Of course he was melodramatic, but so is the drama. Dr Koussevitzky and the orchestra played it in irresistible, even rousing fashion, yesterday.

Mendelssohn's "Scotch" Symphony had not been played in this series of concerts for almost five years, and therefore was ripe to be heard again. Length and reiteration need not blind any to the fact that Mendelssohn was a musician with two aspects: one the spinner of lush tunes, the other a consummate technician, who created according to his own sensibilities vital and organic symphonies.

The program will be repeated tonight. Next week Jacques Fevrier, a French musician new to this country, will be soloist in Ravel's Piano Concerto for Left Hand. A youthful Symphony in A (K 201) by Mozart, and Richard Strauss' "Ein Heldenleben" will be played.

C. W. D.

NEW YORK, N. Y.
EVENING POST
NOV 6 - 1937

BOSTON SYMPHONY OPENS CONCERTS HERE NOV. 18

The Boston Symphony Orchestra will open its season of five pairs of concerts in Carnegie Hall on Thursday evening and Saturday afternoon, November 18 and 20. Serge Koussevitzky announces for the evening program the "Eroica" Symphony of Beethoven and the Second Symphony of Sibelius, in D major.

At the matinee, Jacques Fevrier, the French pianist now making his first visit to this country at the invitation of the Boston Symphony Orchestra, will appear in the "Concerto for the Left Hand," by Ravel. M. Fevrier made a close study of the work with its composer, and performed it with success in Paris last month. The program will open with Prokofieff's suite from incidental music which he wrote for the Soviet film, "Lieutenant Kije." It will close with Strauss's tone poem, "Ein Heldenlebem."

(32)

NEW HAVEN, CONN.
REGISTER
OCT 31 1937

In The World Of Music . . . .

By H. Earle Johnson

SOMETHING different! Something new! So runs the cry of concert managers and the public each year in order that annual series may continue to be interesting and profitable. A routine of Rachmaninofs and Kreislers must be offset by the reigning success of the year, or visiting artists from abroad. There are not always sensations enough to go around; Flagstads do not occur every season, nor should it be necessary that one be a smashing sensation to deserve widespread attention through the country.

A pleasant phase of the concert activity during this season is the introduction of two ensemble groups to liven the scene. These are the Salzburg Opera Guild and the Wagnerian Festival Singers. Both groups have appeared twice in New England in the course of the week, creating no end of enthusiasm. The Wagnerian singers are gathered from European Opera houses by Richard Hageman, composer of "Caponsacchi" and former conductor at The Metropolitan. (Mr. Hageman came to New Haven as accompanist for Charles Kullmann three seasons ago.)

FESTIVAL SINGERS

Now the difficulties of opera singers in the presentation of Wagnerian selections in the concert hall are apparent. One misses the surge of the great Wagnerian Orchestra which is hardly replaced by two grand pianos and a portable organ. Furthermore Wagnerian voices, accustomed to triumph over the orchestral background, may show roughnesses of tone and what amounts to a continual shouting in the concert hall. The Festival Singers did all these things, to be sure, but they succeeded handsomely in creating vast excitement among the populace assembled and achieved a dramatic effect.

Mme. Hilda Konetzni's soprano quite puts Mme. Flagstad's to shame as respects volume, but there the comparison ceases. Mr. Joel Berglund is the baritone, Mr. Heinrich Noort, a Dutchman, the excellent tenor, and slight Mlle. Marta Krasova, the full-voiced contralto. Star of the group is Alexander Kipnis, basso, in the prime of his powers. Mr. Kipnis sings the robustly massive scenes by Wagner, or the tender songs by Schumann and Schubert as effectively as he does the roistering arias by Mozart, holding the listener spellbound by the perfection of a superb interpretative art.

Any evening of singing by a group such as this is a memorable one, and artistically rewarding. Today they are singing in Washington with the full National Symphony Orchestra behind them and Wagner's "Die Walkeure" as the task at hand. In such a setting the results should be overwhelming.

SALZBURGERS

Professionalism must be carefully disguised in the production of Mozart's gay operas. It must be there, however, for amateurs cannot hope to sing them. If you have witnessed the stately—and portly!—ladies of the opera struggle to be kittenish with "Figaro" at The Metropolitan, you will understand that youth and spirit are prime requisites for properly putting "Gosi fan tutti" across.

The Salzburg Opera Guild is an ensemble of young persons from Central Europe who have devoted more than a year to rehearsals of a repertory which includes unusual works. They are now in America and will play in New York within a fortnight. There is no point in listing the singing, for you have heard none of them; they are not stars, nor are they likely to be, but the voices are well-trained and blend perfectly, they are clever actors and actresses, and the Mozartian spirit rolls from their finger-tips like the proverbial water off a leaf. In watching them sing "Cosi fan tutte" (So do they all) it is like hearing Mozart sung for the first time.

Boston

The repertory includes these works: "The Coronation of Poppea," by Claudio Monteverdi, "Cosi fan tutte." by Mozart, "The Poor Sailor" by Milhaud, "Angelique" by Jacques Ibert, and "The Matrimonial Market" by Rossini. A refreshing list of novelties this! If the Mozart is a sample of the entire repertory, one may anticipate a genuine delight in watching this new company tour the country.

BOSTONIA

The Boston Symphony Orchestra has successfully introduced a new series of concerts on Monday evenings and Tuesday afternoons. Replacing the former young people's series, these will have an effect equally comprehensive since the works chosen are from the standard repertory. The objective of the orchestra management is to attract visitors from out-of-town for the series of six concerts; one may have the day to shop and arrive at Symphony Hall by 3 o'clock. A survey of present lists indicate that subscribers come from as far north as Castine and Bar Harbor, Maine; as far east as Hyannis, as far west as Pittsfield, and as far to the southwest as Waterbury, Connecticut. No regular New Haven subscriber to any of the Boston series is reported, although there are several among the "Friends of the B. S. O." which helps in meeting the inevitable deficit.

Dr. Koussevitsky's first pair of concerts drew near-capacity houses for a program which included a Haydn Symphony, a Suite from a Soviet film by Sergei Prokofieff, and Sibelius' Second Symphony. It was a magnificent affair, well worth a special trip to Boston from New Haven or farther. The next concert in this series falls on the two days almost immediately after Christmas, December 27 and 28; and New Haveners are invited to consider the offer of the series.

KANSAS CITY

The Philharmonic Orchestra of that Western city last week opened to a sell-out business. Extra workers were added to the staff to count the money which came in for season tickets. An increased budget tentatively made to care for necessary improvements in the orchestra and for the engagament of prominent soloists was more than justified by public response immediately upon announcement. Karl Krueger, well received abroad this summer, is returned as conductor.

1-2

Piarre Monteux, remembered in the East for tenure as conductor of the Boston Symphony in the days immediately preceding those of Dr. Koussevitsky, is now in his third season with the San Francisco Symphony Orchestra. One half of one per cent of the city tax is "donated to maintain the San Francisco Symphony Orchestra," a favor returned by one free city concert a year and six performances, with ballet, the city supplying the dancers. Audiences of 2,500 are approximately the same as those which might be accommodated at the concerts by the New Haven Orchestra Association.

A FIRM FOUNDATION

The Metropolitan Opera is putting on finishing touches to the house and opening the box-office for a start in full-voice on November 29th. Subscription seats are now on sale for the 16-week season; mail orders and renewals thus far are reported to be the heaviest in several years. The stage has been entirely rebuilt and other accommodations made for the facilitation of production activities if not for the convenience of the artists. The audience may fancy it needs a new auditorium in which to enjoy the operas, but the most dire need is for increased space backstage in which to handle and store the productions. At present the sidewalk on Sixth Avenue is likely to offer the prospect alternately of Egypt, Valhalla, or Japan, depending on the next opera to be performed. On rainy days the weather is particularly hard on what is fancifully called the scenic investiture.

Further improvements are reported to be made in the orchestral personnel and in the acquirement of secondary singers for the casts. The day of student speculation is over, thank heaven, since the public and press have emphatically maintained that professionalism is as beneficial in opera as amateur standing is in football.

A list of new operas to be unfolded during the season was contained in this column a fortnight ago.

PHILHARMONIC

This afternoon Mr. Barbirolli conducts the Philharmonic-Symphony Society in a program notable for the inclusion of Bela Bartok's latest score. It is a decade since any major orchestra has performed one of his works in New York and anything which the noted Hungarian offers is assured of an attentive public.

The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann, opens its 58th season next Friday afternoon and Saturday evening with a program including Mozart's "Jupiter" Symphony and Sibelius' Second Symphony. This orchestra is the third oldest in the country, the next older than our own, which is fourth.

CONTEST EXTENDED

The Chicago Opera Company has extended the limit of its contest date for a one-act opera to September of next year. More than three months are ordinarily taken to compose such a work, and inquiries have indicated to the management that quite a number of bright people are interested in trying if sufficient time is given. The theme is required to be a romance of the Civil War era. The prize is a guarantee of premiere with that organization in the course of the annual season.

NEW BEDFORD, MASS.
MERCURY
OCT 29 1937

First Tuesday at Boston Symphony

Commuters' Series Opens; Patrons from New England Cities Attend

That the management of the Boston Symphony Orchestra has sent out invitations to New England newspapers in the territory served by a widely distributed list of subscribers to the Tuesday afternoon series of concerts by one hundred and nine virtuosos conducted by Dr. Serge Koussevitzky calls for some retrospective history. The opening concert of the Tuesday matinees, beginning at three(rather than as on Friday at 2:30) to accommodate out-of-town patrons, was the occasion, and the idea behind the courtesy was that various communities might be informed of the advantages of this so-called "commuters' series."

Inquiries, following the program Tuesday afternoon, on the general subscription, found that the Friday afternoon and Saturday evening concerts are subscribed almost to the record of pre-depression days when a relinquished seat was quickly taken up. In fact, applicants are now told that the "rush" seats are their only hope on Friday.

Supplementary Demand

It was because the pressure was so insistent that a shorter supplementary series for Monday evenings was instituted—possibly ten years ago. Often, the novelties of the regular pair of concerts were repeated at the next of the Monday series and Monday night Symphony came to be considered as the one of most finished performance.

Then classical Tuesdays were instituted. The accepted composers were represented and generally the programs followed a planned chronological or special trend course. Some of us who do not have to learn to like olives have looked upon the Tuesday ladies as reactionaries. Now a new system is announced. The Monday evening and Tuesday afternoon programs will be identical.

At each of the remaining five of this shorter series of six paired concerts, falling monthly (with the exception of November) through April, there will be some soloist feature. Raya Garbousova, brilliant young Russian 'cellist who played in the Friday and Saturday series two years ago, will be soloist at the next of the short series—Dec. 27, 28. Robert Casadesus, French pianist of the family of virtuosos on ancient instruments, will make his first appearance with the orchestra. Orlando Barbera, the Italian violinist, is a distinguished newcomer. Daniele Amfitheatrof, the conductor of Russian birth and Italian training, yet to be heard in America, will be guest conductor of the January pair of concerts. Richard Burgin and Jean Bedetti, first chairs in violin and 'cello of the orchestra, will be heard in Brahms' Double Concerto for Violin and Violincello.

Typical New England

The Boston Symphony Orchestra, now that this supplementary series accommodates new subscribers, is becoming in essence the New England Symphony Orchestra. Ask for the makeup of its Monday and Tuesday patrons, and card index groups are pulled out indicating that there are substantial monthly pilgrimages to Symphony Hall, Boston shrine of the arts, from Vermont and New Hampshire towns; from Worcetser, Fall River, Plymouth, Gloucester and other localities. Plattsburg, New York, is the subscription town farthest removed.

The audience has a character of its own. They are "nice" people, intelligent people, but they are not the familiar types of old Bostonians, who attend on tradition and inheritance of location, with whom one has rubbed elbows for years on Friday afternoons. There are in particular, fewer debutante girls. College students, unable to secure reasonable seats for the original series, resort to the Tuesday matinees. There are many teachers listed. After study of types in auditorium and corridors Tuesday afternoon, it was realized that this audience is more genuinely representative of intellectual New England than, let us say, the present Saturday night throng.

The Program

For the first commuters' matinee, the program offered three distinct styles in music—the 17th century Haydn of the G major, No. 88; Prokofieff's gay, lightly taken "Lieutenant Kiji," Op. 60 and Sibelius' great Symphony No. 2 in D major, Op. 45.

Dr. Koussevitzky, whose infinitude of indicative gesture is one of the especial pleasures of attendance, played every shading of the Haydn so illuminatively in curve of arm or decisive drop; in summons and release; in a subtle moulding that seemed to have a single instrument obedient to his mind that one could fancy a musician deprived of hearing could sit, score in hand, before this performance with intense appreciation. There was a refinement of variation on the repeated theme of the Adagio, the treatment of the Menuetto as a semblance of conversational argument and a final turn of the hand that said: "n' import." Haydn's constant return to the beautiful theme of the Largo was one of the happy features of this symphony of essentially sunny aspect.

Prokofieff, grounded in the classics, is giving the world much light, rhythmic music with yet an air of aristocratic grace. For the wit of his scuttling measures that tell the life story of an officer who never existed save by an error made by Czar Paul I in reading a military report, we must thank a Soviet film that afforded opportunity for this incidental suite, deliciously inconsequential in its disposition of a diplomatically awkward incident. There is satirically military use of cornet, fife and drums.

A profoundly sympathetic reading of the Sibelius Second Symphony proved again Dr. Koussevitzky's renown as interpreter of the Finnish composer. When the Boston Symphony Orchestra plays Sibelius, we know one worthy of place with the great symphonists of past generations is being gloriously presented and perpetuated. To a neighboring Russian, there must be instinctive understanding of the mighty winds that sweep through the four movements—from tentative Allegretto to majestic Finale. Dr. Koussevitzky reveals the voice of a country. That he maintains so superbly the balance of choirs is a chief factor in the persuasive grandeur he brings out in the Allegro Moderato. In Tuesday's performance, as never before, one realized the molten gold of devotion given out by the brasses, yet never outplaying the cumulative mass; and the woodwinds gleamed unclouded through the sound texture.

New England commuters had inspiring memories of a felicitously made program to take on their homeward way.

A. C. R.

Brockton Enterprise
Oct. 27, 1937

Commuters' Concert Draws From Brockton

Many Brocktonians on Tuesday attended the first programme in the series of "commuters' matinees" being sponsored by the Boston Symphony Orchestra at Symphony Hall. Series includes six such matinees to be presented monthly on Tuesday, omitting November, and the performances do not begin until 3 o'clock for the benefit of out-of-towners.

It was an ardent audience of music lovers that packed Symphony Hall to hear the great master, Serge Koussevitsky, and his 109 musicians open the group with Hadyn's Symphony No. 88.

That delightful early example of the symphony was followed by a work which had its first American performance by the Boston Symphony only a few weeks ago. It is the amusing suite from the soviet film, "Lieutenant Kije." The score is by Serge Prokofieff, a contemporary Russian. He gives musical expression to a legend which relates how a czar, in misreading the report of his military aide jumbled some words so as to form the non-existent name of "Lieutenant Kije." Since the courtiers dared not correct the czar, they invented details of the birth, marriage and death of the imaginary officer.

The creation of Kije in the first movement is symbolized by a cornet fanfare off stage, followed by a parade-like strut of the fife and drum. The second and third movements characterize his romance and wedding and finally his brief career is summed up in the movement entitled "The Burial of Kije." The vanishing voice of the muted cornet symbolically concludes Kije's, brief, riotous life. The introduction of this Russian composition was very popularly met.

The entire second half of the programme was devoted to the powerful Second Symphony of the great Finnish master, Sibelius. Both Haydn and Sibelius are popularly repeated on the symphony programmes, but the audience finds them equally stirring at each repetition.

The second matinee in the commuter series will be on Dec. 28 when Raya Garbousova, the young Russian 'cellist, will be soloist.

MANCHESTER, N. H.
UNION
OCT 27 '37

Enjoy "Commuters' Matinee"

Boston Symphony Opens Novel Series

BY ESTHER M. GUILFOY.

BOSTON, Oct. 26—Maintaining its tradition for expert musicianship, the Boston Symphony orchestra, now in its 57th season, delighted large numbers of music lovers from every state in New England who practically filled Symphony hall this afternoon for the first in a series of "Commuters' matinees," presented under the able leadership of the orchestra's noted conductor, Serge Koussevitsky. Painting delightful musical pictures, sometimes brilliant, sometimes subdued and sometimes strongly dramatic in hue, the orchestra was warmly acclaimed for its three artistic offerings.

Opening the program with the beautiful "Symphony in G Major, No. 88" by Haydn, the orchestra acquitted itself ably as it conveyed the lively brilliance, the pleasant recurring variations and the minor strains of "Adagio: Allegro" and "Largo," then swept into the cheerful "Menuetto; Trio" with its rustic dance strains and hurdy-gurdy drones; and finally into the "Finale: Allegro con spirito," in which the musicians played vividly the movement in rondo form, emphasizing its rolling blares, little staccato touches and quiet pianissimo gradually growing to a powerful conclusion.

First Time in U. S.

Presented for the first time in this country, the second number, "Lieutenant Kije," Orchestra Suite, Op. 60, by Prokofieff, proved a delightful innovation. Ethereal music backstage which developed into a cornet fanfare followed by a military drum tattoo and the shrill song of the fife introduced the "Birth of Kije" in spectacular fashion, which was followed by the "Romance" in which Max Kunze played the excellent double bass solo. "Kije's Wedding," a melodic movement was quickly followed by Troika, a rhythmic tavern song interspersed with the gay pealing of sleighbells.

The "Burial of Kije," who happened to be only an imaginary lieutenant, was carried out in cheerful vein with only an occasional plaintive touch, as the orchestra summed up his career by repeating the cornet fanfare which had introduced him, the themes which had characterized his romance and wedding and the muted cornet strains, gradually dwindling into insignficance as Kije is returned to the insubstantial medium of his birth.

The program was brought to a striking climax with "Symphony No. 2 in D major, Op. 43" by Sibelius, in which the orchestra played with great exhuberance. Commencing with the sighing pulsation of the "Allegretto," the many elements were fused into a gradually mounting climax as the orchestra portrayed the drama with great crescendo effect. The lugubrious quality of "Tempo andante, ma rubato," with its stormy scales and undercurrent of whirring figures was cleverly carried by stormy scales and undercurrent of whirring figures was cleverly carried by the orchestra which then launched the "Vivacissimo; Lento e sauve," a tumultuous offering characterized by sharp but soft drum taps, and softly-rounded notes. The orchestra then with fire attacked "Finals: Allegro moderato," in zestful fashion, building up the melody into a striking display of musical fireworks.

The personnel of the orchestra is wide in range, the off-stage trumpet being played by 18-year-old Roger Boison, a full-fledged member of the orchestra, and the great crashing horn sounds in the big double quartet by 72-year-old Henry Lorbeer, for 50 years one of the nation's leading players of the horn.

During the intermission guests enjoyed visiting the various Symphony hall galleries in which were the interesting permanent collection of authentic old musical instruments ranging from the oldtime lute and hurdy-gurdy to the bass viol controlled with the knee grip. In another gallery were displayed summer paintings and wood carvings of Karoly Fulop as well as a collection of musical scores, original manuscripts and letters pertaining to composers whose works are being played at this time by the orchestra.

New Symphony Orchestra on the Pittsburgh Scene

Nov. 8/37

Josef Hofmann, Soloist, Begins His Jubilee Tour as Otto Klemperer, Conductor, Departs

By Moses Smith

Pittsburgh (By air mail)—The art of playing symphonic music in America does not begin and end in the three capitals of the Atlantic seaboard—Boston, New York and Philadelphia—where the art has been developed to a superlative degree. Of this we are inevitably made aware by the almost ceaseless issue of sound from the loud-speakers of radio boxes or by the steadily-widening circulation of phonograph records. Fortunately for the health of the art of music, people are still curious to see—and hear—in the flesh performers with whom an acquaintance has been made via an electrical apparatus. For this reason the early and seemingly justified fear of the competition between radio and the concert hall has been steadily diminishing, just as it had previously in the case of the phonograph. On the contrary, those who have the major control of our musical institutions have begun to realize that the widespread electrical reproduction of music actually helps business in the concert hall, because it has tended to stimulate a desire to frequent concerts in many people who had never previously been inside of a concert hall.

For whatever reason, symphony orchestras are flourishing in this country more than ever, in spite of the recent depression and in spite of (or because of, as the case may be) the radio and phonograph. Pittsburgh is a case in point. For seven years some sort of symphony society had been cultivated under the direction of Antonio Moderelli. In the face of initial public apathy, insufficient funds and the other expected difficulties he had succeeded in bringing the Pittsburgh Symphony Orchestra to such a stage of development that the "right people" began to notice its existence. They went further: decided the orchestra wanted re-organization, enlargement and general betterment; undertook the usual American procedure in such matters, including a "drive." The result emerged in the form of a good-sized orchestra of ninety musicians, on a basis of sixteen first violins and eight double basses.

A New Orchestra

In the process and for a reason too complicated and controversial to demand our present attention Mr. Moderelli resigned from the conductorship. He was replaced not by a single individual but by a whole series of conductors for the present season. The first three pairs of Thursday evening and Friday afternoon concerts, ending during the week just past, have been presided over by Otto Klemperer. The remaining eleven pairs are variously divided among Carlos Chavez, Michel Gusikoff (who is also the concert master); Eugene Goossens, Fritz Reiner, Walter Damrosch and Georges Enesco.

Mr. Klemperer had also been entrusted with the formation of the substantially new orchestra. For some months he has been busied in hearing and selecting musicians, and, for three weeks before the season began, in training and rehearsing the ensemble. How many and varied were his problems in the difficult local scene need not, again, concern us. Of the old orchestra finally only a relative few were left; the great majority of the new orchestra consists of new men, many of them from out of town.

Mr. Klemperer has evidently not been handicapped by some of the prevalent prejudices and limitations. For on Thursday night last, in the Syria Mosque, where the evening concerts are held, no fewer than four women's (or girls') heads were visible on stage—the two harpists, one of the first violins and even a French horn. The orchestral personnel, seated on a flat stage, seemed to vary in age from almost extreme youth to advanced maturity.

An estimate of the technical skill, beauty of tone and other musical qualities of the ensemble must be necessarily qualified by a number of considerations. One can scarcely hope to make an accurate appraisal on the basis of a single concert. One wants to know what the same conductor might accomplish, in the same program, with a familiar orchestra. The auditorium, a huge affair seating 3700 persons, and far wider than it is deep, obviously has tricky acoustics, which a reflecting shell, erected behind the musicians at Mr. Klemperer's wish, was designed to correct. The result is at best a compromise in favor of numbers, since Carnegie Music Hall, where the Friday afternoon concerts are played, a much more suitable and resonant concert auditorium, has a seating capacity of only 2000. Certainly on last Thursday night the almost preternatural prominence of the tone of double basses could not have been entirely due to the predilection the conductor.

Remarkable Achievement

In any event it was apparent that Mr. Klemperer has done a remakable job in six weeks. In a program that consisted of Mozart's "Haffner" Symphony in D major, Beethoven's Fourth Piano Concerto, "The Afternoon of a Faun" by Debussy, "Don Juan" by Strauss and the Prelude to "Die Meistersinger," the orchestra revealed an excellent rhythmic ensemble, more than commendable technical proficiency and surprisingly good balance between the choirs and instruments. The intonation of the wind instruments was not flawless, but it was good. In general the wind instruments are not as secure as the strings; but such a disparity is to be expected at this stage. The degree of precision does not guarantee the sensitively rhythmic flow which is something more than a matter of simultaneous attack and release. But one is certainly an essential preparation for the other.

The best orchestral playing of the evening was in the accompaniment of the Beethoven Concerto, for which Josef Hofmann, beginning his Jubilee tour to mark a remarkable pianistic career of half a century in this country, was the solo pianist. It is late in the day to speak of Mr. Hofmann's tremendous musical and pianistic excellences. For the sake of the record it may be set down that they were once more revealed at this concert.

The quality of the accompaniment, though, was not so expected. Under Klemperer's direction there was an orchestral response uncannily accurate and sympathetic to every inflection of the piano voice. Here was the finest indication of Klemperer's own superlative musicianship and competence. He was conducting the entire program from memory—a procedure that has been much abused in recent years. But when it is done with the sureness and lack of self-consciousness that Klemperer displayed, its advantages are obvious. Klemperer was "with" the pianist at every moment; and because of him, so, too, was the orchestra. The resultant performance came as closely to achieving an ideal fusion of solo instrument and orchestra as this writer can readily recall.

Toward Reconciliation

Klemperer's "interpretations" of the successive numbers on the program were, for this writer, matters of less import than his general approach to musical performance. The most exciting was that of "Don Juan," even though the demands that work made on the musicians were the least fulfilled of any on the program. A slight heaviness in the first movement of the Mozart Symphony was the single serious cause for disagreement with Klemperer's version (though one was assured that Toscanini's way with the music is the same). The Debussy poem was definitely too heavy, though here the matter of orchestral tone and experience explains a good deal. But beyond this, Debussy seemed to have become Teutonized. The management of tempi and dynamics in the Wagner Prelude was a miracle of control and of concern for line and movement.

So far as one may judge from a single concert it may be said that Klemperer's concern is in general less with emphasizing contrasts in dynamics, pace and color than in reconciling them. He is, above all, a master of formal design and of the art of making design clear to the listener. This does not mean that he is a mere kapellmeister; it does mean, though, that he shies away from anything approaching distortion. He is, in fine, an extraordinarily sincere, gifted, proficient and profound master of the orchestra and of music written for it.

The audience that almost filled the large auditorium, which it would stretch the imagination to call a concert hall, was engrossed by the proceedings and gave vociferous and turbulent indication at the end of the concert that it was loathe to permit the conductor to depart, after his short beginning, to his "own" orchestra in Los Angeles. Closing one eye to the scene one might almost have mistaken the audience, from its demeanor and deportment, as the kind of aggregation one meets in Symphony Hall in Boston. Ambition for musical culture, one was happy to discover, is not confined to the middle Atlantic seaboard.

NEW YORK, N. Y.
Morning Telegraph

NOV 7 - 193

HubSymphony Sets Program

Orchestra Opens Season With Carnegie Hall Concerts November 18, 20.

The Boston Symphony Orchestra will open its season of five pairs of concerts in Carnegie Hall on Thursday evening and Saturday afternoon, November 18 and 20. Serge Koussevitzky announces for the evening program the "Eroica" Symphony No. 3 of Beethoven and the Second Symphony of Sibelius in D major.

At this matinee, Jacques Fevrier, the French pianist now making his first visit to this country at the invitation of the Boston Symphony Orchestra, will appear in the Concerto for the Left Hand, by Ravel. M. Fevrier made a close study of the work with its composer, and performed it with conspicuous success in Paris last month. The program will open with Prokofieff's Suite from incidental music which he wrote for the Soviet film "Lieutenant Kije." It will close with Strauss' tone poem, "Ein Heldenleben."

SLONIMSKY'S BOOK VERY UNUSUAL

Post Nov. 7

BY WARREN STOREY SMITH

THE art of music may or may not have gone upward in the past 37 years, but in certain respects it has gone onward with amazing speed. A staggeringly complete record of this extraordinarily interesting, if not necessarily fruitful period has now appeared in a volume entitled "Music Since 1900," by Nicolas Slonimsky of this city, and published by W. W. Norton & Co., Inc. It would be difficult to find any authority on music better qualified to summarize and comment upon the music of the 20th century than Mr. Slonimsky. For several years he has been collecting his material, and if any event of any consequence has been overlooked, it is not easy to put one's finger upon it off-hand.

Those who are familiar with Mr. Slonimsky's occasional writings and with his activities as conductor and concert-giver know that the range of his interests is wide. Consequently, we need not be surprised to find in his chronology such diverse items as these: "5 December 1901: Walt Disney, originator of the Silly Symphonies, cinematographic animated cartoons with a synchronized musical score, as well as the inventor of the famous character, Mickey Mouse, is born in Chicago."; "4 April 1936: Thirteen centuries have elapsed since the death of Isidor of Seville, who said that never could musical sounds be reproduced on paper in precise notation (scribi non possunt)."; "28 July 1901: Rudy Vallee (Herbert Prior Vallee), American protagonist of crooning (singing in head-tones, with blandly suggestive expression), is born in Vermont." and "1 January 1925: Fritz Klein-Linz publishes in 'Die Musik' an article, 'Frontiers of the Semitone World,' as part of his theory of 'musical statics,' suggesting new ways of combining tones and intervals, and giving the formula for a 'mother-chord' (Mutterakkord), which includes all twelve tones and all eleven different intervals, in the following invertible row, in semitones: 11, 8, 9, 10, 7, 6, 5, 2, 3, 4, 1. This row is not the only matrix; the combination 3, 7, 4, 2, 1, 6, 9, 5, 8, 10, 11 also gives an invertible mother-chord."

No musical chronicler would be expected to keep such a volume as this entirely free from bias and predilections, but we can readily excuse in Mr. Slonimsky a touch of partisanship in view of his lively interest in everything musical and in everything pertaining to music. We are reminded in his pages of the ridiculous pother over Strauss' "Salome" and of the various and unfortunately successful attempts to ban that opera in Boston. And there is much material on such matters as the ferocious baiting of Dr. Muck and of Hitler's attitude toward Jewish musicians.

A stickler for accuracy, Mr. Slonimsky has corrected date after date as given in various lexicons. Yet is it not a case of being penny-punctilious and pound-careless to point out that something happened not on Dec. 11 but on Dec. 12 and then to place the Funeral March in Wagner's "Goetterdaemmerung" in "Siegfried"? And if we are to be pernicketty, the key of the First Symphony of Josef Suk, the son-in-law of Dvorak, is not in E flat but E.

Mr. Slonimsky can say much in little. An indictment of modern civilization is concealed within the limits of this touching item: "5 August 1916: George Butterworth, English composer of the orchestral poem 'A Shropshire Lad' and other national-romantic music, is killed in action, as lieutenant of the Durham Light Infantry, after successfully taking an enemy trench at the head of a bombing party, 24 days after his 31st birthday."

Continued on Page 31

office, large store for rent

MUSIC NEWS

Continued from Page 27

Besides this chronology, always valuable and often fascinating, Mr. Slonimsky's book contains a concise biographical dictionary, which seemingly omits no name of any importance, and a collection of letters and documents which includes, among other things, the "Motu Proprio of Pope Pius X. on Sacred Music," with the appended black list of disapproved music and "The Ideological Platform of the Russian Association of Proletarian Musicians." The letters are from Bernard Shaw, Arnold Schoenberg and the president of the Composers' League of Japan.

MUSIC

Martha Baird Is Soloist With Boston Symphony Orchestra in Excellent Concert.—Debussy, Rachmaninoff Chamber Works Heard

By G. F. Loveridge

Mighty deeds of music were accomplished by the Boston Symphony Orchestra under the command of Dr. Serge Koussevitzky in Metropolitan Theatre last night. It was the second concert of the orchestra's Providence season. The program was a good one, and the theatre was well filled.

The soloist was Martha Baird, of this city. She played the Mozart piano concerto in D-minor, and was received with gratifying enthusiasm by an audience that numbered many of her close friends and hundreds of other persons delighted to hear a Providence artist as soloist with so distinguished an orchestra. Miss Baird, who in private life is Mrs. Arthur M. Allen, was recalled five times to acknowledge the applause.

The concerto is not a difficult one, as far as playing the notes goes, but it requires refinement, grace and delicacy in the execution of it, and these qualities Miss Baird brought to it in abundance. At no time did she try to make it seem heavily dramatic or otherwise cloud and conceal the lucid flow of it. Minor key or no minor key, Eric Blom or no Eric Blom, we are unable to see much storm and stress in this concerto; it is wistful in season, and it has that nostalgia for imagined places that is pat of the strength of Mozart, but mostly it ripples and purls and dances.

There is no lack of supple vigor in this music. It must be played evenly and surely, and that is the way Miss Baird played it, with humor, too, and with affection. At times her turns were not sufficiently fluent and the tone was occasionally hard, but the impression was distinctly that of an artistic success.

Miss Baird played the Beethoven cadenzas very ably. It is our feeling, very likely unreasonable, that cadenzas ought to be done away with, that they add nothing essential to the performance, but rather hinder it. However, it is somewhat late to change so venerable a custom, and if we must have cadenzas, let them by all means be written by Beethoven.

The romanza received particularly gracious treatment at Miss Baird's hands. We should have liked to hear it over, for it is the sort of thing that Mozart could do better than anybody else and that Miss Baird sets forth with charm and distinction.

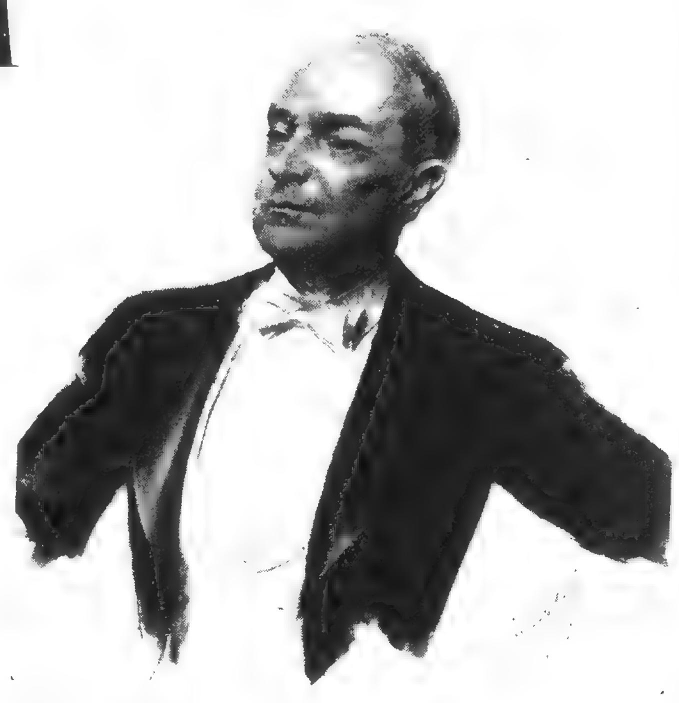
And what orchestral support! A famous violinist once said to us, after soloing with the Bostonians, "They hand it to you on a golden platter." And so they do.

There were two symphonies on the program, the Unfinished of Schubert, and the second of Sibelius. If the Unfinished has ever been played better than it was last night, one would surely have to hear it to believe it. Immediately, in the suave whisper of the 'cellos and the hushed voices of a score of violins playing as one, the quality of this orchestra was apparent. As fragile as a dream was this music wrought by Dr. Koussevitzky from the tones of strings, woodwinds, horns. These are the kind of moments that people go to concerts for. They make one forget taxes, politics and peace treaties. They prove that the 20th century can offer something nobler than the hamburger sandwich.

How odd a contrast was the Sibelius! The Boston Orchestra has been a powerful advocate of Sibelius for years and years, and gets the utmost from his music. We shall have to join the outcasts who find nothing of sunny Italy in this symphony, but prefer to feel northern winds, and hear the rude crashing of arctic seas. Sibelius declines to offer a program for his symphonies, so it would be indecorous of anybody else to do so, but doesn't one hear giants in this mysterious work, and feel the long, brooding darkness of the north? Artists often express a particular fondness for a small corner of some expansive painting, and so in this music one may find many favorite corners, such as the melody of oboes in the third movement, and that part of the finale where the bass players try to tear the strings off the instruments.

A Boston Symphony climax is like being tossed in blanket. One rises rhythmically higher and higher, and finally seems to hang suspended for a moment in the very clouds. What brings one down in blanket-tossing is gravity; what bring one to earth after a concert is the traffic jam. Apparently both are immutable.

BOSTON SYMPHONY ORCHESTRA



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BULLETIN
OF THE
BROOKLYN INSTITUTE
of ARTS and SCIENCES

NOVEMBER 6, 1937 NUMBE

M. Robert Rogers

KOUSSEVITZKY CONDUCTING

BROOKLYN, N. Y.
EAGLE
NOV 7 - 1937

Boxholders for Boston Symphony Season Here

Box holders for the 52d season of the Boston Symphony Orchestra in Brooklyn are announced by Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee of which Adrian Van Sinderen is chairman. Mrs. Edward C. Blum, a vice-chairman of the Brooklyn committee, is chairman of boxes.

Mrs. Davenport will entertain members of the Brooklyn committee for the Boston Symphony Orchestra at a tea at her home, 48 Monroe Place, tomorrow, to complete plans for the series of five concerts at the Brooklyn Academy of Music. At the tea meeting, Mrs. Blum, Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, new chairman of the Junior League committee, will make reports.

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CONCERTS AT INSTITUTE

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Serge Koussevitzky's extraordinary powers of sympathetic and inspired interpretation are a byword to the musically initiated. And the layman, if he does not understand the difference between a symphony and a Strauss waltz, cannot but feel the magic of Koussevitzky's baton. Here is a conductor notorious for his belief that a classic is not something a composer has written in a glass cage. It is something to be perpetually rediscovered, something perpetually new. As Koussevitzky himself has said, "We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop what we sense there."

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When Koussevitzky introduced Debussy's "Afternoon of a Faun," catcalls greeted what was called his audacity. It was largely through his efforts that Ravel's compositions were presented in America; if, like Debussy, Ravel is no longer a center of conflicting opinion but has an assured place in music, it is another tribute to Koussevitzky's tireless energy and vision. Sibelius, too, owes Dr. Koussevitzky a debt of gratitude for initial performances and for the manner in which his work has been performed. For Sibelius regards him as his most faithful interpreter.

In 1906, Dr. Koussevitzky had convinced the musical world that the double bass could be a virtuoso's instrument. Another colorful episode in the life of a great musician.

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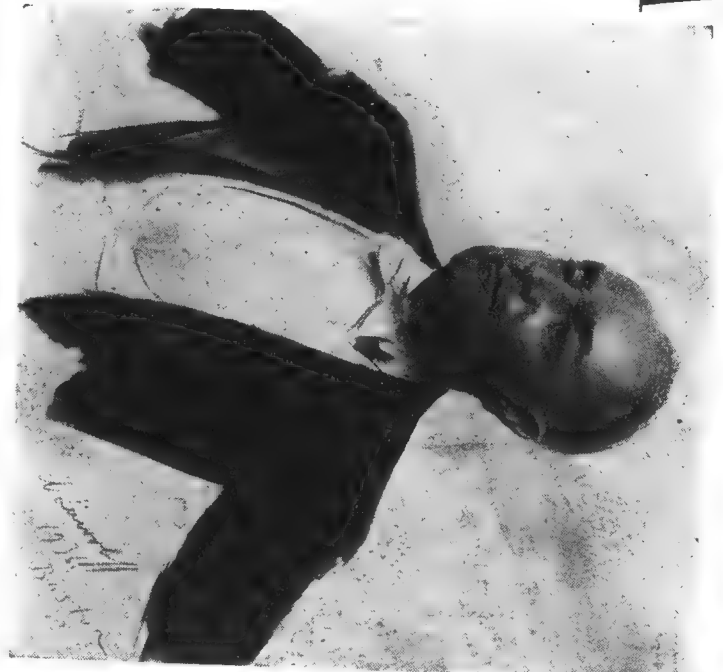

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Reagan, Miss
Mrs. John F. H
Others act
Miss Josephine
F. Flanigan, Mrs.
Mrs. William A.
guerite McArdle,

Goossens in Traditional City of Music

Cincinnati Orchestra in Light Program with Richard Crooks as Soloist

By Moses Smith

CINCINNATI (By Air Mail)—The richness of musical tradition possessed by the "Gateway to the South" strikes a responsive chord on the visitor from the East. More than a century ago Cincinnati's musical culture was sufficient to cause foreign visitors to compare it with Boston's. The city itself, once one is out of the magnificent modern railroad terminal, suggests to the casual observer something of the easy-going attitude that spells established tradition. The ready, carefully-managed flow of vehicular traffic does not obscure the older buildings, of the American rococco period and even an earlier day, that are still the heart of downtown Cincinnati.

Music Hall, to which the concerts of the Cincinnati Symphony Orchestra have returned during the past two seasons, after an interregnum of twenty-five years in the new and smaller Emery Auditorium, is itself typical of the best and worst of the older style. The exterior, in red brick, frightens the approaching stranger with its warehouse-like ugliness. The interior, or that part which serves for concert-hall, has the old-time grandeur, ornateness and spaciousness of the Metropolitan Opera House in New York city, which it resembles somewhat. Its capacity is about 3600, even after a portion of the building has been given over to exhibitions like the auto show that caused an almost entire rerouting of the traffic of patrons to the concerts of last Friday afternoon and Saturday evening.

EUGENE GOOSSENS

Conductor of the Cincinnati Symphony Orchestra since 1931

The Cincinnati Orchestra, conducted since 1931 by Eugene Goossens, and the Cincinnati May Festival, which has had a close association with it, were not late-comers to the American musical scene. The Festivals began in 1873 under Theodore Thomas, and have continued since then on a biennial basis. The Cincinnati Symphony Orchestra was not founded until twenty-two years later, and it did not become the official orchestra of the Festival (which has a separate management and control) until 1905.

There have been some eminent names among the conductors of the Cincinnati Symphony Orchestra. Beginning with Frank Van der Stucken, the list has included successively Leopold Stokowski, Ernst Kunwald, Eugen Ysaye and Fritz Reiner. Like Mr. Goossens, several of these have also been conductors of the May Festival. The Orchestra has had varied financial fortunes in a little more than forty years. Because of difficulties with the Musical Union the controlling association discontinued concerts for a couple of seasons early in the century. The financial depression that began in 1929 affected the Cincinnati Orchestra as adversely as it did other musical organizations elsewhere. During the past two seasons, however, there has been a remarkable resurgence of popular support. The ticket sales have increased 79 per cent in that time; and not satisfied with a subscription list of over 5000 names, the organizing committee has set 6000 as its goal.

That explains why the audience of last Friday substantially filled the auditorium on a wet day that was not conducive to concert-going and that appreciably affected the usual sale of single tickets at the window. This audience looked and acted more or less like a similar assemblage at a matinee concert in Symphony Hall, Boston. Predominantly it consisted of women, of course. But there was perhaps a larger ratio of young persons than in the case of the Boston matinees. If the interest of an audience in the proceedings may be judged by its applause, this Cincinnati audience was as apathetic as a Boston audience can be, until the soloist, Richard Crooks, appeared on the stage. Thereafter its response was more animated; and its applause at the end of the tenor's second group of songs was sufficient to determine the insertion of an extra song by Strauss in spite of the note in the program which not only promised "no encores" but underlined the promise with "positively."

For the concert Mr. Goossens had assembled a program which he frankly characterized as light. It was none the less engaging, so far as the visitor was concerned. It began with Mozart's Overture to "The Marriage of Figaro," which was delightfully played, and ended with Chabrier's "Espana." It also contained an unfamiliar Symphony in A major by Boccherini, slightly revised by Karl Geiringer and performed at this concert, it was believed in Cincinnati, for the first time in America. It turned out to be a piece worthy of the careful, refined ministrations lavished upon it by Mr. Goossens. A sort of "symphony concertant," it contained frequent dialogues between solo instruments and the rest of the ensemble, including a particularly ingratiating one in the slow minuet.

The other purely orchestral number was also unfamiliar: Turina's "Sinfonia Sevillana," a light but enjoyable suite of three movements with titles, for clues, "Panorama," "By the Guadalquivir" and "Fiesta at San Juan de Aznalfarache." Just before the performance began, immediately after intermission, Mr. Goossens made what was said to be one of his rare speeches. Someone evidently had objected to insertion of Spanish music at a time of bitter internal strife in Spain, with the intimation that it indicated, on the part of the conductor, taking sides. The conductor's brief and apt remarks were, in turn, devoted to disillusioning the possessor of any such notion.

Mr. Crooks, for his part, sang in excellent voice and appropriate style an air by Bach in English ("If Thou Be Near"), Beethooven's "Adelaide" and two airs from Massenet's "Manon" ("Le reve" and "Ah, fuyez, douce image!"). The quality of his voice, singing and intelligent interpretation was such as to justify his high place on the contemporary operatic and concert stages.

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Jewish Advocate

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Nov. 12/37

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Goossens in Traditional City of Music

Cincinnati Orchestra in Light Program with Richard Crooks as Soloist

By Moses Smith

EUGENE GOOSSENS

Conductor of the Cincinnati Symphony Orchestra since 1931

CINCINNATI (By Air Mail)—The richness of musical tradition possessed by the "Gateway to the South" strikes a responsive chord on the visitor from the East. More than a century ago Cincinnati's musical culture was sufficient to cause foreign visitors to compare it with Boston's. The city itself, once one is out of the magnificent modern railroad terminal, suggests to the casual observer something of the easy-going attitude that spells established tradition. The ready, carefully-managed flow of vehicular traffic does not obscure the older buildings, of the American rococco period and even an earlier day, that are still the heart of downtown Cincinnati.

Music Hall, to which the concerts of the Cincinnati Symphony Orchestra have returned during the past two seasons, after an interregnum of twenty-five years in the new and smaller Emery Auditorium, is itself typical of the best and worst of the older style. The exterior, in red brick, frightens the approaching stranger with its warehouse-like ugliness. The interior, or that part which serves for concert-hall, has the old-time grandeur, ornateness and spaciousness of the Metropolitan Opera House in New York city, which it resembles somewhat. Its capacity is about 3600, even after a portion of the building has been given over to exhibitions like the auto show that caused an almost entire rerouting of the traffic of patrons to the concerts of last Friday afternoon and Saturday evening.

The Cincinnati Orchestra, conducted since 1931 by Eugene Goossens, and the Cincinnati May Festival, which has had a close association with it, were not late-comers to the American musical scene. The Festivals began in 1873 under Theodore Thomas, and have continued since then on a biennial basis. The Cincinnati Symphony Orchestra was not founded until twenty-two years later, and it did not become the official orchestra of the Festival (which has a separate management and control) until 1905.

There have been some eminent names among the conductors of the Cincinnati Symphony Orchestra. Beginning with Frank Van der Stucken, the list has included successively Leopold Stokowski, Ernst Kunwald, Eugen Ysaye and Fritz Reiner. Like Mr. Goossens, several of these have also been conductors of the May Festival. The Orchestra has had varied financial fortunes in a little more than forty years. Because of difficulties with the Musical Union the controlling association discontinued concerts for a couple of seasons early in the century. The financial depression that began in 1929 affected the Cincinnati Orchestra as adversely as it did other musical organizations elsewhere. During the past two seasons, however, there has been a remarkable resurgence of popular support. The ticket sales have increased 79 per cent in that time; and not satisfied with a subscription list of over 5000 names, the organizing committee has set 6000 as its goal.

That explains why the audience of last Friday substantially filled the auditorium on a wet day that was not conducive to concert-going and that appreciably affected the usual sale of single tickets at the window. This audience looked and acted more or less like a similar assemblage at a matinee concert in Symphony Hall, Boston. Predominantly it consisted of women, of course. But there was perhaps a larger ratio of young persons than in the case of the Boston matinees. If the interest of an audience in the proceedings may be judged by its applause, this Cincinnati audience was as apathetic as a Boston audience can be, until the soloist, Richard Crooks, appeared on the stage. Thereafter its response was more animated; and its applause at the end of the tenor's second group of songs was sufficient to determine the insertion of an extra song by Strauss in spite of the note in the program which not only promised "no encores" but underlined the promise with "positively."

For the concert Mr. Goossens had assembled a program which he frankly characterized as light. It was none the less engaging, so far as the visitor was concerned. It began with Mozart's Overture to "The Marriage of Figaro," which was delightfully played, and ended with Chabrier's "Espana." It also contained an unfamiliar Symphony in A major by Boccherini, slightly revised by Karl Geiringer and performed at this concert, it was believed in Cincinnati, for the first time in America. It turned out to be a piece worthy of the careful, refined ministrations lavished upon it by Mr. Goossens. A sort of "symphony concertant," it contained frequent dialogues between solo instruments and the rest of the ensemble, including a particularly ingratiating one in the slow minuet.

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36

Finely Contrasted Program Stirs Symphony Audience

Trans. Nov. 13/37

Jacques Fevrier Gives a Notable Reading of Ravel Concerto, "Heldenleben" Thrilling

By Redfern Mason

It almost seemed as if the Symphony audience were determined to destroy once for all the superstition that Bostonians are an unresponsive audience. They may not be easy to please, it is true, but the applause with which they rewarded Jacques Fevrier after the Ravel left-hand Concerto, and the enthusiasm they manifested at the close of "Heldenleben" proved, if it needs to be proved, that the real instrument upon which music is made is, in the last analysis, the audience. And that instrument, here in Boston, is not unworthy of our magnificent orchestra and of Serge Koussevitzky, its director.

The program was a stimulating, a provocative one. It began with the youthful Mozart of the A major Symphony (K. 201); it became contemporary with the Ravel, and it waxed Olympian with the musical autobiography of Richard Strauss.

It was the real Mozart who wrote that symphony, although he was only a lad of eighteen when he composed it; the real Wolfgang Amadeus is in it from end to end. There was one sad moment, however, when some interloper, who had got by the sentries, let a door slam. Koussevitzky rapped with his baton; the orchestra ceased playing and for a few seconds there was an awful silence. Then our musical Napoleon began again, and the music moved on with Mozartean fluidity and grace, just as if nothing had happened. The irritated gods were appeared.

Here the audience was placidly complacent. The Mozart pleased them, and they were content. But they were not wrought up to warm demonstration. It was only when Mr. Fevrier was seated at the keyboard and the bass reeds intoned crytic harmonies that they were stirred. I think they were wondering whether the work would prove the usual cheval de bataille that composers write when they are building up a work with a pianist of the left hand for soloist. But they were happily disappointed. True, the Concerto had been played here before by the one-armed pianist for whom it was composed. But here was an artist who, with the normal manual equipment, chose to do what is commonly regarded as a "stunt," and prove it something more important.

Fevrier is Gallic to the core; he makes good the old saying of Madame de Stael that "what is not clear is not French." And he has distinction. This quality enables him to be masculine even in soft passages; he has the gentleness of power; he can make a pianissimo rich with significance.

And Ravel has given him music that has meat in it. Those Debussyan progressions have become almost native with him, and today they constitute a declaration of independence from Teutonic influence that will prove more enduring than the excesses of the Treaty of Versailles. Ravel's music is of today; yet, at the same time, it is never rampageously modernistic. It is contemporary; the exasperation of a troubled world is in it; yet there is a poise which seems to suggest that we shall "muddle through" our troubles and perhaps emerge the better for our sorrowings.

There are American reactions in this music. I remember how thrilled by jazz Ravel was when he visited the Pacific Coast, and how delighted he was when a player in a darkey band extracted from a bent saw a sound that tore through the music with a steely blare. "I shall put that into a composition of my own," he said and, with the aid of the trumpet, he has done it here.

The audience was delighted alike with the soloist and with the composition.

Last and most glorious of all came "Heldenleben," that battle between the creative artist and the Philistines. Wonderful, Dionysian music begins it, with a smack of "Don Juan" in the principle melody. It is youth pouring out its dreams. But the pedants who snarled at Beethoven and Wagner in their time are not long silent. The Beckmessers of reactionaryism voice their querulous protests through the reeds. It almost seems, for a moment, as if the composer were disconcerted. Then comes the voice of the violin, like another Beatrice inspiring her poet with the Beatific vision. Nobly Richard Burgin played that music and I am sure that the audience was grateful to him. Idylic music is heard again, only to be followed, after a time, by the grumbling brass, with the critics expressing the deadness of their souls in open fifths. The score is a veritable battle between the cohorts of light and darkness.

The composer comforts himself with reminiscences of moments in which Minerva was kind to him and the candle of genius burned bright. He calls to mind one of his loveliest songs, "Tran durch die Daemmerung"; he recalls the grandeurs of "Tod und Verklarung." The birds of evil augury keep up their clamor; but, as is the case in "Die Meistersinger," the voice of the multitude, which obeys honest instincts and is not blinded by pedantry, drowns out all opposition, and the end is the peace of heroic self realization.

If ever there was a satisfied audience, it was that of yesterday afternoon, and their applause must have been music in the ears of Serge Koussevitzky and the orchestra.

Boston's Best Publicity Is the Symphony

Its Quality Is a Cultural Advertisement Which Carries the Fame of New England All Round the World

Trans. Nov. 13/37

By REDFERN MASON

If Henry Lee Higginson, a successful business man as well as a lover of music, had not founded the Symphony, Boston might today lack its best advertisement. Emerson, Thoreau and Oliver Wendel Holmes made the city free of the world of humanism; the Widener Library at Harvard brings pilgrims from other lands to consult volumes which Europe could not afford to keep, but the Symphony has brought orchestral supremacy to the New World.

Just as Americans feel that they owe themselves a knowledge of the culture of the Old World, so today the tide of European tourism is setting westward and people come from every land to hear the Boston Symphony. A generation ago foreigners were loath to believe that any good culturally could come out of the United States. They admitted our ability in the realm of commerce; they admired our achievements in invention; but they were slow to confess that we had done anything admirable in the arts. We were "dollar princes" just as our women folk were "dollar princesses"; but it took a man of the stature of Henry Lee Higginson to demonstrate to their satisfaction that an American could be a Maecenas.

And, curious to relate, though today the Old World is paying belated tribute to what the Boston Symphony has accomplished, many of our men of affairs fail to recognize that this great orchestra is one of the best assets that New England possesses. They may vaguely be conscious that at every concert of the Symphony people are present from every State in New England, from New York and from Pennsylvania; but they seem strangely unaware of the fact that these strangers within the gate spend money here, that they carry the fame of Boston afar, that, in a way, they become missionaries of one of the best phases of the Boston spirit. If they knew how Boston is envied for her musical prestige; if they were alive to the value of the publicity which the Symphony has given the city all over the world, they would recognize their indebtedness in act, and, like good providers, make a subscription an annual investment.

More than that, they would themselves attend the concerts. For the business man whose mind is never off his books, his eyes always glued to the tape, is like a field which is never allowed to lie fallow. He becomes a mere slave of business routine, a piler up of capital which he can never enjoy to the full. The late George Eastman confessed to the writer that he had the good luck to find out before it was too late the error of too close application to business. "I found that the fellows about me, my clerks and associates, were getting something out of life which I, for all my wealth, was missing. They liked music, and they came to work fresh and invigorated because they sang or played an instrument and went to concerts." So he installed an organ in his home and got a man to play it for him and tell him what the music was all about. He soon grew interested, and later he brought together a string quartet. He attended the rehearsals; he gave recitals for his friends. Slowly but surely the conviction came over him that music was a socializing force; he found out that money invested by cities in bands, orchestra and choral societies lessened the expenditure in police and courts. Eventually he invested $13,000,000 in founding a school of music, and today that school brings students to Rochester, N. Y., from all parts of the United States.

Such is the experience of one of America's leading industrialists. Otto Kahn told a similar tale.

Reflect for a moment on the idealism, the infinite pains it has taken to make the Boston Symphony what it is. Not only had a great orchestra to be created, but a public had to be taught to enjoy the great things it did. When Gericke came in 1888, he found "some musicians, but hardly an orchestra." He it was who engaged Franz Kneisel as concert master and initiated the regime under which, to quote the words of Philip Hale, "the orchestra is a virtuoso." When Nikisch arrived he exclaimed, when he heard the men play: "All I have to do is to poetize." Richard Strauss, hearing his works played better than he could hear them in Europe, cried out in delight: "I wish I could have this orchestra in Europe to perform all the Beethoven symphonies."

Karl Muck, magician of the most sensitive beat of our generation, stopped in the middle of a Beethoven symphony and let the orchestra play without director. Rabaud imparted Gallic delicacy; but Mr. Higginson remarked that "only a Wiener Kind can play Schubert." Another Frenchman, Pierre Monteux, broke away somewhat from the classic tradition. He performed works by Bax and Holst, Respighi, Moussorgsky and Stravinski, the Spaniards Albeniz and De Falla, such Americans as Griffes, Loeffler and Burlingame Hill. He even had the courage to play the "Sacre du Printemps," and H. T. P. was able to describe him as "the savior of an illustrious orchestra." Today we have Serge Koussevitzky, of whom Ernest Newman said: "He aims at the superman." He it is who gave us the glorious performance of the Bach St. Matthew Passion. If he could have made the audience join the chorales, he would have raised Boston to the choral excellence of Bethlehem, Pa., where the whole populace sings.

In 1915 the Symphony visited San Francisco and gave daily concerts for a couple of weeks. The city had a symphony of its own, a poor one, and the director, Henry Hadley, was a better composer than leader. That series of concerts had a radical effect on public taste. Alfred Hertz was engaged as director and today the baton is wielded by Pierre Monteux. So notable has been the educational effect of the orchestra that today the people of San Francisco pay a tax which partly covers the inevitable deficit.

Could it be that Mayor-elect Tobin, who is young and presumably open to ideas which are, locally at least, new, though they are old in Europe, will induce the citizens of Boston to come to the aid of our Symphony through the rates? It would suffice if they paid the deficit. Of course, the government of the orchestra must be kept out of politics. Still, the Mayor might ex officio be one of the governors.

Tardy Arrivals Irk Koussevitzky; He Halts Music; They All but Swoon

Late comers to the concert of the Boston Symphony Orchestra yesterday all but swooned with chagrin as the conductor, Dr. Serge Koussevitzky, abruptly stopped the orchestra and waited until they were seated. The group had managed to tiptoe past the vigilant ushers after a movement of a Mozart symphony had begun. Dr. Koussevitzky became aware of them, slapped the music before him with his baton, and stood with his arms folded until all was quiet.

Although it is understood with all major orchestras throughout the world that the conductor has absolute power that extends to audiences as well as the personnel of his orchestra, Dr. Koussevitzky has never taken advantage of this to address a reprimand to an audience in Symphony Hall or elsewhere. Conductor Leopold Stokowski of Philadelphia has been known to give his listeners tart lectures on punctuality as has Sir Thomas Beecham of London.

The protest of the folded arms and the hushed orchestra has been used so seldom by the conductor of the Boston Symphony that members of his faithful audiences have the occasions by heart. The last time Dr. Koussevitzky did this was at the beginning of last season when a tardy photographer took a picture with a flash bulb as the orchestra had begun to play the first measure of a symphony.

Transcript, Sat, Nov 13/37

Symphony's Pianist Soloist Wins Praise

Am. Feb. 13/37

By RUTH MARSTERS

The music making at the Boston Symphony concert yesterday afternoon revolved upon the personalities of Mozart, Ravel, Strauss, Koussevitzky, and Fevrier with results not lacking in effectiveness.

Though new to Boston, the pianistic skill of Jacques Fevrier has made the diffident young Frenchman a more or less prominent figure in his native musical circle. (He has been chosen on more than one occasion by such composers as Florence Schmitt and Stravinsky for the precious task of introducing their works.)

A shy, slight, person whose horn rimmed glasses hint of the professorial rather than the artistic type, Mr. Fevrier's appearance as he comes upon the stage is anything but prepossessing. This, however, it must be said at once, is utterly belied as soon as he begins to play when he becomes immediately transformed into a dynamo of rhythmic energy and tonal audacity.

* * *

The Ravel Concerto for the left hand obviously requires a fabulous technique on the part of the soloist, and Mr. Fevrier's role was one made more exacting on still another count.

For the Ravel Concerto is not, like Mr. Fevrier, new to Boston. It was played on a previous occasion which few will forget by that eminently brilliant virtuoso, Paul Wittgenstein, for whom it was expressly written. It was, in short, such a performance as to put s ceeding interpreters in a spot.

That Mr. Fevrier contended victoriously with the double difficulty is reason enough for congratulations.

His playing is energetic, clean cut, and—in this—dazzlingly skillful. The quality of tone was never sharp even in the highest octaves of the keyboard. Which is a feat for the left hand in any case even when the tone produced is not as limpid as Mr. Fevrier's.

The orchestra gave its usual fine cooperation under Dr. Koussevitzky's persuasive prompting.

* * *

Enjoyment of Mozart's Symphony in A Major (K. 201) was marred when the usual cordial relationship between conductor and audience was exploded in the second movement.

The gentle Andante was only just begun when its progress was halted abruptly by the vehement command of Dr. Koussevitzky whose baton suddenly made peremptory contact with the score. The untimely rustlers in the audience subsided, a hush of quiet ensued, and the performance was resumed. Such tactics have not heretofore been found necessary.

Strauss' "Ein Heldenleben," which brought the concert to its close was given a glowing performance that lent interest to music inclined to idle upon its way. (Nothing was lost, really. Strauss manages to be charming even when dilatory.)

The performance as a whole was greatly enhanced by the manner of Richard Burgin's playing of the solo passages. He was in excellent vein and should have been rewarded with some applause all his own.

An Authoritative Survey: "Music Since 1900"

Her Nov. 18/37

By ALEXANDER W. WILLIAMS

Any one who has ever written about music has often had occasion to cry out in despair for an accurate record of recent events from which he may quote a date or a fact with the reasonable assumption that he will not receive angry letters pointing out a mistake and suggesting that there has been a serious breach of trust. For a time, starting this month, we may breathe a little easier for the manner in which Mr. Nicolas Slonimsky has smoothed the scholastic road from Jan. 1, 1900, down to Sept. 19, 1937 ("Music Since 1900" by Nicolas Slonimsky; W. W. Norton and Company. New York; price, $4.75).

This book is chiefly remarkable for the thoroughness and punctilious impartiality with which the author has sorted his material and verified his facts. His task must have been a labor of incredible patience and could only have been undertaken by one with a profound interest in and love of his subject. Mr. Slonimsky, of course, is one of our leading exponents in modern music, as scholar, interpreter and experimenter. If he take the trouble to list chronologically all the events of the least importance in the history of modern music, it is because he feels that there is a real need to have the subject properly documented.

In his endeavor to be honest and to include everything Mr. Slonimsky can be called pedantic. Still, he intended to provide a book of dependable reference where pedantry is not out of place. As a volume to read "Music Since 1900" has less to offer by way of entertainment than lexicons with more biographical material. Mr. Slonimsky has certainly uncovered a good many unusual facts and included some interesting statements by various individuals and organizations, but the book will still be valuable as a work of reference for the library shelf. In fact it will be indispensable until some larger compendium swallows it up in future years.

Mr. Slonimsky, no more than Dr. Johnson, could keep his personality entirely out of his dictionary. We find it in a passion for exactitude of dates down to the day and hour. For example, he writes, when he gets in the course of his calendar to March 15, 1918, that Lili Boulanger "dies in her native Paris at the early age of 24 years 6 months and 3 weeks—4 years 8 months and 9 days after she received the award" (the Grand Prix de Rome). And that is his regular technique. There is a useful appendix wherein certain of the more famous dictionaries are corrected on points of fact, including the most recent editions of Grove and Riemann and, overwhelmingly, the unfortunate Hull ("A Dictionary of Modern Music and Musicians").

A less amiable trait in Mr. Slonimsky's style is his passion for regimentation. Every composer is squeezed into some category either on family broad lines or in the narrower wake of some previous composer. These sometimes reach quite fantastic limits. Thus Nicolas Nabokov, who will be remembered by the average public at present for his ballet "Union Pacific," is described as a "Russian composer in the neo-Dargomizhskian style." Vladimir Dukelsky is "neo-Glinkian"; Pierre Octave Ferroud is "neo-Schmittian" and so on. What purpose Mr. Slonimsky thinks he serves by such constricted classification we cannot imagine. So few people have ever heard in this country any of Dargomizhsky's music, that it is no great help to us to be told flatly that is Nabokov's style and no other.

There can be no denying that Mr. Slonimsky has now and then been unable to suppress a love of the ponderous phrase. Thus Busoni's "Turandot", we learn, is "quite western in texture, diatonic or chromatic, free from pseudo-sinological pentatonicity." Malipiero's Sinfonia of the four seasons is "in a neo-pastoral idiom, pan-diatonically ornamented." These, however, are merely amusing idiocryncrasies in a job that has been extremely well done. Mr. Slonimsky's preoccupation with accuracy has extended to his own proofreading. We only noticed three obviously unintentional errors; on page 77 Briggs Fair instead of Brigg Fair; on page 213 Morat instead of Morax; on page 246 Borro instead Boito. Those slips are not repeated.

We suspect that "Music Since 1900" will be extremely interesting to look back on after another 30 years. How will Mr. Slonimsky's selection of material then emerge? The pre-war period had a brilliant operatic activity, with Strauss, Debussy, Puccini and Rimsky-Korsakov creating works of undeniable importance. Which of these will be most prominent in the future? Will the operas of Berg, Hindemith, Malipiero and other moderns, none of which does the general public get a chance to hear, survive? In Mr. Slonimsky's book we span symphonically the development of the tone poem under Strauss, impressionism under Debussy, Dukas and others, the ballets of Stravinsky, the numerous post-war "isms," of the concertos of Prokofieff, the later symphonies of Roussel, the austere compositions of Stravinsky and many other diverse activities. It has been an interesting period; and Mr. Slonimsky's day-by-day record of it will be useful in its own right and will serve as a model of sound compilation for scholars to come.

BURGIN TO LEAD 7TH SYMPHONY CONCERTS

The next regular pair of concerts by the Boston Symphony orchestra in Symphony Hall will be given a week from Friday afternoon and Saturday evening, Nov. 26 and 27 (preceded by the concert in Sanders Theater, Cambridge, on Thursday evening). During the coming week the orchestra will make its first trip to New York of the season, also appearing in Hartford, New Haven and Brooklyn.

Richard Burgin will conduct the concerts in Cambridge and Boston, giving the same program in both places. He will present for the first time in this country the Symphony of Marcel Poot, the Flemish composer. The program will open with the Sixth Brandenburg Concerto of Bach, for strings. The edition of Felix Mottl will be used, in which the solo parts are written concertante for two violas and three 'cellos. The closing number will be the Symphony of Ernest Chausson.

Février Symphony Soloist

Monitor **The Arts in Boston** Nov. 13/37

The Boston Symphony Orchestra completes this week the first quarter of its season with an interesting program made up of Mozart's Symphony in A major (K. 201), Ravel's Pianoforte Concerto for the left hand and Strauss's "Ein Heldenleben."

The Mozart symphony is one of Dr. Koussevitzky's "novelties" of last season, which was first heard here a little over a year ago and was evidently regarded by him as fresh enough and characteristic enough to warrant its repetition so soon. There can be no quarrel with him on that score. Written when the composer was 18, the piece is delightful, and it was delightfully played except for heavy-handedness in the solo horn. Early in the slow movement Dr. Koussevitzky halted the performance when he was disturbed by the admission of a latecomer. When quiet was restored he began the movement again. This kind of interruption is rare at the symphony concerts. It probably will not occur soon again.

Ravel's Concerto for the left hand was introduced to Boston three years ago by Paul Wittgenstein, the one-armed pianist, to whom it is dedicated. Yesterday the soloist was Jacques Février, who rested his right hand in his lap while he played. A second hearing confirmed a first impression that this composition is far more than a stunt piece. It has definite musical values in both solo and orchestral parts. Indeed the orchestral "accompaniment," from the hand of this master orchestrator, becomes the center of interest more than once. Apparently Ravel was so carried away with it that he forgot at times that he had a piano to deal with too. Although you think of various modern masters as you listen, the stamp of Ravel is on the score, even on the measures of jazz. The orchestral pages alone repay listening to.

Nevertheless, there are plenty of opportunities for the pianist to display his skill. There are chords and arpeggios and runs that demand tremendous power and dexterity. There are lyric passages that call for delicate legato and subtle phrasing. Mr. Février—who is the son of Henri Février, composer of "Monna Vanna," which was given by the Boston Opera 24 years ago—took full advantage of his opportunities and met all demands upon him—except that of making himself heard against the full orchestra, and that, we believe, nobody could have done. Besides a complete technique, he has a strong rhythmic sense and a feeling for ensemble playing. He was warmly received.

To close, a masterpiece by another master orchestrator, Richard Strauss, in an interpretation and performance that realized the musical as well as the literary content of the score—a score which, although spotty, contains imperishable music.

L. A. S.

Koussevitzky Halts His Orchestra As Rebuke to Folk Coming in Late

Some of the oldest inhabitants who attend the Friday afternoon concerts by the Boston Symphony Orchestra gasped yesterday when Dr Serge Koussevitzky, the conductor, stopped the orchestra abruptly. It was all because a group of late comers entered the hall, after a movement of a Mozart symphony had begun.

Dr Koussevitzky saw them, slapped the music before him with his baton, and waited, arms folded, until all was quiet.

Only once or twice before has this happened with the Boston conductor, it is said.

Far different from Philadelphia, where Symphony audiences have been known to be scolded by Conductor Leopold Stokowski!

New Symphony Orchestra on the Pittsburgh Scene

Trans

Josef Hofmann, Soloist, Begins His Jubilee Tour as Otto Klemperer, Conductor, Departs

By Moses Smith

Pittsburgh (By air mail)—The art of playing symphonic music in America does not begin and end in the three capitals of the Atlantic seaboard—Boston, New York and Philadelphia—where the art has been developed to a superlative degree. Of this we are inevitably made aware by the almost ceaseless issue of sound from the loud-speakers of radio boxes or by the steadily-widening circulation of phonograph records. Fortunately for the health of the art of music, people are still curious to see—and hear—in the flesh performers with whom an acquaintance has been made via an electrical apparatus. For this reason the early and seemingly justified fear of the competition between radio and the concert hall has been steadily diminishing, just as it had previously in the case of the phonograph. On the contrary, those who have the major control of our musical institutions have begun to realize that the widespread electrical reproduction of music actually helps business in the concert hall, because it has tended to stimulate a desire to frequent concerts in many people who had never previously been inside of a concert hall.

For whatever reason, symphony orchestras are flourishing in this country more than ever, in spite of the recent depression and in spite of (or because of, as the case may be) the radio and phonograph. Pittsburgh is a case in point. For seven years some sort of symphony society had been cultivated under the direction of Antonio Moderelli. In the face of initial public apathy, insufficient funds and the other expected difficulties he had succeeded in bringing the Pittsburgh Symphony Orchestra to such a stage of development that the "right people" began to notice its existence. They went further: decided the orchestra wanted re-organization, enlargement and general betterment; undertook the usual American procedure in such matters, including a "drive." The result emerged in the form of a good-sized orchestra of ninety musicians, on a basis of sixteen first violins and eight double basses.

A New Orchestra

In the process and for a reason too complicated and controversial to demand our present attention Mr. Moderelli resigned from the conductorship. He was replaced not by a single individual but by a whole series of conductors for the present season. The first three pairs of Thursday evening and Friday afternoon concerts, ending during the week just past, have been presided over by Otto Klemperer. The remaining eleven pairs are variously divided among Carlos Chavez, Michel Gusikoff (who is also the concert master); Eugene Goossens, Fritz Reiner, Walter Damrosch and Georges Enesco.

Mr. Klemperer had also been entrusted with the formation of the substantially new orchestra. For some months he has been busied in hearing and selecting musicians, and, for three weeks before the season began, in training and rehearsing the ensemble. How many and varied were his problems in the difficult local scene need not, again, concern us. Of the old orchestra finally only a relative few were left; the great majority of the new orchestra consists of new men, many of them from out of town.

Mr. Klemperer has evidently not been handicapped by some of the prevalent prejudices and limitations. For on Thursday night last, in the Syria Mosque, where the evening concerts are held, no fewer than four women's (or girls') heads were visible on stage—the two harpists, one of the first violins and even a French horn. The orchestral personnel, seated on a flat stage, seemed to vary in age from almost extreme youth to advanced maturity.

An estimate of the technical skill, beauty of tone and other musical qualities of the ensemble must be necessarily qualified by a number of considerations. One can scarcely hope to make an accurate appraisal on the basis of a single concert. One wants to know what the same conductor might accomplish, in the same program, with a familiar orchestra. The auditorium, a huge affair seating 3700 persons, and far wider than it is deep, obviously has tricky acoustics, which a reflecting shell, erected behind the musicians at Mr. Klemperer's wish, was designed to correct. The result is at best a compromise in favor of numbers, since Carnegie Music Hall, where the Friday afternoon concerts are played, a much more suitable and resonant concert auditorium, has a seating capacity of only 2000. Certainly on last Thursday night the almost preternatural prominence of the tone of double basses could not have been entirely due to the predilection of the conductor.

Remarkable Achievement

In any event it was apparent that Mr. Klemperer has done a remakable job in six weeks. In a program that consisted of Mozart's "Haffner" Symphony in D major, Beethoven's Fourth Piano Concerto, "The Afternoon of a Faun" by Debussy, "Don Juan" by Strauss and the Prelude to "Die Meistersinger," the

p33

38

Houston Orchestra Plays Under a Boston Conductor

Trans. — Nov. 13/37

Beginning of the Second Year of Ernst Hoffmann with a Reorganized Band

By Moses Smith

HOUSTON, Tex. (By Air Mail)—The relative character of the musical season is well illustrated by the concert here on Monday evening, when Ernst Hoffmann, familiar figure to Bostonians, began his second season in charge of the Houston Symphony Orchestra. Our so-called serious musical endeavors in the Northeast are suspended during the warm-weather months, when, it is assumed, no one wants to listen to a "heavy" program. Here, in the deep South, the calendar is observed in the same way, except that the season of arts is likely to begin even later. Yet the November day here was as warm as the average midsummer day in Boston. And an evening like the one on which a couple of thousand Bostonians might listen to a Pops program in Symphony Hall with an obbligato of beer and pretzels finds about 4000 residents of Houston and adjacent Texas communities crowded into the Municipal Auditorium to hear a program of music by Weber, Richard Strauss, Chabrier and Rachmaninov.

It is an audience and a scene that interest the visitor. It assembles early in a huge theater that was never intended to be a concert hall, as its curious assortment of reverberations and dead spots has made clear in rehearsal and will reconfirm in the concert to come. "Society" is evidently out in force; and as each motor car disgorges an important family, the members are greeted with the exploding flash bulbs of the newspaper photographers, while "society" editors make rapid notes. The opening concert of the symphonic season takes on, in fact, something of the surface glamour of a movie premier in Hollywood; or the beginning of an opera season at the Metropolitan Opera House in New York or, closer home, the Boston Opera House. Another year or two and the opening symphonic matinee of the season in Symphony Hall will be equally glamorous. The photographers have already discovered it.

The rest of this Houston audience, like audiences elsewhere, is you-and-me. There is a sprinkling of evening clothes in the seats before and behind the circle of boxes. But most of the patrons come in the summer attire of the street. Children are rather more numerous than at Boston evening concerts. The average age, too, of the audience is somewhat below that of a Boston Symphony Orchestra audience.

On the whole, it was a surprisingly attentive and well-behaved audience. It broke out into applause as the main portion of the Weber-Berlioz "Invitation to the Dance" was completed and before the musicians could resume with the epilogue. But it is a fair guess that the far more experienced listeners of the Boston concerts would not refrain entirely from the same mistaken interruption. This Houston audience, on the other hand, sat quietly through the lengths and ardors of "Don Juan" by Strauss. And not a handclap disturbed the desired silence between movements of the extensive and discursive Symphony in E minor by Rachmaninov.

But it was an audience which, whatever its previous acquaintance with symphonic music, clearly knew what it liked. The applause following the performance of the Weber waltz was perfunctory. It was a little warmer after "Don Juan," although still somewhat tentative. But Chabrier's "Espana," which ended the first half of the program, evoked the first really excited demonstration. At the close of the final number, Rachmaninov's Symphony, which might have been expected to leave most people here cold, the applause was longest and loudest and was even mingled with some cheers. This was a heartening thing for the visitor from the North and East; and so, too, was the obvious demonstration of the audience's affection for the conductor.

The program was played by an orchestra of about seventy musicians that had been assembled partly from the existing nucleus of the Houston Symphony Orchestra and partly from musicians that Mr. Hoffman had engaged from out of town, particularly Boston. The process of reorganization naturally has not been an easy one, but its account may be postponed for another day. The result is that the present personnel is, musician for musician, about as good as—perhaps slightly better than—the People's Symphony Orchestra of Boston in its best days. It has a strikingly large representation of women, of whom there are twelve.

On the basis of the single concert and two of the preceding rehearsals that this writer was able to hear and watch, it may be said that the general standard of performance, at the beginning of Mr. Hoffmann's second season in charge, is at least as good as that of the People's Symphony at its best. The present Houston Orchestra may lack some of the fire of the People's Orchestra when Fabian Sevitzky was its conductor. This lack is due partly to the varying temperaments of the two conductors and partly to Mr. Hoffmann's method of procedure., which demands slow, careful, painstaking preparation and instruction of the musicians before they be permitted to take wing.

As it is, each of the instrumental sections of the Houston Orchestra has a degree of competence that insures the reproduction of the more important surface substance of the various scores. The notes are correctly played, in time and usually in tune. (An understandable nervousness at the beginning of the concert produced some effect on the intonation of the wood-winds.) The most proficient section is naturally the strings. But there are capable players among the wood-winds; and their ensemble will naturally improve as the conductor devotes to them attention he has lavished, thus far this season, on the strings. The brass section was surprisingly reliable, if not agile; while its tone-quality was remarkably pure and even beautiful, practically on a par with that heard at the concerts of the big eastern orchestras. The latter fact is largely due, no doubt, to the kind of instruments that Mr. Hoffmann has induced the members of the trumpet and trombone sections to use; and in addition, of course, to his own careful up-building of the players' abilities.

The Weber waltz was least well performed, though it was superficially the easiest; perhaps because the musicians were not at ease. The Strauss tone-poem came off surprisingly clear in a performance which, technically and musically, could be favorably compared with that which the present writer heard a few nights earlier at the hands of the reorganized Pittsburgh Symphony Orchestra under Otto Klemperer. The best, and on the whole, most really symphonic playing of the evening came in the performance of the Rachmaninov Symphony, when the musicians were presumably most relaxed. The tone-quality of the brass was here lovely; and the wood-wind section had improved notably.

How much better the Orchestra plays now than it did when Mr. Hoffmann first took charge a little more than a year ago a stranger in town cannot say. Nor can he predict how well the replacements that have been made this season will eventually be fused in the symphonic ensemble. But the answers may very likely be made from inferences. This year's opening program was more difficult than the patchwork collection that opened last season. And one who has watched Mr. Hoffmann through the stages of his remarkable transformation of a Boston W P A Orchestra knows that he is slow to give his musicians rein. It is a fair assumption, where a youthful orchestra and Mr. Hoffmann are concerned, that the more difficult the program the orchestra is assigned, the greater its competence.

Mr. Hoffmann's way with the several numbers is of less concern to Bostonians at the moment, partly because it is largely familiar from his appearances in Boston and largely because it is to a considerable degree determined by the facility of his musicians. Thus, "Espana" was played much too slowly; but it was almost obvious that Mr. Hoffman was determined to get precision at the expense of excitement. The same reason could not have operated in the case of the Weber waltz, because here Mr. Hoffmann's variations in tempo made the music harder for the musicians to play. Most of us are accustomed to a more straightforward presentation, which the present writer would have preferred. Little or no fault could be found with Mr. Hoffmann's version of "Don Juan," which seems to be the result of careful and sympathetic study. And the minor changes of pace employed in the case of the Rachmaninov Symphony were both less important and more logical than in the case of Weber's music. The symphony's broad outlines, on the other hand, were admirably shaped by the conductor.

A review of a single concert by the present Houston Orchestra can scarcely indicate the full nature and variety of the many problems—musical, administrative and political—with which Mr. Hoffman has had to deal. Nor can it contain more than a passing reference to the zeal, energy and ability with which a group of Houston citizens, under the dynamic leadership of Walter H. Walne, have undertaken to build a symphony orchestra worthy of the name. The telling of these things and others must wait for another day.

Zeal of the Pioneer

ERNST HOFFMANN
Beginning his second season as conductor of the Houston (Texas) Symphony Orchestra

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Globe MUSIC Nov. 13/37

SYMPHONY HALL

Boston Symphony Orchestra

Convention was upset to some extent at the Boston Symphony concert yesterday afternoon. In the first place, there was a two-handed pianist making his American debut with a left-handed concerto. And in the second, a group of latecomers—entering after the slow movement of a Mozart symphony had begun—were psychically chastised when Dr Koussevitzky slapped the open score before him with his baton, bringing the orchestra to an abrupt stop. Not until absolute quiet had been resumed did the conductor signal to begin again. He was perfectly justified; as a rule Dr Koussevitzky is eminently patient when latecomers enter between movements. But the inevitable noise created is disturbing to audience and players alike once the music is started.

The two-handed pianist of the week is Jacques Fevrier of Paris, a son of the composer Henri Fevrier. The left-handed concerto is that which Maurice Ravel wrote in 1930 for the Austrian, Paul Wittgenstein, who lost his right arm in the war. It stands midway on a program which begins with a youthful Symphony, in A major (K 201) by Mozart, and which ends with the tone poem, "Ein Heldenleben," by Richard Strauss.

If one's memory may be trusted after three years, Ravel's work sounded much more substantial yesterday than when Mr Wittgenstein introduced it here in November, 1914. Perhaps the approach of the soloist was largely responsible. Where Mr Wittgenstein achieved a brilliant tour de force with the technically difficult part for left hand, Mr Fevrier was content to play in a more restrained fashion. Hence he brought out the pervading sentiment which so astonished the French critics when they first heard the concerto.

Just as pleasure means one thing to Smith and another to Brown, so the quality of sentiment, where Ravel is concerned, does not mean languishing or fervid music. He is probably incapable of either. His sentiment is rather a sustained gentle mood, emphasis upon melody, together with complete absence of the irony and cold brilliance proverbially associated with this technical wizard. This also is not to say there are no fireworks in the Concerto for Left Hand; indeed the orchestral and solo portions are frequently most striking, especially those measures where a rhythmic undercurrent recalls the famous "Bolero."

Mr Fevrier's musicianly performance won him more applause than is customary with the Friday audience. He was recalled to the stage several times, sharing favor with Dr Koussevitzky, who part in the proceedings likewise deserved audible commendation.

"Ein Heldenleben" can be played heroically or it can be treated as a grandiose essay in orchestral writing and conducting. Dr Koussevitzky has fortunately been conspicuous for his understanding of Strauss' music, and for the skill with which he reads it. With him "Ein Heldenleben" is a hero's life, and no mistake about that. Frank sentimentality, expansive emotion, the tumult of battle all receive just treatment from him and the great orchestra who gather weekly in Symphony Hall. Furthermore, he invariably presents the Strauss tone poems with the vast and sculptured outline which is so vital a part of the Strassian conception.

Once again "Ein Heldenleben" soundel like the grand music it is, vulgarities and all. Such measures as the hero's battle may be a tonal three-ring circus, but all is stirring and irresistible. Strauss has had his faults, but he has written vital, enduring music. That is alone important. The performance of Mozart's Symphony, a product of his late adolescence when he was yet in Salzburg, had much to admire, though the finale was a little rough.

This program will be repeated tonight. Next week the orchestra goes to New York. Richard Burgin will conduct the Symphony Hall concerts Nov 26 and 27.

C. W. D.

Boston

Her. — Nov. 13/37

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

Mozart's enchanting little Symphony in A major, which was "discovered" last season and very properly repeated yesterday, is one of those perfect works that never tarnish with time. The flowing lyricism of the first movement, the tender melancholy of the andante, the sparkling finale are born of the union of consummate craftsmanship and spontaneous invention. It is really an adorable work. What it needs in performance is precision and an exquisite sonority, for the slightest carelessness is instantly detected, and that was just the interpretation that Dr. Koussevitzky and the orchestra gave it. Dr. Koussevitzky was also quite justified in stopping the andante as a rebuke to the noise made by late-comers and then starting it again when complete silence had been restored.

Ravel's Concerto for the left hand is a work of stunning brilliance. It is constructed with amazing cleverness and orchestrated with genius. No doubt it will never be considered music of the first importance, for it is a work of display for both soloist and orchestra and is showy even when solemn in mood. Furthermore the fact that it is for the left hand alone may handicap it aesthetically with those who regard it only as a stunt.

There are many examples in music of works that are not of the first flight in imagination, originality or inspiration, but which are nevertheless effective. This is one of those works, and it is exhilarating so long as people do not look in it for qualities of which it never pretended to boast. Ravel borrows, either consciously or not, whenever he needs a certain technique. We can recognize the influence of jazz and the Russians, but their characteristics are molded into Ravel's own brilliant style.

There will be those who will not scruple to term this Concerto cheap; but cheapness can be a spice that is legitimate flavoring to a work of art. Richard Strauss is frequently horribly vulgar in his compositions, though that quality does not necessarily detract from their value. Its effect, we believe, is not vicious in Ravel's Concerto. M. Fevrier gave an extraordinarily fine performance of this difficult work. He played, of course, only with his left hand as Ravel directed. The phrasing would probably suffer if split between two hands. At any rate his playing was a model of clean technique and strong rhythmic feeling. It would unquestionably be rewarding to hear him in a concerto for the normal pair of hands. He was very cordially received by the audience.

Cont

The reader, if he has proceeded so far, will have noticed that the name of Richard Strauss and the problem of vulgarity have already been slyly introduced in a comparison with the radically different Concerto of Ravel. The reason for that will presently appear. For some reason Dr. Koussevitzky has given us this season two of the more pretentious works of Strauss, "Tod und Verklaerung" and "Ein Heldenleben." Now, the vulgarity that is inherent in "Zarathustra" for example, is subtly identified with the composer's plan, which comes off successfully. But the monumental vulgarity of the other two tone poems does not quite succeed.

All this may sound like a distinction without a difference, were it not that a critic has to do something to justify his dislikes. The easy inference that we dislike "Ein Heldenleben" is correct. The opening section is splendid, the battle and the works of peace are effective, the adversaries can be endured, but never, while we have typewriter or pen to say so, the Hero's helpmate! The performance, as was to be expected with the orchestra's high standards, was a superb realization of the score.

The concert will be repeated tonight. Next week the orchestra will be in New York. The concerts of Nov. 26 and 27 will be conducted by Richard Burgin in a program offering Bach's 6th Brandenburg Concerto, a new Symphony by Marcel Poot and Chausson's Symphony in B flat major.

(269)

STRAUSS PLAYED BY SYMPHONY

Post Nov 12

Piano Concerto for Left Hand Novelty of Concert

BY WARREN STOREY SMITH

Two unusual occurences marked the Symphony Concert of yesterday: the performance of a piano concerto for the left hand by a pianist who had two hands at his disposal, and the peremptory stopping of the orchestra by Dr. Koussevitzky when late-comers were inadvisedly admitted to the hall.

SON OF COMPOSER

The concerto in question was that which Ravel wrote especially for Paul Wittgenstein, the one-armed pianist, who played it here three years ago. The pianist yesterday was Jacques Fevrier, son of Henri Fevrier, whose "Monna Vanna" was once heard at our Opera House with Mary Garden in the title role. The incident of the halting of the orchestra occurred just after the beginning of the Andante of Mozart's early Symphony in A Major, the four movements of which run so brief a course that Dr. Koussevitzky had evidently counted upon playing them without interruption.

In addition to these works the programme offered Strauss' "Ein Heldenleben," in lieu of the "Symphonia Domestica," which had been announced for performance at one of the first six pairs of concerts.

Charm and Virtuosity

To return to the concerto, despite the abundant charm and engaging liveliness of the music, the virtuosity of both composer and pianist, whose tasks were both formidable, there was the feeling yesterday that the thing was a stunt, an impression by no means created when the concerto was played by the war-crippled Wittgenstein. One was reminded of Paganini's deliberate cutting of three fiddle strings and continuing to play on the one which remained. Of course the audience received the richly deserving Mr. Fevrier with unbounded enthusiasm; and if it had been pointed out that he would play with four fingers instead of five, the applause would have been even greater.

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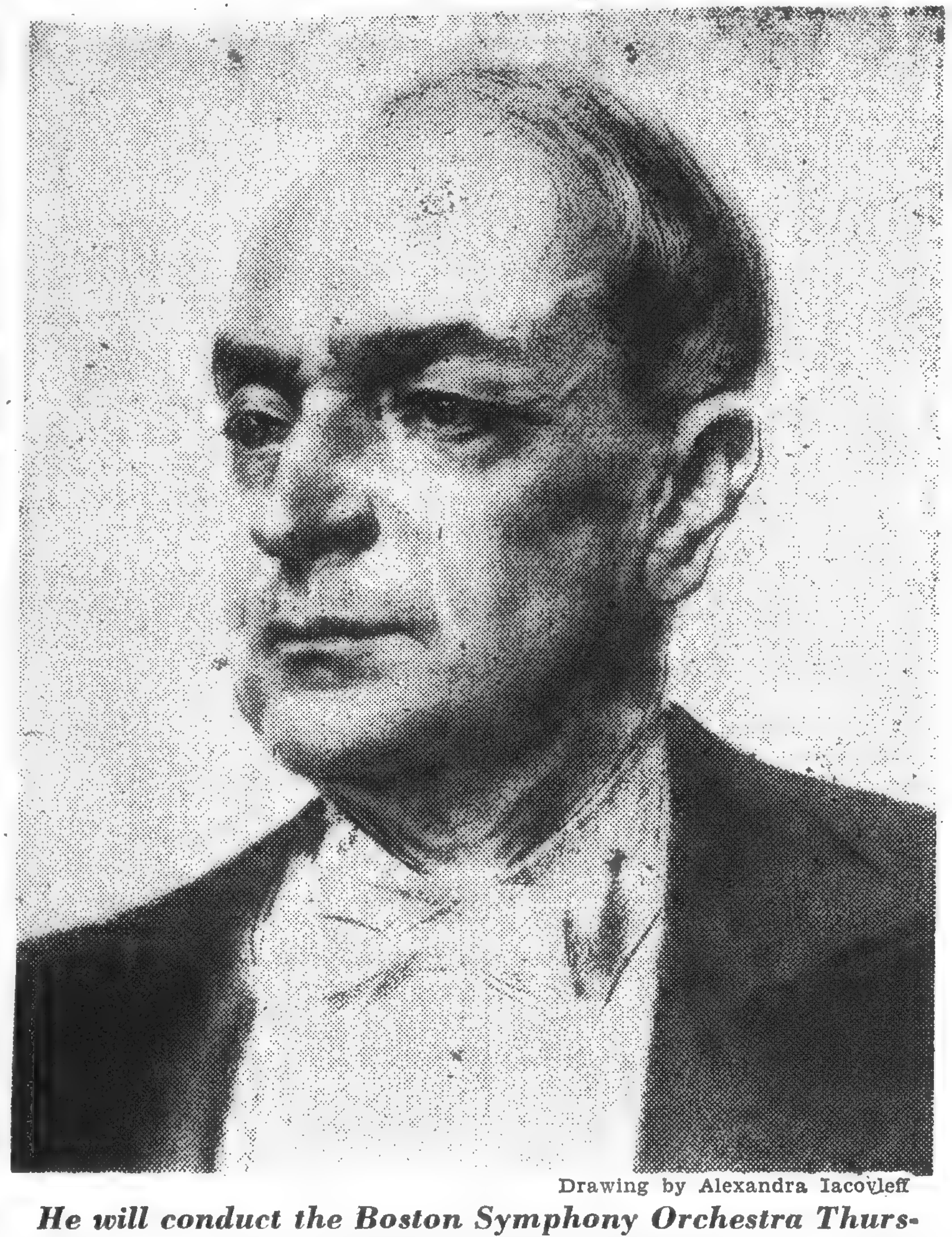

Drawing by Alexandra Iacovleff

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Her. Tribune - Nov. 14/37

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WEDNESDAY, OCTOBER 20, 1937

Lowell - Courier Citizen

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STRAUSS PLAYED BY SYMPHONY

297

Nov 12

Piano Concerto for Left Hand Novelty of Concert

BY WARREN STOREY SMITH

Two unusual occurences marked the Symphony Concert of yesterday: the performance of a piano concerto for the left hand by a pianist who had two hands at his disposal, and the peremptory stopping of the orchestra by Dr. Koussevitzky when late-comers were inadvisedly admitted to the hall.

SON OF COMPOSER

The concerto in question was that which Ravel wrote especially for Paul Wittgenstein, the one-armed pianist, who played it here three years ago. The pianist yesterday was Jacques Fevrier, son of Henri Fevrier, whose "Monna Vanna" was once heard at our Opera House with Mary Garden in the title role. The incident of the halting of the orchestra occurred just after the beginning of the Andante of Mozart's early Symphony in A Major, the four movements of which run so brief a course that Dr. Koussevitzky had evidently counted upon playing them without interruption.

In addition to these works the programme offered Strauss' "Ein Heldenleben," in lieu of the "Symphonia Domestica," which had been announced for performance at one of the first six pairs of concerts.

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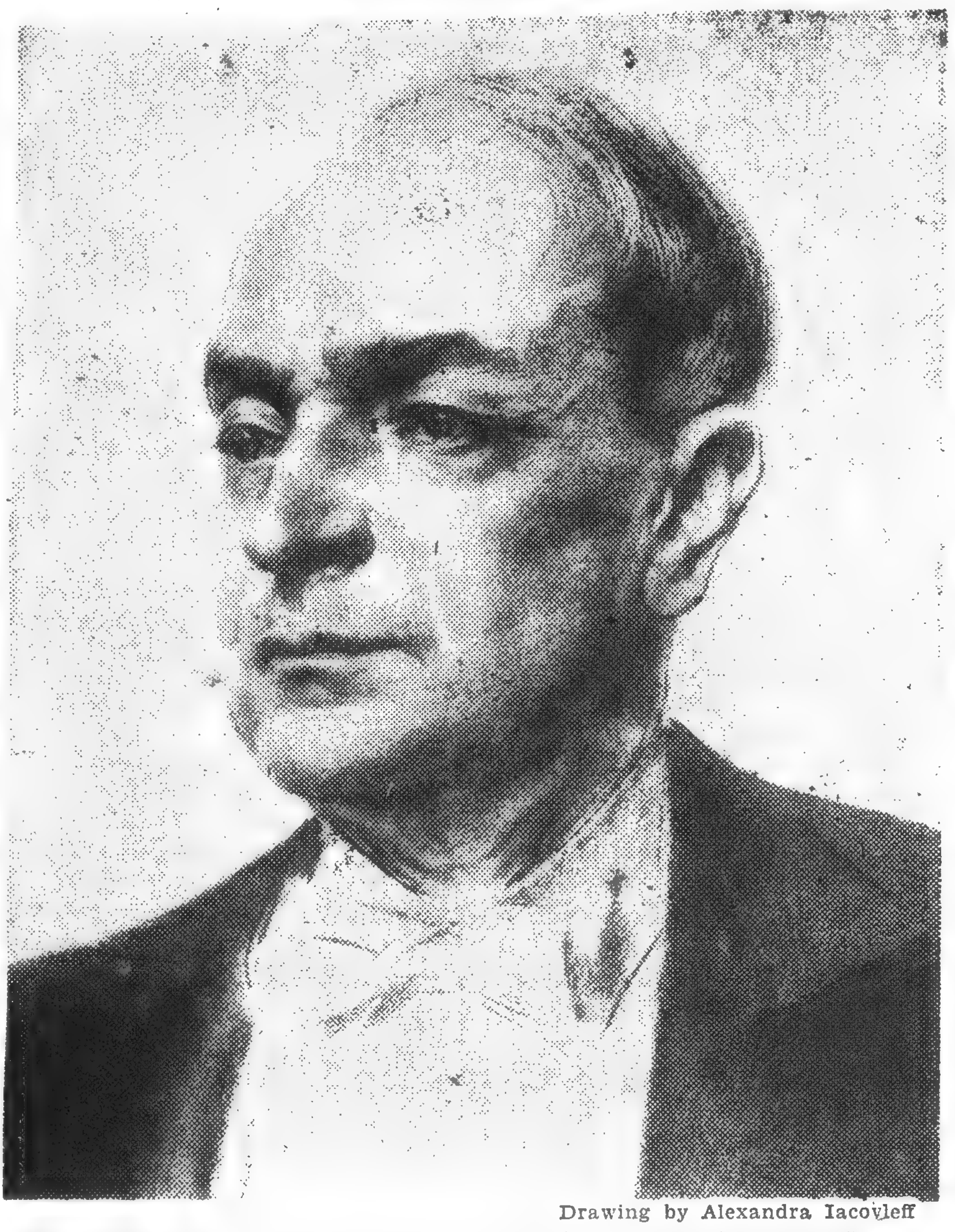

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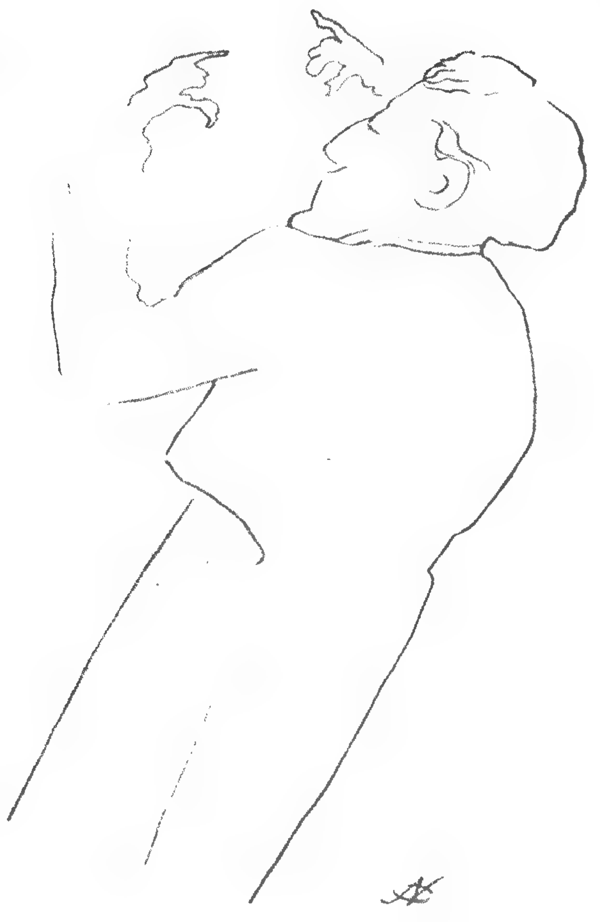

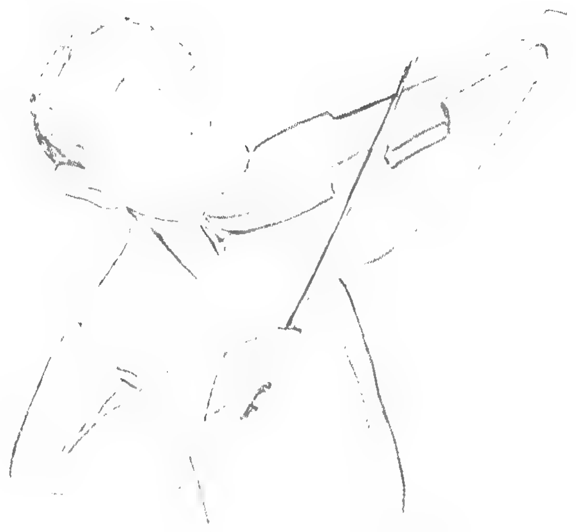

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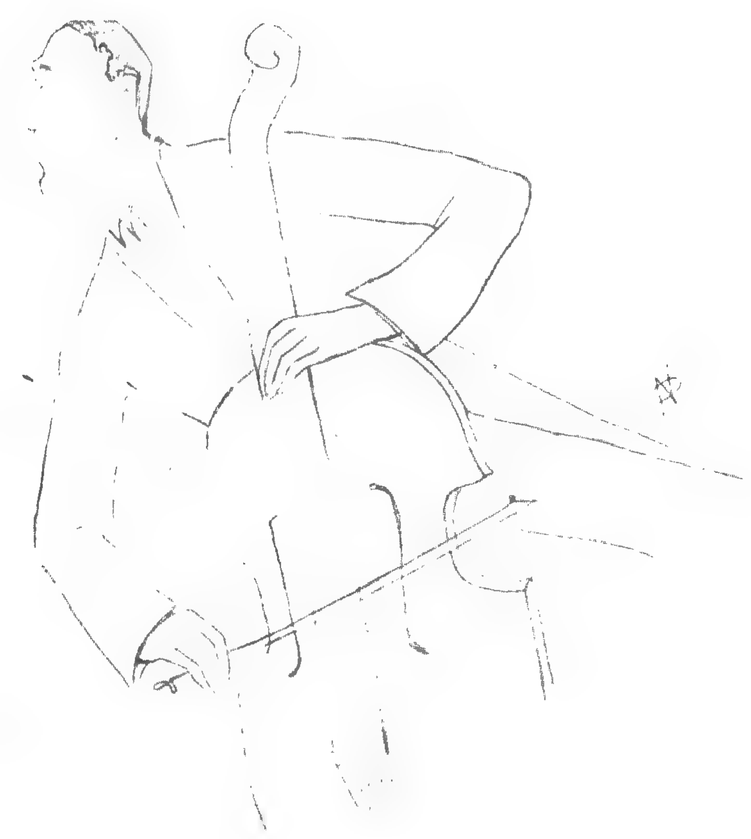

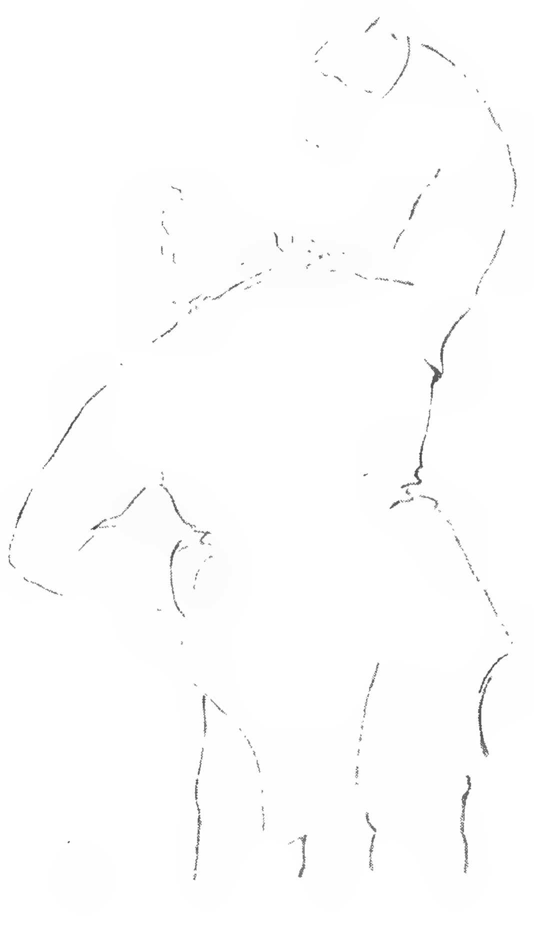

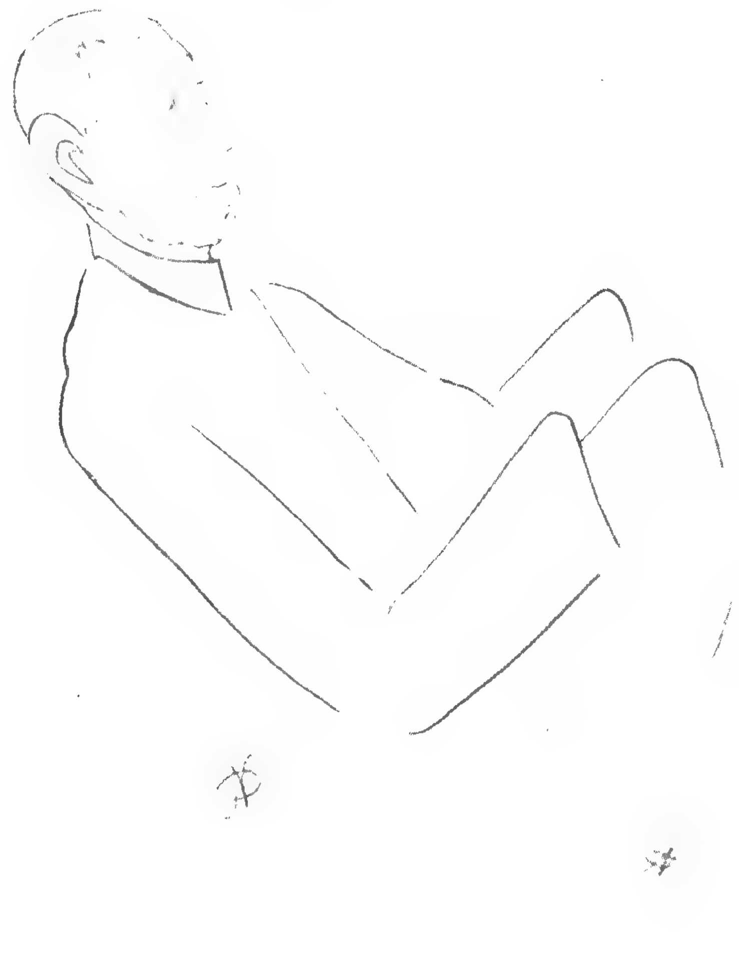

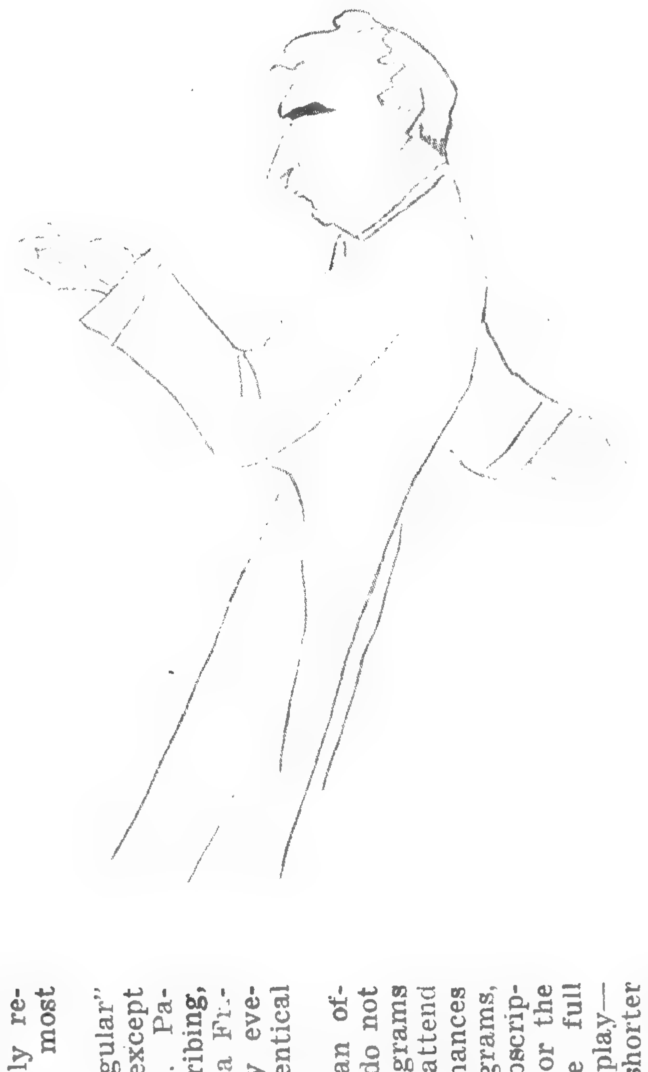

Lowell Courier-
Citizen
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Mr. Koussevitzky's new plan offers to those who cannot, or do not wish to attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—110 men. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until 3 o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in midafternoon to Symphony Hall to enjoy the expressive conducting of Koussevitzky and the magnificent playing of the Boston Symphony orchestra.

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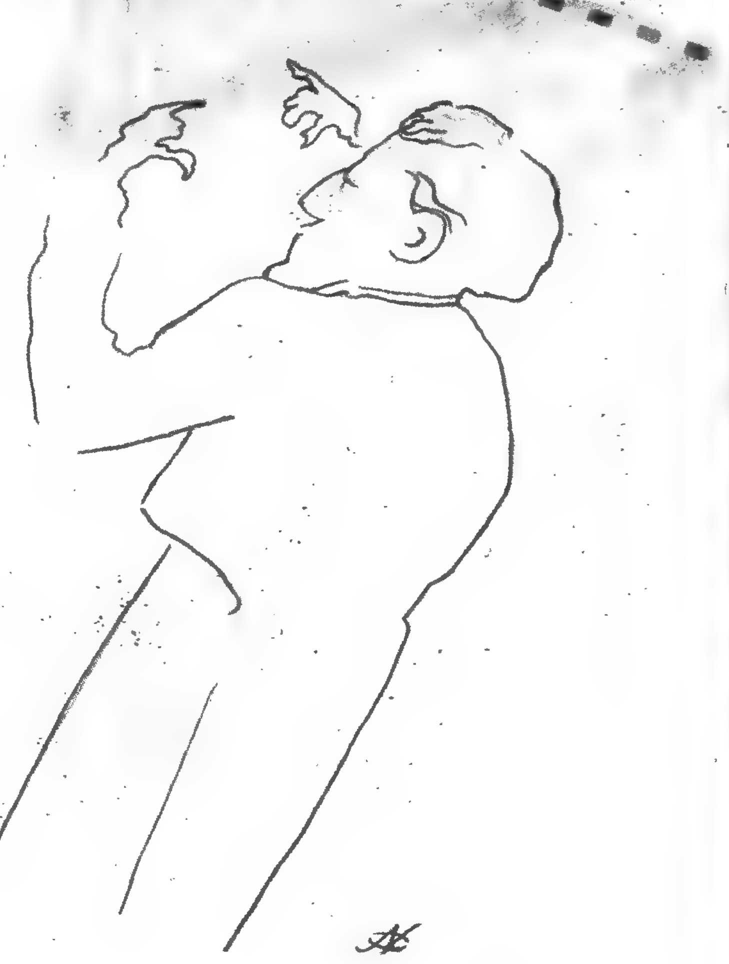

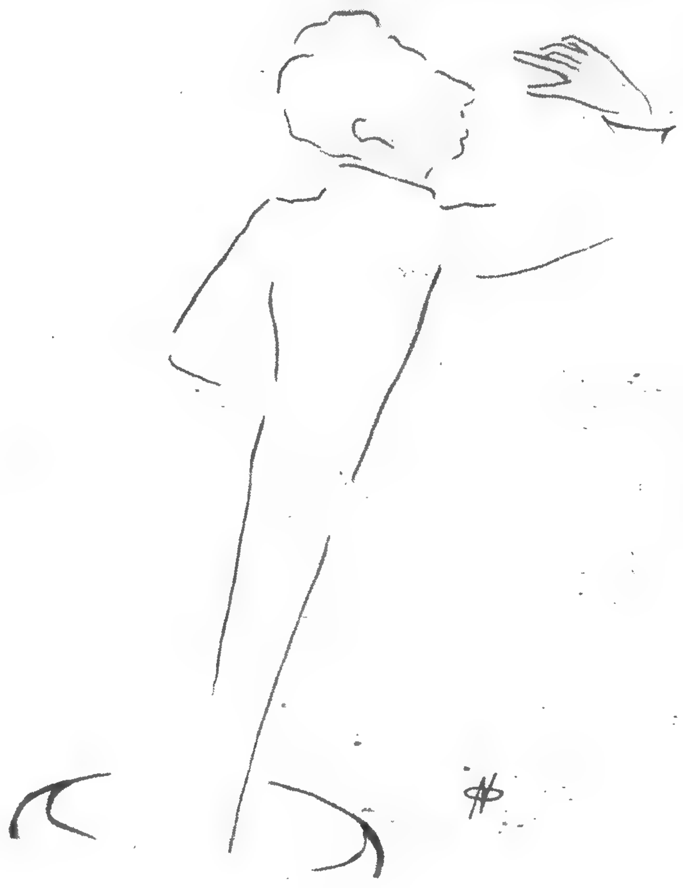

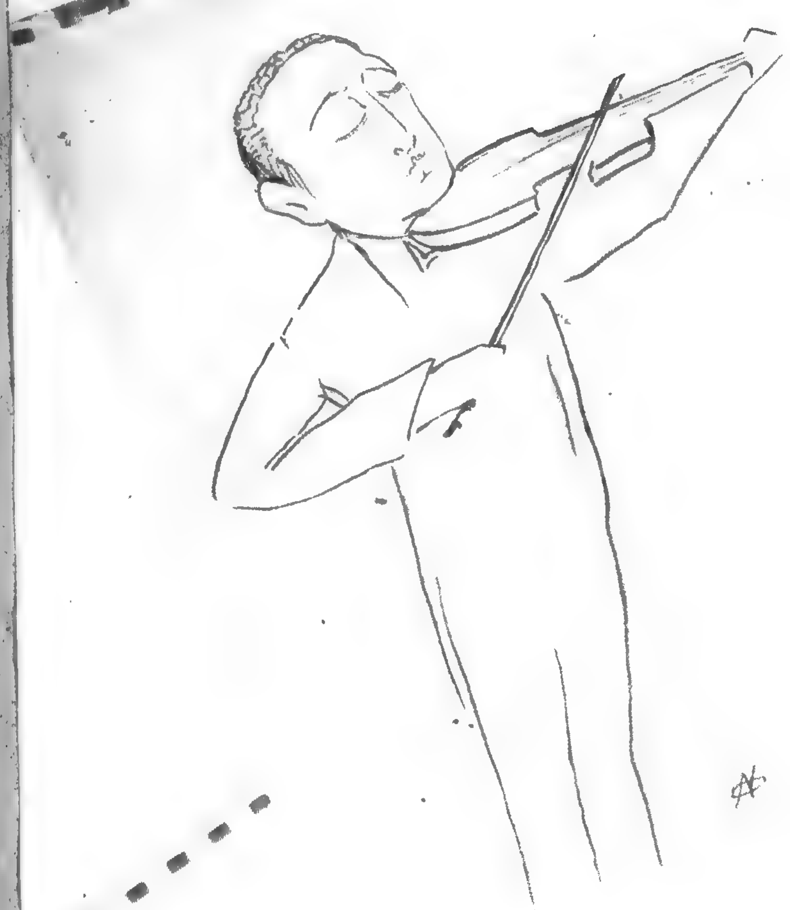

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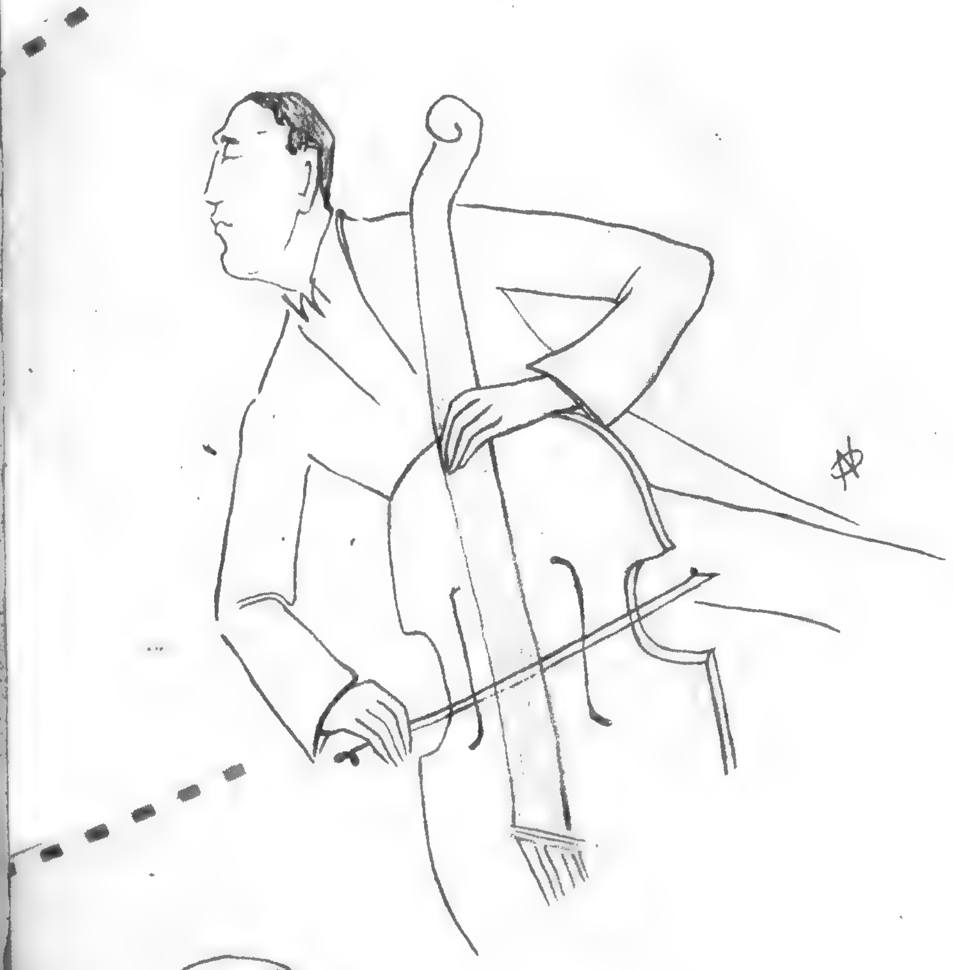

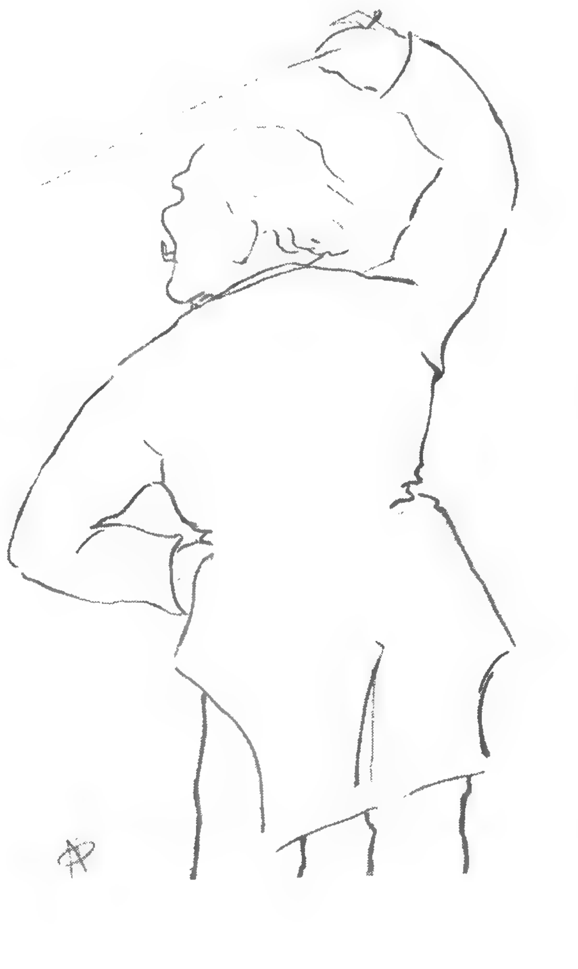

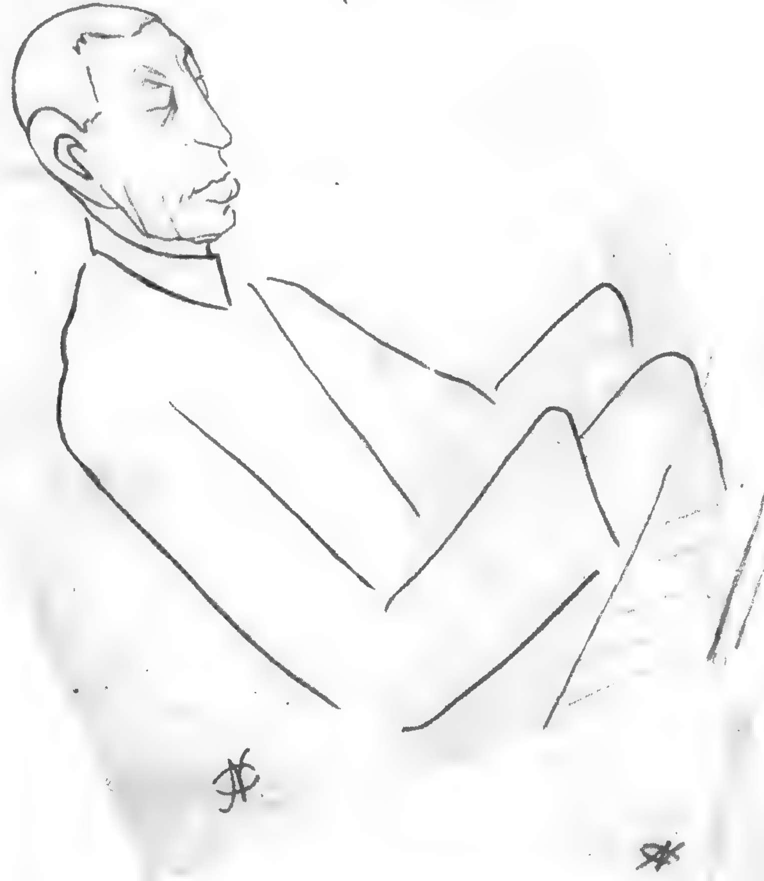

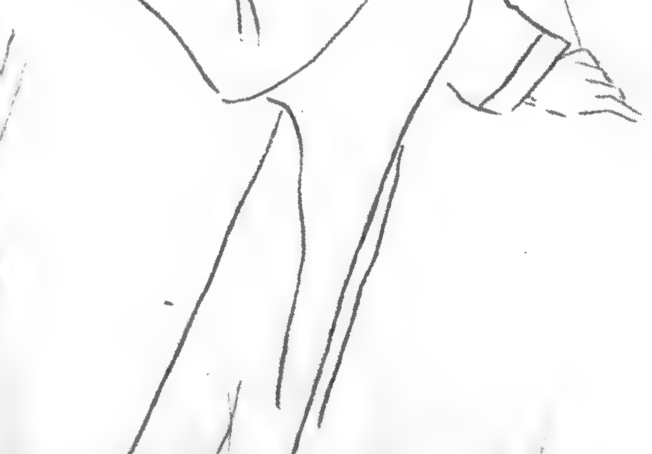

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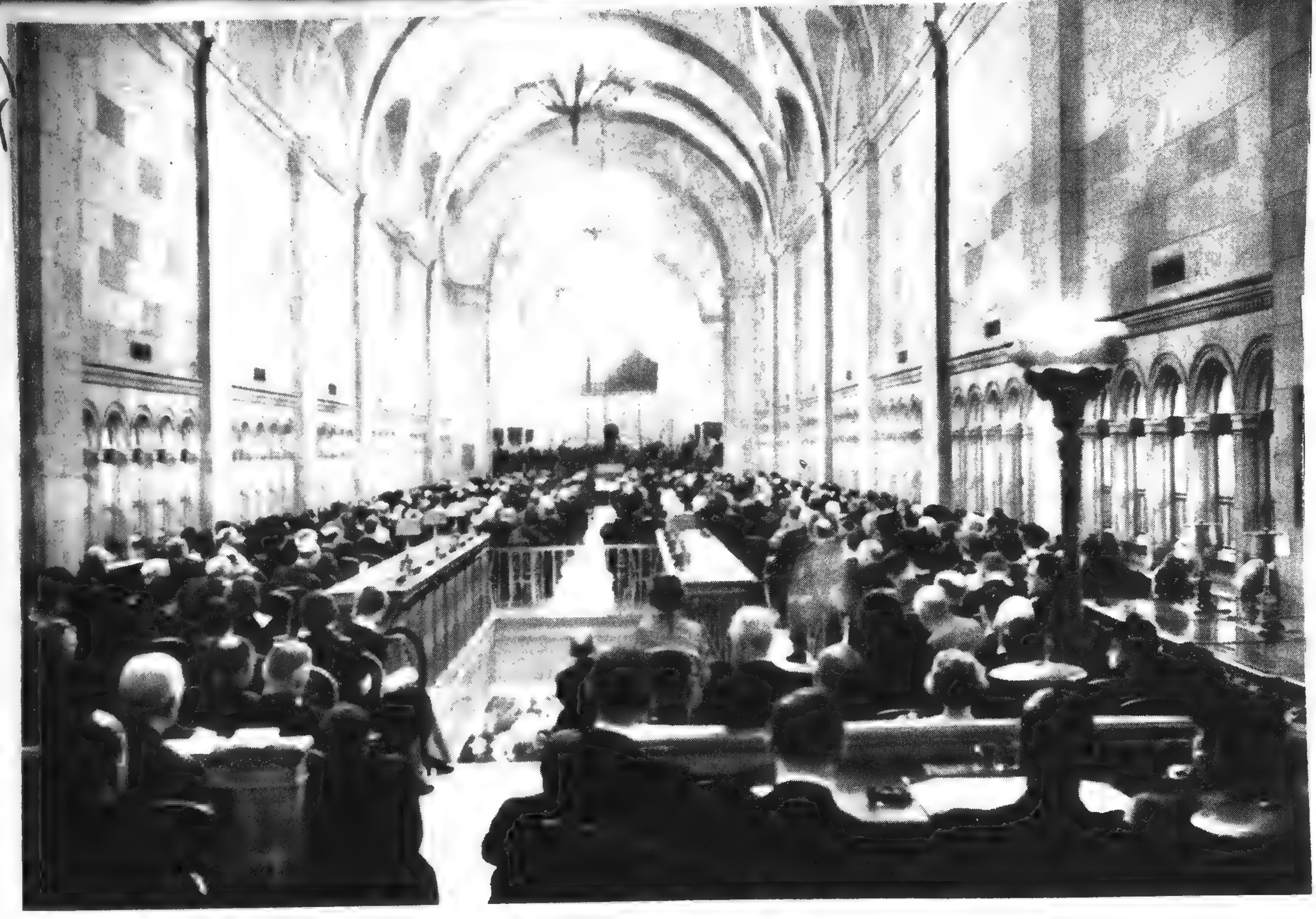
Mr. Koussevitzky's new plan offers to those who cannot, or do not wish to attend symphonic programs weekly, the opportunity to attend once a month. These performances will comprise six paired programs, instead of 24. Hence the subscription cost will be lower than for the longer series, although the full strength of the orchestra will play—110 men. Patrons of the shorter series will have the choice of six concerts on Monday evenings, or six on Tuesday evenings, with an identical program.

To those living outside Boston, the Tuesday matinees will offer the convenient feature of not commencing until 3 o'clock. Music-loving out-of-towners, it is thought, will find this an advantage. They may visit or shop in Boston in the forenoon and early afternoon, and then "top off" the day by going in mid-afternoon to Symphony Hall to enjoy the expressive conducting of Koussevitzky and the magnificent playing of the Boston Symphony orchestra.

The dates for the Monday evening concerts are: October 25, December 27, January 17, February 21, March 21, April 18. The Tuesday matinees are: October 26, December 28, January 18, February 22, March 22, April 19.

A census of Boston Symphony subscribers shows patronage extending far beyond Boston. Matinee audiences in traveling to Symphony Hall for a single concert cover the equivalent of twice the distance around the world. Every Friday afternoon, listeners come from as far north as Castine and Bar Harbor, Me.; as far east as Hyannis, Mass.; as far west as Pittsfield, Mass.; as far south as New Bedford, Mass.; and as far to the southwest as Waterbury, Conn. Subscribers are residents of 216 communities in Massachusetts.



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(Story and pictures pages 4-7)

about The FIRST - November - 1937

GLIMPSES BEHIND THE SCENES

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Cont above right

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It was a highly successful occasion. The tumultuous applause which greeted Dr. Koussevitzky and his Orchestra at the conclusion of the recital came from an audience who for the most part had never before had the opportunity of attending a concert by the great Orchestra of which Boston is so proud.

The success of this unique event was the result of months of planning and preparation on the part of many people. Between the close of business Monday night and four o'clock the next afternoon the bank floor was transformed into a temple of music, and the street and safe deposit floors were converted into refreshment quarters of great attraction, manned with a staff of 201 servitors. The morning after the party the Bank opened for business as usual with all traces of the evening's festivities removed as if by magic. Credit for these complicated transformations goes to Superintendent Nichols, his lieutenants and able staff of carpenters, electricians and porters, who toiled long hours to work this seeming miracle. Their notable accomplishments were the removal of all desks and bronze tables from the bank floor, the installing of a huge platform of the same color as the bank paneling to hold the Orchestra of 111 pieces, the arranging of over 1500 gold and green chairs for the concert audience, and the removal of the grilles from the tellers' cages downstairs to permit coat checking facilities and the serving of refreshments.

The catering was in charge of Mr. Glenwood J. Sherrard, managing director of the Parker House. It was on a scale rarely attempted in Boston and functioned perfectly from start to finish. An idea of the magnitude may be had from the following statistics of food consumed: 10,000 small fishballs, 12,000 scallops, 13,250 appetizer sausages, 8,000 anchovy canapes, 12,000 finger sandwiches, 175 pounds of lobster meat and 100 gallons of pop corn.

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42

CHICAGO, ILL.
TRIBUNE

OCT 31 1937

Roussel Will Be Honored by Koussevitzky

By Cecil M. Smith.

IN BOSTON this week-end Serge Koussevitzky will conduct Albert Roussel's Symphony in G Minor at the Symphony hall concerts of the Boston Symphony orchestra. The scheduling of this symphony is a tribute to the memory of one of the major figures in modern French music.

Roussel died in Paris last August at the age of 68. Except for Maurice Ravel, who is alive but inactive, and Florent Schmitt, who is both alive and active, Roussel was the last survivor of a magnificent older generation of composers whose achievements earned for modern French music the high popular regard in which it is now held.

Chicago Symphony Owes Roussel an Apology.

As the chief musical institution of Chicago, the Chicago Symphony orchestra owes the memory of Roussel an apology for neglecting him both during his lifetime and after his death. One movement of the oriental suite "Evocations" was played eighteen seasons ago. The orchestral fragments from the ballet "The Spider's Banquet" were belatedly played in 1926, two years after Henri Verbrugghen had introduced them here with the Minneapolis orchestra.

This is the sum total of the orchestra's gesture toward the composer of four of the most distinguished symphonies in the modern répertoire; of the opera - ballet "Padmavâti," which Edward Burlingame Hill calls "the most striking manifestation of penetrating exotic inspiration in the whole range of French music"; of the "Evocations," about which the celebrated critic Georges Jean-Aubry has written, "Albert Roussel's 'Evocations' are one of the seven or eight symphonic works composed during twenty years which will insure, for a long time to come, the future of French music."

Roussel's Early Career Was Exceedingly Colorful.

The early career of Roussel was exceedingly colorful. Intended by his parents for a career in the navy, he sailed to Cochin China on the armored cruiser Styx. On this long trip the life of the sea got on his nerves, while the sound of oriental music got into his blood. Back in Paris, he determined to make a composer of himself. At 28, therefore, he entered the Schola Cantorum, where for ten years [what American composer would undertake such a discipline?] he sat at the feet of Vincent d'Indy.

In 1909 a pleasure trip to the orient furnished material for his two great oriental works, the mystically lovely "Evocations" and the fierce primitive drama of oriental love and treachery in the thirteenth century, "Padmavâti."

The most remarkable aspect of Roussel's rich musical personality, however, was his capacity for growth. No sooner had these oriental works brought him acclaim than he abandoned their style to join with younger men like Stravinsky, Honegger, and Milhaud in the exploration of the expressive possibilities of dissonant music. Less headlong and better balanced than Stravinsky, he achieved in the four symphonies and in the orchestral prelude "Pour une Fête de Printemps" a beautifully tempered use of clashing polyharmonies.

Roussel's Music Is Unknown in Chicago.

We do not know Roussel's music in Chicago. The following tabulation of the Chicago Symphony orchestra's total performances of compositions by Roussel and his contemporaries points its own moral:

Debussy, 80; Ravel, 61; d'Indy, 51; Chausson, 33; Dukas, 26; Schmitt, 11; Roussel, 2.

One of Roussel's lesser contemporaries, Gustave Charpentier, is represented in the program Dr. Frederick Stock has chosen for the Chicago Symphony Orchestra hall concerts Thursday evening and Friday afternoon.

Charpentier is a curious figure in the world of music, for he has written only two good things, the opera "Louise," a popular feature of Chicago opera seasons when Mary Garden was with the company, and the orchestral suite "Impressions of Italy," to be revived this week after a silence of five years. I have examined the opera "Julien," written as a sequel to "Louise," and some of Charpentier's smaller works, and I can assure you that you are missing nothing. The "Impressions of Italy," on the other hand, are colorful, charming, and quite worth playing again.

Walter Gieseking Is to Be Piano Soloist.

The complete program, with Walter Gieseking as piano soloist, is as follows:

Suite from "Der Bürger als Edelmann" ....Strauss
Suite, "Impressions of Italy"..Charpentier
Concerto No. 1, D minor..........Brahms

The season's second popular concert will be played by the orchestra Saturday night, also in Orchestra hall:

Overture to "Fra Diavolo"..........Auber
Symphony No. 5, E minor..Tschaikowsky
"L'Arlésienne" Suite No. 2..........Bizet
Symphonic poem, "The Moldau"..Smetana
"Sailors' Dance," from "The Red Poppy"..........................Glière

At the Great Northern theater this afternoon the Illinois Symphony orchestra continues its policy of mixing familiar items with music not yet heard in Chicago. Albert Goldberg will conduct the first local performance of Sibelius' Third Symphony, and Beatrice Eppstein, pianist, will play the Scriabin concerto:

Overture to "Benvenuto Cellini"..Berlioz
Symphony No. 3, C major..........Sibelius
[First time in Chicago.]
Concerto for piano and orchestra, opus 20..........................Scriabin
[First time in Chicago.]
Intermezzo from "The Betrothal" ....Eric DeLamarter
[First time.]
Rhapsody, "España"..............Chabrier

WASHINGTON, D. C.
POST

OCT 31 1937

New Recording Fine Memorial For Gershwin

Victor Releases 'Rhapsody' as Played By Boston 'Pops' Orchestra.

The Boston "Pops" Orchestra, which Victor has been using a lot lately for its recordings of lighter music, came out with two releases this month, one of which is particularly interesting for its material and its soloist.

In a two-record album (M-358) there is a new recording of George Gershwin's "Rhapsody in Blue," the most popular work of the late composer. This release, no doubt, is intended as a kind of memorial to the gifted creator of tunes. They say Gershwin heard the recording before his death last July, and was enthusiastic about it.

He was enthusiastic, too, undoubtedly, over the fact that the solo piano part in this version was carried by no one less than the Boston Symphony Orchestra's own pianist, Jesus Maria Sanroma. Sanroma has been playing many serious things recently, not only in Boston, but also in New York and over the radio. So he is prepared to lend no small amount of distinction to the performance of one of Gershwin's most serious undertakings.

The original "Rhapsody in Blue" recording was done by Gershwin himself, and Paul Whiteman's Orchestra. Yet, because of the great improvements in record methods; because the "Rhapsody" was re-orchestrated for a full symphony; because Mr. Sanroma and Arthur Fiedler, conductor of the orchestra play the "Rhapsody together here for something like the 100th time, this new set should provide very worthwhile listening. Then there is also another reason; selections from "Strike Up the Band" appear on the second of the records.

"The Pops Orchestra turn in yet another record performance this month. On disk 12043 there is vigorous and colorful music made of von Weber's overture "Oberon."—J. W.

BROOKLYN, N. Y.
EAGLE

NOV 14 1937

Jacques Fevrier

French pianist who will make his New York debut with the Boston Symphony Orchestra at the Brooklyn Academy of Music on Nov. 19

NEW YORK, N. Y.
TIMES

OCT 31 1937

TEA TO FETE GROUP IN AID OF CONCERTS

Brooklyn Committee in Behalf of Boston Symphony Series to Be Guests Nov. 8

MRS. DAVENPORT HOSTESS

Orchestra to Open Season on Nov. 19—Ballet Russe to Be Seen Tomorrow Night

The members of the Brooklyn committee for the Boston Symphony Orchestra will be guests at a tea to be given by Mrs. Henry J. Davenport, acting chairman, at her home, 40A Monroe Place, Brooklyn, on Nov 8.

The series of five philharmonic concerts by the Boston Orchestra, of which Serge Koussevitzky is conductor, will be held at the Brooklyn Academy of Music on Nov. 19 and the nights of Jan. 7, Feb. 10, March 11 and April 1.

The series is presented under the sponsorship of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is chairman of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn ocmmittee, of which Adrian Van Sinderen is chairman and Mrs. Davenport acting chairman. Mrs. Blum and Mrs. William H. Good are vice chairmen of the latter committee.

At the tea meeting Mrs. Blum, who is in charge of boxes; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the junior league committee, will make reports.

Mrs. Davenport announced the acceptance of seven new members of the Brooklyn committee as follows: Mrs. Ernest Ash, Theodore Fitch, Frank Hancock, Mrs. Robert E. Henry, Mrs. Thomas H. McClintock, Mrs. Maud B. Wood and Miss Elizabeth Wright.

Members of Mrs. Badger's Junior League committee include Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Miss Edith Warren.

The Ballet Russe de Monte Carlo, the second in the Brooklyn Institute's series, "Music and the Dance," will perform tomorrow night at the Brooklyn Academy of Music. The program will be "A Hundred Kisses," created by Bronislava Nijinska; "Francesca da Rimini," Lichine-Tchaikovsky-Oliver Messel, and "Boutique Fantasque," Massine's ballet on Rossini's music.

WORCESTER, MASS.
TELEGRAM

OCT 24 1937

The Perennial Hold Of The Boston Symphony Orchestra

ALTHOUGH TO Serge Koussevitzky and his one hundred and ten master musicians, the Boston Symphony Orchestra season does not begin until the eighth of October, this is the height of the season to one department of the orchestra's organization.

Day in and day out, now, people come to Symphony Hall from every point in Boston, and from more than two hundred other communities scattered through New England, although not a note of any musical instrument may be heard in the building. They peer into the deserted expanse of the famous auditorium, seek out certain seats, and occupy them with animated interest as they survey the empty stage this way and that.

These visitors who keep the concertless hall busy these days are intent on assuring themselves of season tickets. Some of them are merely paying for their reservations. They may have had the same seat for many seasons before. But they like to go in and sit a moment in the familiar location, while in fancy they review memorable performances they have heard there by Koussevitzky and his men. Mentally they visualize the masculinely graceful gestures of Koussevitzky, the marvelous expressiveness of his left hand, an occasional fleeting glimpse of the sensitive pantomime of his face. Meanwhile, they hear in imagination the far-famed tone and virtuosity of the Boston Symphony Orchestra—a tone which visiting European critics say can be infinitely subtle, or of breath-taking power; a tone that even in its power is irridescent with the clear colors of the individual sounds of the instruments, balanced and fused to perfection.

A perennial fascination seems to grip those who become season ticket holders of the Boston Symphony Orchestra. Some of the tickets are passed along in the same families among heirlooms handed down from Bostonian ancestors who occupy niches in history. You will always see a representative of certain families in certain particular seats. And so, probably, will the children of persons observing them there. During the great business depression, these tickets often were the last possession to be liquidated.

There was one family drama in which a man and his wife held on to a pair of tickets long after they had sacrificed other assets. Finally they sorrowfully agreed that they must give them up. But at the last moment, the husband refused to deprive his wife of hers, and with some heroism preserved it for her.

So much does a regular membership in the audiences of the Boston Symphony Orchestra mean to one woman, that she commutes yearly from England. Actually, she has been owner of a season ticket to all four series of concerts played in Symphony Hall—twenty-four each on Friday afternoons and Saturday nights, and six each on Tuesday afternoons and Monday nights. She arrives in Boston a little after the season starts, lives in a Boston hotel until the last concert, the last of April, then returns to England.

Due to the existence of concert series both in the daytime and the night, both weekly, and monthly, it is possible for a music lover near or far, or variously situated financially, to meet his individual needs in becoming a season ticket holder. In a way, one may go shopping for symphonic enjoyment.

And right now, the market hall is alive with shoppers.

PAWTUCKET, R. I.
TIMES

NOV 6 - 1937

..Music and

The Boston Symphony orchestra, Serge Koussevitsky, conductor, will pay its second visit to Providence Tuesday evening at the Metropolitan Theatre. The occasion, always important, is doubly so because Martha Baird, pianist (Mrs. Arthur M. Allen of Providence), will appear as soloist.

Martha Baird is a native of California and appeared in public as a child prodigy. She completed her studies with Artur Schnabel in Berlin and subsequently toured Europe, playing with the principal orchestras of London, Berlin and other cities. She has also made tours of this country. She has appeared with the Boston Symphony in other cities than Providence and her playing of the Mozart Pianoforte Concerto in D minor (K. 466) will be a rare treat.

The orchestra will play first Schubert's "Unfinished Symphony" in B minor and close it with the "Second Symphony" of Sibelius in D major.

The two movements of the "Unfinished Symphony" were written in October, 1822, and first played in Vienna in 1865, some 37 years after his death. The manuscript was accidentally discovered at the home of a friend of Schubert's. In the Gesellschaft der Musikfreunde of Vienna, in addition to the manuscript notes of the third movement, a scherzo which ends with the middle portion of a trio. Apart from the first nine measures orchestrated by Schubert the remainder is a sort of manuscript note for piano solo. The ravishing beauty of the melodies of the two movements completed suggest the thought that such music is not of this earth.

Sibelius, the musical giant of Finland, is the composer now living who will be most likely to go down in history with the great masters. His style is not too easy to grasp, but his music is full of the grandeur and beauty of his country. His Symphony No. 2 was written in 1902.

VARIETY
NEW YORK, N. Y.

OCT 20 1937

KOUSSEVITSKY'S BANK AUDISH

Boston, Oct. 19.

First National Bank of Boston went Hollywood in a grandiose gesture of hospitality for bankers from all over the country visiting the city for the 63rd annual convention of the American Bankers Assn.

Officials of the bank were hosts at a cocktail hour Tuesday (12) to which delegates were invited. For music, they gave the guest bankers Serge Koussevitsky and the Boston Symphony Orchestra, playing on the main banking floor. Grille work, tables and furniture and fixtures were entirely removed from the lower banking floor to provide space for the bar and dinner service.

Local bankers heard that many of the visiting delegates wanted to hear the famous orchestra. There was no concert scheduled during the convention, so the First National staged one.

NEW YORK, N. Y.
DAILY NEWS

NOV 7 - 1937

Symphony Aids Poor in B'klyn

Prominent Brooklynites will again take boxes for the 52d season of the Boston Symphony Orchestra at the Brooklyn Academy of Music. The Symphony will give five concerts during the Winter season, the first on Nov. 19. The series is sponsored by the Brooklyn Institute of Arts and Sciences, and the Philharmonic Society of Brooklyn. Receipts go to charity.

NEW YORK, N. Y.
TIMES

NOV 7 - 1937

BOSTON SYMPHONY WILL OPEN NOV. 19

Boxholders Listed for the 52d Season by Mrs. Davenport, Brooklyn Committee Head

ARION REHEARSALS BEGIN

Concert Is Scheduled for Dec. 5 —Dr. Guenther to Lecture on Goethe and Schubert

Boxholders for the fifty-second season of the Boston Symphony Orchestra in Brooklyn were announced yesterday by Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee, of which Adrian Van Sinderen is chairman.

Mrs. Davenport will entertain members of the committee at a tea in her home at 48 Monroe Place, Brooklyn, tomorrow to complete plans for the series of five concerts at the Brooklyn Academy of Music. At the gathering Mrs. Edward C. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League committee, will make reports.

The boxholders include Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Mrs. Roy Hart, Mrs. Dean C. Osborne, Mrs. Adrian Van Sinderen, Mrs. Robert E. Blum, Mrs. Frederic B. Pratt, Mrs. William H. Good, Mrs. David C. Johnson, Mrs. Frank E. Simmons, Mrs. Edward C. Blum, Mrs. Robert Franklin Ives, Mrs. James Maclay, Miss Florence Logan and Miss Mary E. Mills.

New members of the Brooklyn committee for the concerts are Mrs. Ernest Ash, Theodore Fitch, Frank Hancock, Mrs. Robert E. Henry, Mrs. Thomas H. McClintock, Mrs. Maud B. Wood, Miss Elizabeth Wright and Edward J. A. Zeiner. Members of the Junior League committee include Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arietta Smith, Mrs. Hollis Thayer and Miss Edith Warren.

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PROVIDENCE, R. I.
BULLETIN

NOV 8 1937

Mus

Historical Survey of Cha School of Design—Co and Tchaikovsky He Pictures Place

By G. Y. Loveridge

The historical survey of chamber music continued yesterday afternoon in the Rhode Island School of Design Museum with a string sextet in B-flat major by Brahms and a trio in A-minor by Tchaikovsky.

Schubert's "Unfinished Symphony," the D-minor concerto for piano by Mozart and the first symphony of Sibelius are to be played.

Martha Baird (Mrs. Arthur M. Allen) will perform the concerto with the orchestra. It is one of the better known of the many Mozart wrote, and is melodious and delightful, like all his works. It is a particular favorite with Miss Baird. She has chosen the Beethoven cadenzas for the performance.

The Schubert symphony has the wearing qualities of true poetry. It is always being played, by all sorts of orchestras, and it has been on the stage and in the movies, and no doubt a good many people are rather tired of it. Yet there are probably plenty of people who have never heard it at all, just as there are many people who have never read a play by Shakespeare—at least under their own power. This is an opportunity for those who haven't heard it and those who have to hear it at its best.

Written early in the 1820's, it was not performed until 1865, long after Schubert was dead. Whether it is truly an "unfinished" symphony is often questioned. There are only two movements. A sketch for a third movement has been found, but most listeners find the two completed parts a complete and satisfactory experience.

The symphony by Sibelius is often referred to as the last of its kind, in the tradition of the great masters of the 19th Century. The composer was a young man when he wrote it, and had not yet found his own style. The symphony shows the influence of Tchaikovsky.

Curiously, the first American performance of the symphony was by the Boston Orchestra, in 1907. Since that time, the orchestra has been one of the foremost in bringing the great Finnish master's works to the public.

BROOKLYN, N. Y.
CITIZEN

NOV 9 - 1937

Boston Symphony Sponsors Meet At Mrs. Davenport's Home; Tea Precedes Talk on Koussevitzky

The life of Dr. Serge Koussevitzky, conductor of the Boston Symphony, was the subject of a talk given by Mrs. Sylvia Dreyfus of Boston yesterday at the first autumn meeting of the Brooklyn committee for the orchestra's 52d annual series of five concerts at the Brooklyn Academy of Music. The meeting was held at the home of the acting chairman of the borough group, Mrs. Henry J. Davenport, of No. 40A Monroe place.

Miss Frances Coutts was named to represent the group as hostess in the committee box at the opening Brooklyn concert on Friday evening, Nov. 19. Miss Irene Miles, acting director of the Brooklyn Institute of Arts and Sciences, spoke briefly, paying tribute to the women who have had so large a share in bringing music to Brooklyn.

Mrs. Edward C. Blum, a vice-chairman of the committee and the chairman of boxes for the concerts, and Mrs. Benjamin Prince, president of the Brooklyn Music School Settlement, presided at the tea table preceding the meeting.

The concert series is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is chairman of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committe, of which Adrian Van Sinderen is chairman. Mrs. Blum and Mrs. William H. Good are the vice-chairmen of the committee.

Among those attending the meeting were: Mrs. Edward C. Blum, Mrs. Earle P. Huff, Mrs. Clarence Waterman, Mrs. Charles E. Potts, Mrs. Roy Hart, Mrs. B. Meredith Langstaff, Mrs. Merrill N. Foote, Mrs. Trafton C. Badger, Mrs. Benjamin Prince, Mrs. Frank E. Simmons, James H. Post, Mrs. Robert Franklin Ives, Mrs. Thomas F. Casey, Mrs. Edwin L. Garvin, Mrs. Russell V. Cruikshank, Miss Marion J. Terry, Mrs. Joseph Dana Allen, Mrs. F. R. Schepmoes, Mrs. Maxwell Lester, Mrs. Lewis Francis, Mrs. Harold Irving Small, Mrs. W. H. Lohman, Mrs. Gordon Weir Colton, Mrs. Otis Swan Carroll, Miss Elizabeth Wright, Mrs. John D. Schultz, Mrs. Walter F. Wells, Mrs. Robert E. Henry, Mrs. Ernest Ash and Theodore Fitch.

LYNCHBURG, VA.
ADVANCE

NOV 8 - 1937

TOSCANINI HEADS A NEW ORCHESTRA

New York Symphony Is Mentioned Politely But Critics Are Bit Cool

New York (AP)—Considerably to the astonishment of many people about town, the famous new Toscanini Symphony Orchestra was almost stilborn, last week.

Created at a cost of $250,000, and likely to cost a lot more before the bills are all in, this magnificent body of players was given a dress rehearsal last Tuesday, and instead of the critical hullabaloo that normally would follow, there was practically silence.

Polite mention was the rule in the press; although there has been more than polite mention in the musical circles which presumably know.

There it is said that the new orchestra is as good as any on earth, and better than many. This is probably too strong praise—the orchestra as it sounded under Artur Rodzinski was probably not as brilliant as the Boston Symphony, not as luscious of tone as the Philadelphia when Leopold Stokowski conducts.

It sounded much like the Philharmonic-Symphony of New York —which is strange, for not a man was taken from the philharmonic, although most of the remaining major symphonies lost one or more men.

The whole "dress rehearsal" idea was a little strange anyway. It is rumored that it was offered Rodzinski as reward for his arduous labor as drillmaster and breaker-in. Otherwise he might not have gotten credit for this back-breaking job, since the first concerts of the series over the air are to be directed by Pierre Monteaux.

The orchestra's reception may also be a hangover from the debate over the ethical position of Toscanini in returning to America, and over the doubtful practicability of giving the now famous Toscanini broadcasts on Saturday night, when half the symphony orchestras in the country are playing in their own halls. Now it also is a possibility that records may be made by the group, under Toscanini.

NEW HAVEN, CONN.
JOURNAL - COURIER

NOV 8 - 1937

Capital of Music

If an orchestra is known by the company it keeps, the New Haven Symphony-Civic orchestra which New Haveners will hear again tonight is tops. You have to go into the history of the soloist a little bit to understand that, though if you're sophisticated in the musically eminent, that isn't necessary. For Orrea Pernel is by way of being one of the prime violinists of the time; a rating to which her appearance four days before we are to see her, with the Boston Symphony Orchestra would attest, if her playing didn't, as it will. New Haven, in brief, in showing her, testifies to its renown as a capital of music.

It's among the pleasant circumstances of this new and local musical experiment that the merger of the one venerable and the other much younger orchestral companies in New Haven is proving more popular than the two together before the union. New Haven, its musical tastes cultivated by the excellent School of Music programs at Woolsey Hall, has been equipped to take this newer group to its appreciative heart. We are by way of being unique in cities of our size for our artistic achievements, anyhow; such a concert as we are to hear combining wich the Ballet Russe at the Shubert later in the week to emphasize that.

NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 8 - 1937

Boston Symphony Opens Season Here on Nov. 18

5 Evening and 5 Afternoon Concerts in Carnegie Hall

The Boston Symphony Orchestra will make its first New York visit of the season next week, beginning its usual series of five evening and five afternoon concerts in Carnegie Hall on Thursday and Saturday, November 18 and 20, and the Brooklyn series of five concerts at the Academy of Music on Friday evening, November 19.

For the Thursday evening program in Carnegie Hall, Serge Koussevitzky will repeat the opening list of his Boston season, consisting of Beethoven's "Eroica" symphony and the second symphony of Sibelius. On Saturday afternoon, Jacques Fevrier, a French pianist making his first visit here at the orchestra's invitation, will be the soloist in Ravel's piano concerto for the left hand. Serge Prokofieff's suite from his incidental music for the Soviet film, "Lieutenant Kije," will be performed for the first time here, and Strauss's "Ein Heldenleben" will close the list. The program scheduled for Brooklyn includes Haydn's symphony in G, No. 88, the Ravel concerto and Sibelius symphony.

BROOKLYN, N. Y.
EAGLE

NOV 9 - 1937

Symphony

Mrs. Henry J. Davenport Entertains Group at Tea-Meeting

The Brooklyn Committee of the Boston Symphony Orchestra held the first meeting of the Fall yesterday at the home of Mrs. Henry J. Davenport, 40a Monroe Place, who is acting chairman of the Brooklyn committee.

Mrs. Edward C. Blum, a vice chairman of the Brooklyn committee and chairman of boxes, and Mrs. Benjamin Prince, president of the Brooklyn Music School Settlement, presided at the tea table.

Mrs. Sylvia Dreyfus gave a talk on Koussevitzky's life before coming to America in 1924. "Koussevitzky," Mrs. Rreyfus said, "conducted his first orchestra at the age of 12 and at the age of 14 left home to make his way in the world as a musician." Dr. Koussevitzky stayed in Russia during the World War and left after the revolution to live in Paris. In 1924 he was invited to conduct the Boston Symphony Orchestra.

Committee chairmen for the season are: Mrs. Blum, Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, new chairman of the Junior League committee.

Miss Irene Miles, acting director of the Brooklyn Institute of Arts and Sciences, gave a report.

Among those attending the tea were: Mrs. Blum, Mrs. Earle P. Huff, Mrs. Clarence Waterman, Mrs. Charles E. Potts, Mrs. Roy Hart, Mrs. B. Meredith Langstaff, Mrs. Merrill N. Foote, Mrs. P. Badger, Mrs. Prince, Mrs. Frank E. Simmons, James H. Post, Mrs. Robert Franklin Ives, Mrs. Thomas F. Casey, Mrs. Edwin L. Garvin, Mrs. Russell V. Cruikshank, Miss Marion J. Terry, Mrs. Joseph Dana Allen, Mrs. F. R. Schepmoes, Mrs. Maxwell Lester, Mrs. Lewis Francis, Mrs. Harold Irving Small, Mrs. W. H. Lohman, Mrs. Gordon Weir Colton, Mrs. Otis Swan Carrol, Miss Elizabeth Wright, Mrs. John D. Schulz, Mrs. Walter F. Wells, Mrs. Robert E. Henry, Mrs. Ernest Ash and Theodore Fitch.

PAWTUCKET, R. I.
TIMES

NOV 10 1937

Martha Baird Gets Ovation As Hub Symphony Soloist

PROVIDENCE, Nov. 10—The Boston Symphony Orchestra, Serge Koussevitsky, conductor, with Martha Baird of Providence as soloist, received an ovation last evening at the second concert of the series.

Metropolitan Theatre was filled with an enthusiastic audience which was thrilled by the beauty of Martha Baird's performance of the Mozart Concerto for piano in D minor. She interpreted this concerto with the utmost fidelity. Every phrase was perfectly turned with choice tone quality. Scale passages were crystalline and the absolute simplicity of style and forthright expression of ideas gave a charm to her playing which was admirably complemented by the orchestra accompaniment. In the Romanza, the fascinating melody was most expressively played and at its final reprise the extraordinary delicacy of her touch made this an outstanding part of the performance. The Rondo sparkled with joyous phrases and at the final section in D major, the music was fairly jovial.

SPONTANEOUS APPLAUSE.

Some of the warmth of the reception Martha Baird received was undoubtedly due to the fact that she belongs to Providence but the major portion of it was genuine and spontaneous apprecition of her artistic and musicianly interpretation of Mozart. We are proud to claim so able a musician.

Schubert's Symphony in B minor opened the program. This is pleasant music and when the Boston Symphony plays Schubert there is never a doubt that his lyric phrases will each receive their just due. From the plaintive opening phrase of basses and 'cellos, followed the delicate violin passage of repeated notes. Then came the forte chord and the modulation in the bassoon part to the familiar 'cello strain, which was most expressively played. Here one can sit back and let the lovely music float across the footlights and be grateful that Schubert did not make his symphonies too involved. The orchestra played the Schubert with most delicate shading and nothing could have refined the atmosphere so well for the hearing of Mozart, as did this pure melodic work so delightfully played.

CONDUCTOR'S FAVORITE.

After intermission, the Sibelius Symphony No. 2 in D major, Opus 43 was given a magnificent performance. Serge Koussevitsky believes in Sibelius and by his splendid interpretations has done as much as any conductor in America to increase interest in this Finnish composer.

Sibelius writes vigorous music. He has a sinewy texture to his orchestration and with a deliberate restriction of thematic material he builds a tremendous structure solidly by his sheer genius. The beauty of his melodic contour can scarcely be excelled. His favorite device is to give a melody to one choir to play in octaves until it is indelibly impressed on one's consciousness. The music of Sibelius is universal in its appeal. It has in the strength and inspiration of his homeland but he writes of life and issues a challenge to accept it and be glad.

No one section of the Boston Symphony can be singled out for special praise. The brass choir gave a most stirring performance, the reed section had delightful sonority and the strings were both expressive and powerful. Altogether this Sibelius ended an inspiring evening most successfully and we are indebted to Serge Koussevitsky and the Boston Symphony for another of their memorable concerts.

BRIDGEPORT, CONN.
POST

NOV 11 19

Next Wednesday

DR. SERGE KOUSSEVITZKY . . . favorite at Woolsey Hall, he comes back next Wednesday night to conduct the Boston Symphony. His program will include Haydn, Prokofieff and Strauss.

NEW BEDFORD, MASS.
MERCURY

NOV 11 1937

It has been our custom every time we hear the Boston Symphony Orchestra, to look through the ranks to locate Robert Gundersen Valerio, our local clarinet in the orchestra, can't make much change of seat though one hears his salary is far from static but tagging Gundersen, another New Bedford member, is a game of stepping down. Way up top among the first violins some few years back (and starting among the second violins at that) he has been placed at the end and gradually descended in seat but ascended in rating till for some years now he has been bowing away immediately behind Theodorowicz, who sits next the concert meister, Burgin. At the "Pops" he often acts as concert meister.

BROOKLYN, N. Y.
CITIZEN

NOV 13 1937

FRIDAY OPENS SEASON OF BOSTON SYMPHONY

Koussevitzky Orchestra to Inaugurate 52nd Brooklyn Series at Academy of Music

The Boston Symphony Orchestra will open its fifty-second season of concerts in Brooklyn next Friday evening, at the Brooklyn Academy of Music. Dr. Serge Koussevitzky will conduct the program, which consists of Haydn's Symphony in G major No. 88, Sibelius' Symphony No. 2 in D major and Ravel's Piano Concerto for the left hand with Jacques Fevrier, French pianist, as soloist.

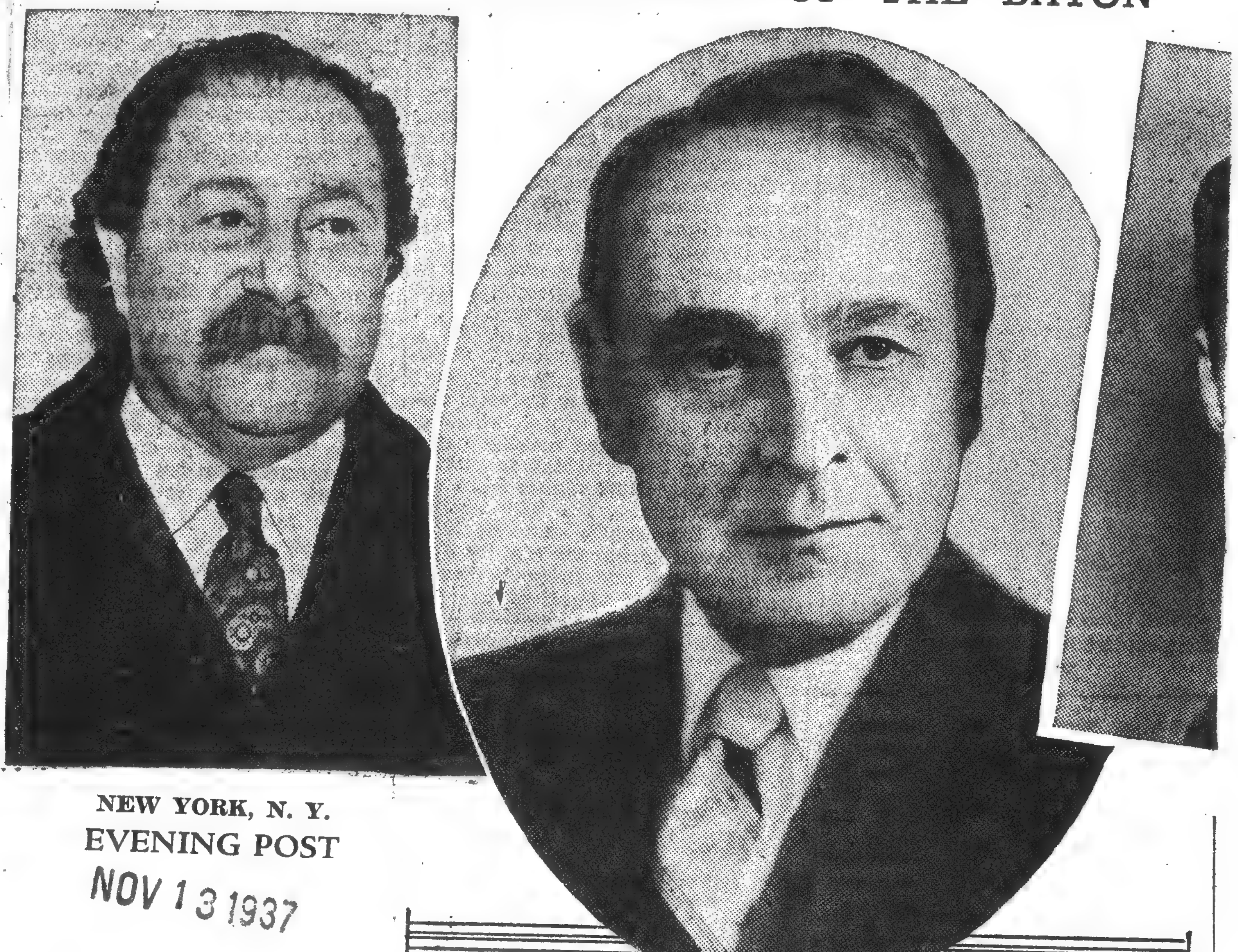
The playing of the Ravel Concerto will mark M. Fevrier's first appearance with the Boston Symphony Orchestra in the metropolitan area. The composer wrote this Concerto originally for Paul Wittgenstein, noted Austrian pianist who lost his right arm in the World War. Composed and published in 1931, the piece was performed by Wittgenstein in various European cities and in Paris on Jan. 17, 1933, with Ravel conducting. Wittgenstein also performed the work with the Boston Symphony Orchestra during his visit to this country in the season of 1934-35. The Concerto was revived in October, by M. Fevrier at the concerts of the Paris Conservatoire under the direction of Philippe Gubaert. M. Fevrier had made a close study of the score with Ravel and performed it in the presence of the composer.

The Boston Symphony Orchestra under Dr. Koussevitzky will give five concerts during the present Brooklyn season. The dates of the remaining four are: Friday evening, Jan. 7, Thursday evening, Feb. 10, Friday evening, March 11, and Friday evening, April 1. These concerts are sponsored by the Brooklyn Institute of Arts and Sciences together with the Brooklyn Philharmonic Society and a Brooklyn Committee.

NEW YORK, N. Y.
SUN

NOV 13 1937

GENTLEMEN OF THE BATON



Conductors who make their first appearances of the season during the coming week. Left to right: Pierre Monteux, who will direct the new NBC Symphony Orchestra in its first performance tonight; Serge Koussevitzky, leader of the Boston Symphony, which plays at Carnegie Hall next Thursday evening and Saturday afternoon; Leon Barzin, who will direct the National Orchestral Association at Carnegie Hall on Monday evening.

NEW YORK, N. Y.
EVENING POST

NOV 13 1937

BOSTON SYMPHONY OPENS CARNEGIE HALL SERIES

The Boston Symphony Orchestra will open its series of five concerts in Carnegie Hall next Thursday evening, at 8:45, and Saturday afternoon, at 2:30. Serge Koussevitzky announces the following program for the evening concert: Beethoven's "Eroica" Symphony No. 3, and the Second Symphony of Sibelius.

At the afternoon concert, Koussevitzky will give the first New York performance of te suits which Prokofieff wrote for the Soviet film, "Lieutenant Kije." Ravel's Piano Concerto for the Left Hand will be played, with Jacques Fevrier as soloist. The concluding number will be Strauss's tone poem, "Ein Heldenleben."

NEW YORK, N. Y.
EVENING POST

NOV 13 1937

THE WEEK

Serge Koussevitzky will conduct his Boston Symphony Orchestra in two concerts at Carnegie Hall next week—Thursday evening and Saturday afternoon, November 18 and 20.

BROOKLYN, N. Y.
EAGLE

NOV 14 1937

Plan Symphony Series

Mrs. Joseph Dana Allen, Mrs. Benjamin Prince and Mrs. Henry J. Davenport, acting chairman of the Brooklyn Committee for the Boston Symphony Orchestra concerts, discuss plans for the series at tea at Mrs. Davenport's home. The first concert will be given Friday evening at the Academy of Music.

CAMDEN, N. J.
COURIER

NOV 13 1937

Koussevitzky Does 'A Stokowski' as Audience is Late

Boston, Nov. 12 (INS)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today served warning on late arrivals to his concerts.

After a movement of a Mozart symphony had begun last night, a group of late comers entered Symphony Hall. Dr. Koussevitzky stopped the music, folded his arms, and waited until all was quiet.

BALTIMORE, MD.
NEWS

NOV 13 1937

Koussevitzky Gives Late Comers Notice

BOSTON, Nov. 13—(I. N. S.).—Dr. Serge Koussevitzky, conuctor of the Boston Symphony Orchestra, served warning on late arrivals to his concerts. After a Mozart symphony had begun last night, a group of late comers entered Symphony Hall. Dr. Koussevitzky stopped the music, folded his arms and waited until all was quiet.

CINCINNATI, O.
ENQUIRER

NOV 1 4 1937

45

Music Recording Apparatus Weighs Tons But Is Cheaper To Move Than Artists; Matching Sections Is Job For An Expert

By JOHN SELBY.

New York, November 13—(AP)—The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already—once in the old mechanical method, once when this method had been improved, once when electrical recording came in, and again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long-playing record may be produced. And so on.

Recording is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago, and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it generally is cheaper to do that than to move the artists.

It weighs several tons—nobody seems to have thought to weigh it exactly. Mostly it can go by express. The more delicate parts are carried by the recording crew as personal baggage.

As a matter of fact, each man has his favorite recorder, which he values much as Heifetz values his two best violins. These recorders are adjusted to infinitisimal precision; certain recording experts prefer one adjustment, others another.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and 1½ inches thick. With such a job as recording Bach's "St. Matthew Passion" to do the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for the Victor Company, and Charles O'Connell; who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus and, of course, the Boston Symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be 54 of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap, on paper, once the job was done. The trouble was that of the 54 "sides," only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one-half of one-eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

Recording men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

This matter of pitch also does its tricks. One day the Beethoven Eighth Symphony was being done at Boston. The first two movements were completed one day; next morning the third, or Scherzo, was recorded.

Koussevitzky listened to the playback on the Scherzo, and exclaimed: "It's a half-tone sharp." It was, too.

This was corrected immediately, and the result played once more for Koussevitzky. "Yes," said he, "the pitch is right, but that's not my tempo. It's a shade slow."

He was correct again, although probably not one musician in a thousand could have told it.

Much recording is done in the Academy of Music in Philadelphia, where the orchestra plays in the empty hall, using the regular stage set designed for it by Leopold Stokowski. No acoustical doctoring is necessary, though in Symphony Hall, Boston, and Carnegie Hall, New York, curtains and such like are sometimes hung.

Carnegie Hall sees little recording, although Messrs. Wallerstein and O'Connell recall ruefully one experience there with Toscanini. A lot of money had been spent to record a few things with the spike-moustached little Italian. When he heard the playback he refused to approve a single thing.

Microphone placement is often as tricky as anything else. There are two kinds of mikes—unidirectional, which means the mike absorbs the sound as it sweeps in a straight line from the performer; velocity, which focuses on particular sections of the whole.

Probably the trickiest problem with mikes was recording the enormous Wanamaker organ in Philadelphia. This is so large that 20 symphony orchestras could be seated in the space it requires. It is built into a store, on several floors, with a rotunda to complicate the course of the sound waves.

At first the records were filled with mysterisu sounds like doors opening and shutting, squeaks, and so on. These were only the usual small noises around a big organ, but they insisted on recording themselves. Finally, by a long course of experiments, the microphones were placed so as to pick up tone and not noise—fortunately, the result was like an organ playing in a great cathedral, instead of a retail store.

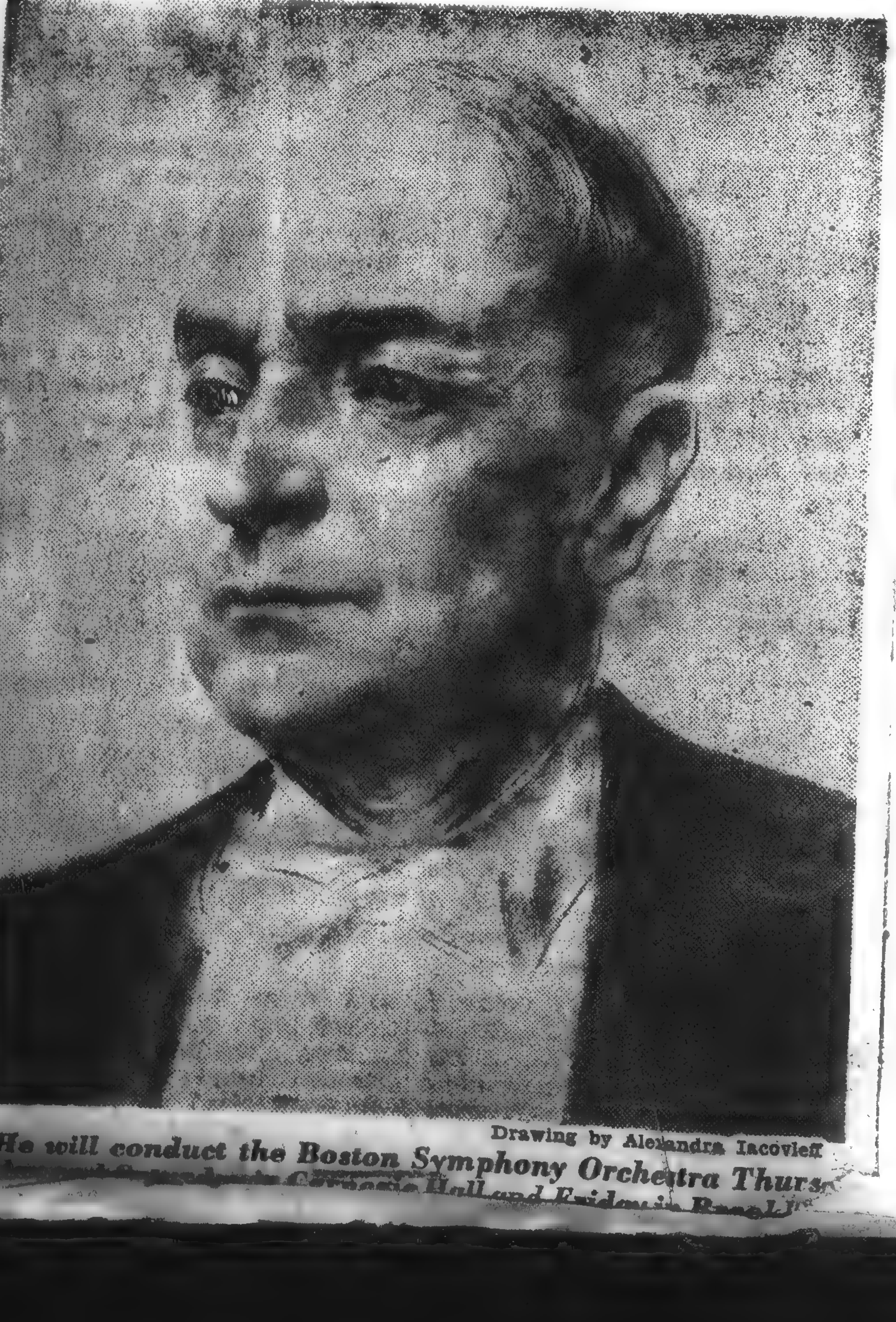
The technical principles of manufacturing records have been improved, yet remain basically the same as old. What most people do not realize is, however, that their records are never stamped from the master matrix, once this is completed.

This is never used for anything but making stamps from which, in turn, records are pressed.

NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 1 4 1937

Serge Koussevitzky



Drawing by Alexandra Iacovleff

He will conduct the Boston Symphony Orchestra Thurs- [illegible] Carnegie Hall and Friday in Brookl

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LOWELL, MASS.
SUN

NOV 1 3 1937

Temperamental Serge

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After a movement of a Mozart symphony had begun last night, a group of late comers entered Symphony hall. Dr. Koussevitzky stopped the music, folded his arms, and waited until all was quiet.

PITTSBURGH, PA.
SUN - TELEGRAPH

NOV 1 . 1937

Late Arrivals Warned By Symphony Leader

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CHARLOTTE, N. C.
OBSERVER

NOV 1 4 1937

CHANGES SEEN IN PHONOGRAPH

Industry Enjoying Good Business But Men in Charge Fear Future Inventions.

BY JOHN SELBY.
Associated Press Arts Editor.

NEW YORK, Nov. 13—The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

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RECORDING CHANGING.

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TRICKY JOB.

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NEW YORK, N. Y.
Sunday Journal and American

NOV 1 4 1937

Boston Symphony Season to Begin

Noted Orchestra Will Launch 52nd Series Next Friday

The 52nd season of the Boston Symphony Orchestra in Brooklyn will open next Friday evening for a series of five philharmonic concerts. The series is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is chairman of the Board of Trustees, the Philharmonic Society of Brooklyn of which R. Huntington Woodman is chairman, and the Brooklyn committee of which Adrian Van Sinderen is chairman and Mrs. Davenport, acting chairman. Mrs. Blum, and Mrs. William H. Good are the vice-chairmen of the latter committee.

Mrs. Dreyfus painted a picture of the life of Dr. Serge Koussevitzky which gave the members of the committee a deeper understanding of what goes into the creating of a great symphony conductor. "Koussevitzky," Mrs. Dreyfus said, "conducted his first orchestra at the age of twelve, and at the age of fourteen left home to make his way in the world as a musician."

NEW YORK, N. Y.
SUN

NOV 1 3 1937

Second Concert By New Friends of Music

The program for the second concert of the New Friends of Music series, to be given in Town Hall at 5:30 P. M. tomorrow, includes Schubert's D Minor Quartet ("Death and the Maiden") and two rarely heard Mozart works, the Sonata for Basson and Cello in B flat (K. 292) and the Serenade for Wind Instruments in C minor (K. 388).

The Kolisch String Quartet will play the Schubert work. The Mozart sonata will be performed by Joseph Schuster, first cellist, and Benjamin Kohon, bassoonist, of the Philharmonic-Symphony Orchestra. A group of woodwind players from the Boston Symphony Orchestra has been especially prepared by Arthur Fiedler, conductor of the Boston "Pops" and the Boston Sinfonietta, for the performance of the serenade.

PROVIDENCE, R. I.
JOURNAL

KOUSSEVITZKY ANNOYEI

Boston, Nov. 13.—(INS)—Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, today served warning on late arrivals to his concerts. After a movement of a Mozart symphony had begun last night, a group of late comers entered Symphony Hall. Dr. Koussevitzky stopped the music, folded his arms, and waited until all was quiet.

BROOKLYN, N. Y.
EAGLE
NOV 14 1937

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EVENING POST
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WORDS AND MUSIC

Monteux Returns to Lead NBC Symphony Orchestra

First Full-Sized Radio Group Plays Brilliantly and Sensitively at Debut

By SAMUEL CHOTZINOFF

Saturday night an invited audience of music-lovers assembled in the National Broadcasting Company's largest studio in Radio City for the first concert of the newly formed N. B. C. symphony orchestra. At 10 o'clock, precisely, the invisible voice of Mr. Milton Cross announced to them and presumably to the great audience of listeners-in all over the world the salient fact about this historic event—that for the first time in its history radio had created a full-size symphony orchestra and engaged celebrated conductors for the express purpose of transmitting great music through the air.

This done, the voice introduced Mr. Pierre Monteux, a French conductor familiar to New York as one-time leader of the Metropolitan Opera House and Boston Symphony Orchestras and the present musical director of the San Francisco Orchestra, who is here to conduct three of the N. B. C. Symphony's series of Saturday evening broadcasts. Mr. Monteux, short, thick-set and benevolent-looking, then appeared, and the orchestra rose to its feet in the traditional concert manner. The audience, aware of the importance of the time element in broadcasting, tendered the conductor a brief yet hearty welcome. A moment later conductor and orchestra were embarked on the Bach-Respighi C minor "Passacaglia."

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That an orchestra should achieve a measure of tonal beauty, sonority and balance and become responsive to the musical personality of its leader in so short a time seems well-nigh incredible. Yet the explanation may be found in the high merits and the long experience of the individual players, who had been chosen, it is rumored, with the utmost care, and in their painstaking eagerness to realize the ideals of ensemble playing. Rome may not have been built in a day, but the N. B. C orchestra actually was created in six weeks.

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Our Own Orchestra First

J. Fred Lissfelt, music critic of the *Sun-Telegraph*, has raised an important question by interviewing prominent music lovers on the effect that visiting symphony orchestras may have on the success of the newly reorganized Pittsburgh Symphony.

The consensus of opinion is that our own orchestra is now so good that there is no need of concerts by out-of-town organizations such as existed up until this year.

It is felt, moreover, that the competition of visiting orchestras may cause some financial support to be withheld from the local orchestra which otherwise would be given it. And it requires all the support possible.

During the years when Pittsburgh had no symphony organization the visits by the Philadelphia, Boston, Chicago and other orchestras were a godsend.

They were not unwelcome when our orchestra was a part-time organization not yet trained to give the finest performance.

But the Pittsburgh Orchestra today is perfectly satisfactory. One can hear no better rendition of the symphonies anywhere.

If our orchestra were richly endowed and its future forever secure, it would be pleasant to have orchestras come here from other cities, too.

But such is not the situation. The continued maintenance of the Pittsburgh Orchestra will involve a struggle.

And in the struggle for existence our own orchestra must come first.

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REDUCTION
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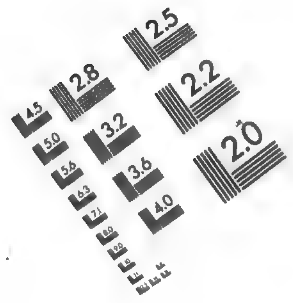
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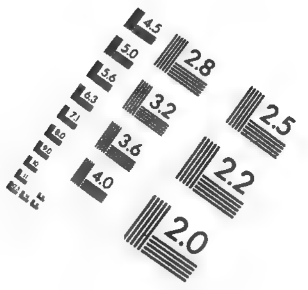
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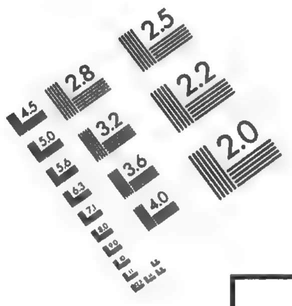
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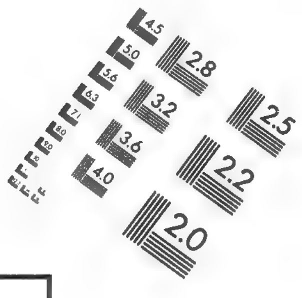
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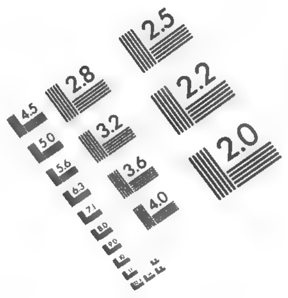
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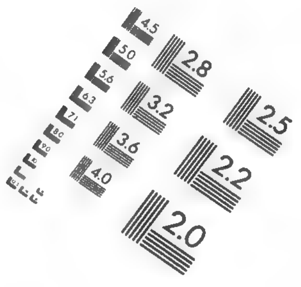
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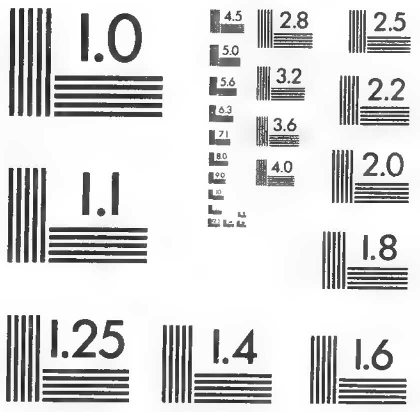
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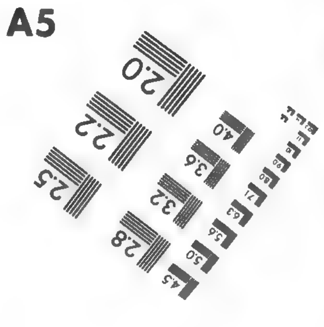
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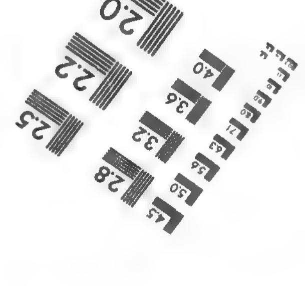
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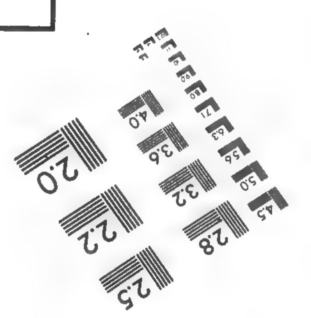
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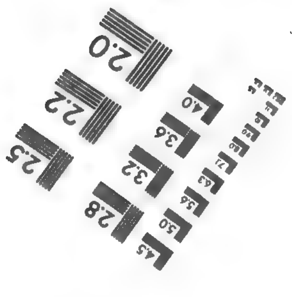
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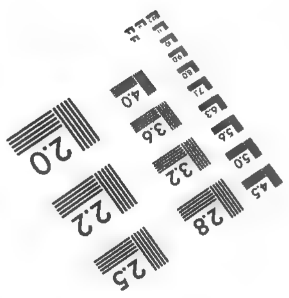
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NEW YORK, N. Y.
TIMES
NOV 14 1937

New York Times Studio photos

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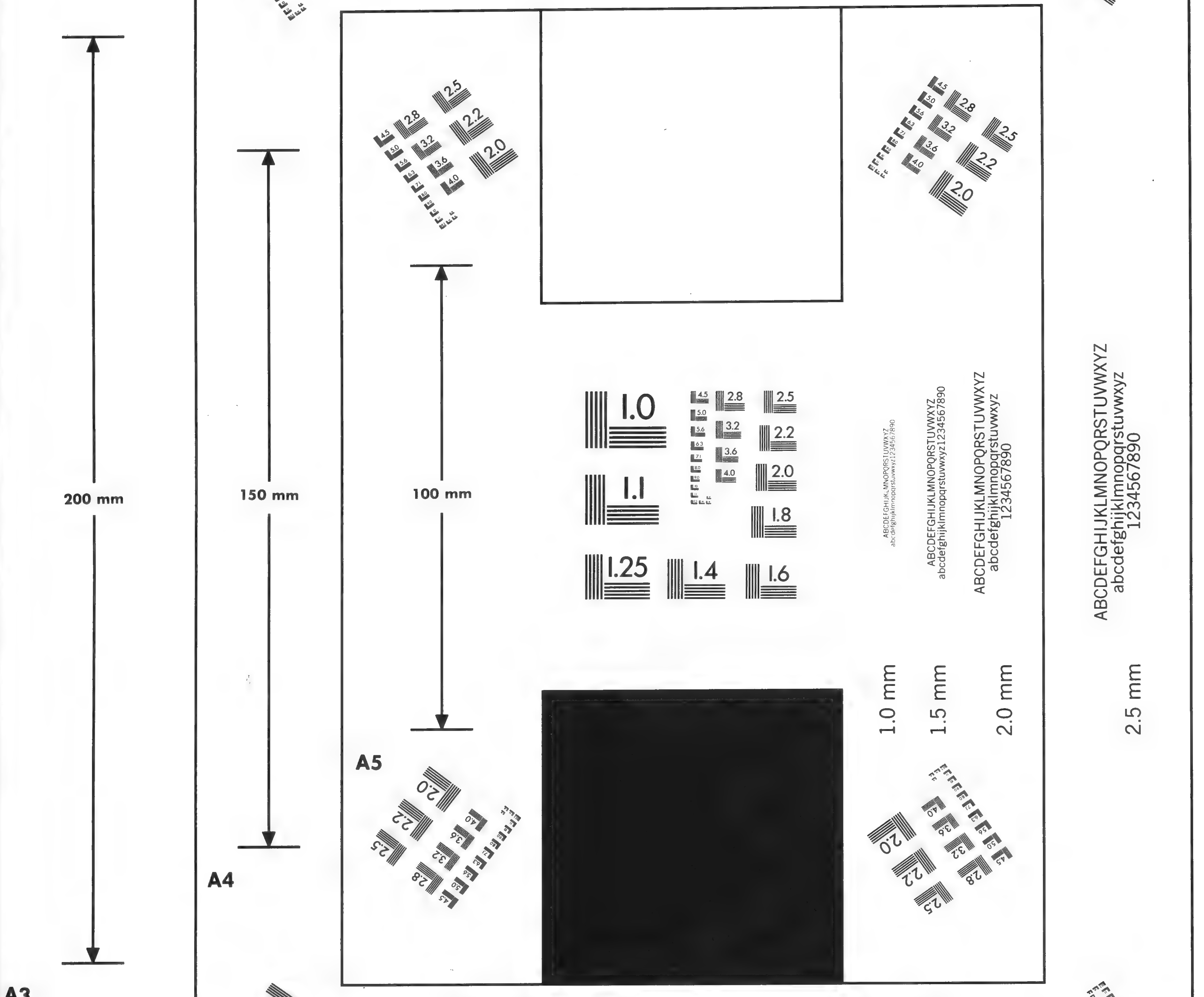
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NEW YORK, N. Y.
TIMES
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On the occasion of that earlier concert this reviewer was moved to opine that playing from memory, when it is undertaken by an ensemble, is unlikely to promote vitality and spontaneity of interpretation. Yesterday's event proved that theories can be one thing, and facts another. The players sounded on this occasion as free and unanimous as if one man were performing extemporaneously.

It was as if the music of Schubert were their one natural speech. Wherefore each man listened to the indescribable loveliness of the simple, pathetic music, and dreamed his dream. And how unaffectedly,

and of sorrowful wisdom does the voice come, now tragic, now unutterably consoling! There is that strange and ominous place in the coda of the first movement, with the sustained, poignant chords that sound as if poor Schubert, in the words of Philip Hale, sensed his rapidly coming end, and knew that the earth was looking impatiently for him.

When you listen to this music you wonder whether the shy, confiding, pathetic and radiant Schubert was not the greatest musician of them all, though he had not the counterpoint of a Bach, the concision and force of a Beethoven, the philosophy and sophistication of a Wagner. His nature was that of beauty; his spirit made him marvelously acquainted with the needs of the human heart. For with that simplest of men, who conversed on equal terms with the gods, the humblest and the mightiest were equal, and equally deserving of the heavenly consolations of his music. Schubert's greatest quartet, played by four admirable musicians, in love with their task, sounded like that.

Then came some little-known chamber compositions for wind instruments by Mozart; first, a sonata for 'cello and bassoon, composed, as Mr. Kolodin's notes pointed out, for the excellent Baron Thaddeus von Durnitz—or was he the lord of Thunder-Ten-Tronckh? It is urged that he himself was no mean bassoonist, as the part that Mozart wrote for him would indicate. It is also true, as advanced by the program annotations, that in this uncomplicated piece Mozart shows his mastery of two-part counterpoint. It is as true as can be, which, being said, causes one to invoke the popular method of inquiry, "So what?" The Baron must have been ponderous, respectable, and fond of beer. Mozart, when he had to, could also be a polite boor.

This was followed by a much finer work, to wit, the Serenade for wind instruments that Mozart wrote at his father's request for the Haffners, before the composition of the Haffner" symphony. The performers of the sonata were those accomplished gentlemen, Joseph Shuster, 'cellist, and Benjamin Ko-

players from the Boston Symphony Orchestra: Messrs. Speyer and Divergie, oboists; Polatschek and Valeria, clarinets; Allard and Panenka, bassoons; Valkenier and MacDonald, horns—admirable artists upon their instruments, whose performances were greatly enjoyed.

The next concert of this series will be given Dec. 5 by the Musical Art Quartet.

NEW YORK, N. Y.

MIRROR

NOV 17 1937

BOSTON SYMPHONY OPENS THURSDAY

The Boston Symphony Orchestra will open its series of five New York concerts in Carnegie Hall on Thursday evening and Saturday afternoon. On Thursday, Serge Koussevitzky will conduct the Beethoven "Eroica" symphony (No. 3, E flat), and the second symphony of Sibelius. On Saturday he will give the first New York performance of a suite derived from Prokofieff's incidental music to a film: "Lieutenant Kije." Jacques Fevrier, French pianist, will make his debut in Ravel's concerto for the left hand. Strauss' tone-poem: "Ein Heldenleben ("A Hero's Life") will conclude this pair of concerts.

PORTLAND, ME.

NEWS

1937

Mrs. Chester B. Humphrey of Boston is among the subscribers to the concerts to be given by the Boston Symphony Orchestra under the direction of Bernard Zighera.

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NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 15 1937

MUSIC

By LAWRENCE GILMAN

Music by Schubert and Mozart at the New Friends' Second Concert

Second concert of The New Friends of Music, Inc., at Town Hall.

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a. Allegro; b. Andante; c. Allegro
III Serenade for wind instruments, in C minor (K., No. 388).........Mozart
a. Allegro; b. Andante; c. Menuetto. In canone (Trio. In canone al rovescio); d. Allegro

Artists—The Kolisch Quartet: Rudolph Kolisch, 1st violin; Felix Khuner, 2d violin; Eugene Lehner, viola; Benar Heifetz, 'cello; Benjamin Kohon, bassoonist; Joseph Schuster, 'cellist. Members of the Boston Symphony Orchestra. (Prepared for performance by Arthur Fiedler): Louis Speyer, Jean Devergie, eboes; Viktor Polatschek, Manuel Valerio, clarinets; Raymond Allard, Ernst Panenka, bassoons; Willem Valkenier, Walter MacDonald, horns.

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Cello soloist with the New Friends of Music

THE New Friends of Music, that valorous chamber-music enterprise which began its existence a year ago with some uncertainty as to the issue, is moving into its second season upon a strong tide of popular favor. Before the Town Hall opened its doors last evening for the second concert of the current season, the entrances to the building were besieged by a crowd that might have been gathering for a recital by Mr. Rachmaninoff or Mr. Kreisler. But those who lacked tickets waited in vain, for every seat in the house was sold. Yet this was to be no thundering exhibition of a virtuoso's keyboard might, or a solo fiddler's magic and personality. Only the long dead ghosts of Mozart and Schubert were to walk, summoned by a group of quiet and unpretentious artists intent upon bringing them momentarily and intimately into the lives of the listeners.

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The listeners were quickly rewarded. The accomplished Kolisch Quartet—again performing without a sheet of printed music on their desks—achieved some playing not soon to be forgotten in the opening number on the program, Schubert's D minor Quartet, with the matchless variations on the theme of "Der Tod und das Mädchen." After a few momentary lapses from ideal purity of intonation, the players found their customary level.

The song that is the basis of the second movement of the Quartet was published 116 years ago. It might have been issued yesterday, if any one were capable of writing it, so limpid and ageless does the music seem. Yet Schubert merely followed his practice, as one of his biographers said, in taking up what lay nearest to his hand, if it happened to serve his purpose. The constituents of this theme of Death "were any composer's every-day material. Essentially, it is nothing but a bass." But Schubert had only to lay hold of it for wonders to flow from it—the sense of death's naturalness, its mercifulness, the serenity that enwraps it.

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It was not, however, until Schubert returned to this theme some years later and wrote his Variations on it for the string quartet in D minor that he turned the music from a masterpiece into a mystery. The song is one of the three greatest in existence. But the Variations of the D minor Quartet are lonely and unpaired. In certain seraphic pages, that which is wordless and beyond belief finds utterance and design, and is written on the viewless air. These Variations are not, as the literal-minded Heuss declared, tonal pictures for a musical Dance of Death. Schubert's imagination in this music is subtler and simpler and profounder than such a purpose would imply. If there were words or pictures that could explain such music it would not have needed to be written.

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At the concert of next Sunday, November 21, the Friends will present as guest artist the redoubtable Mr. Schorr, the Metropolitan's great barytone, who is billed to sing Schumann's "Liederkreis."

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We have heard more heroic interpretations of the "Eroica" than Mr. Koussevitzky's, but he gave last night a closely knit performance with wonderful grasp of Beethoven's architecture and at the same time with the subtilest shading of dynamics and modeling of the melodic line. The dirge of the famous second movement was so restrained as to be almost objective. Yet it achieved a depth that might have been denied to a purely emotional approach, thus proving again that classicism has its place even in the interpretation of Beethoven's so-called romantic works.

In spite of the chronological abyss that separates the Beethoven from the Sibelius, it was interesting last night to see how much they had in common.

The latter work was particularly well designed to show the prowess of the famous Boston winds. Here again Koussevitzky was restrained, cunningly emphasizing the darker colors in the composer's palette until he came to the exultant peroration of the final movement. There at last he unleashed all the orchestral splendor at his disposal, and listeners knew that the Boston Symphony was with us again.

Their next concert is tomorrow afternoon at Carnegie Hall.

E. D.

[From Late Editions of Yesterday's Times.]

RADIO ORCHESTRA MAKES DEBUT HERE

NBC's New Symphonic Group, Led by Monteux, Is Heard at Radio City Studios

FIRST OF SPECIAL SERIES

Leader's Brilliant Readings and Technical Excellence Distinguish the Event

N. Y. Times Nov. 15/37

By OLIN DOWNES

The new symphony orchestra which the National Broadcasting Company has developed made its debut last night under the leadership of Pierre Monteux in the Radio City studios. This orchestra had been introduced to the public at a rehearsal conducted earlier in the season by Artur Rodzinski, principally responsible for the choice of the players and the assembling of the band.

The decision of the NBC to develop this orchestra followed its engagement for a special series of concerts of Arturo Toscanini and other distinguished conductors. Mr. Monteux had the distinction of opening officially the series of performances.

The concert served immediate notice of the presence of a new symphony orchestra of very high rank, as it also revealed Mr. Monteux at the height of his powers. With the admirable cooperation of the men under him he added to his international reputation on this occasion and made his listeners realize that it has been too long a time since Mr. Monteux has been heard in this city.

Occupied Listening Room

The writer listened to the new orchestra from two different places. He wished to hear it, and he did hear it, in the performance of the Bach-Respighi transcription of the C minor organ passacaglia and the Mozart "Haffner" symphony, from a listening room where he could watch conductors and players, and hear the music as it was heard, presumably, by radio listeners in different parts of the country and the world. Afterward he heard the orchestra from a place in the concert hall, in the performance of a movement from Cesar Franck's "Psyché," the three movements of Debussy's "Iberia," and Richard Strauss's "Till Eulenspiegel."

The sound of the music over the radio—no doubt with one of the best kind of receiving apparatus—was remarkable for the sonority and the resonance of the tone, and the clearness with which, for the greater part of the time, all the inner parts as well as the main effects of the orchestra were revealed. Sometimes there was a slight preponderance of strings; a chord or two of wind-instruments not perfectly balanced, or at least edged, so that the upper voice was entirely distinct. Sometimes there was a trifle too much of brass. But these things were in all probability the result of the particular way in which that performance was transmitted.

After making all deductions and reservations it is to be said that to hear the orchestra under circumstances not of the concert room was to be astonished at the remarkable qualities of the band itself as was conveyed by radio mechanism.

Had Orchestral Effect

It had the complete and characteristic orchestral effect and many more sonorities and tone colors than were audible over the radio even a few years ago. In the Mozart performance the virtuosity of the strings, the precision and finish of rapid-scale passages and the like and the variety of nuance obtainable from the instruments were impressive.

Then came the opportunity for closer acquaintance with this orchestra in its concert hall or, as it is known in the NBC Building, its studio. This studio, which seats 1,200 and some odd listeners, is made for broadcasting and it has not the resonance of a concert hall especially designed for public performance. The result of this was that the orchestra was put to a very severe test. The strings, which were so vibrant heard from the outside, are dryer in color in the studio. The same thing applies to the brass and in a lesser degree to the woodwind instrument.

So that one heard this orchestra, with the lessened resonance, as if you listened to each instrument under a microscope. If a person who is a little near-sighted and sees all things rather soft-edged and unclear, puts on a pair of good glasses, he gets something of the impression through the eyes that listening to the NBC Orchestra in the studio gives the ears. The orchestra must be a particularly good one, exceptionally accurate and well trained, to meet successfully these conditions.

Orchestra Meets Test

The orchestra met the test triumphantly. With a less glamorous tone than it would have under other circumstances, it played with a finish, clarity and subtlety of tonal values, particularly in the Debussy composition, that were wholly exceptional. We have not heard such a performance of the "Iberia" in a long time. This was due to the qualities of the band and also due to Mr. Monteux's masterly reading.

In the preceding piece, the Franck, the splendid strings and some of the best of the brass instruments had opportunity for particular display. In Debussy's music the wind instruments exhibited the exemplary tone color, technical precision and brilliancy. Strauss's tone poem finished the evening very brilliantly, although, as it happened, there were some slight blemishes in the brass choir. These things can happen without proving the precise abilities of one or another player at an opening concert.

The performance of "Till Eulenspiegel" as a whole was another victory for the leader and the men alike. Perhaps we have advanced in understanding of Mr. Monteux and of orchestral performances in general since he was last in this city. But it is very probably true that he also has ripened and grown as a great musician continually does with the years and experience.

Readings Are Superb

As soon as he settled to his work last night, which was perhaps after the Respighi performance, he was remarkable, not only in his authority and control of the orchestra but in the freedom and musical imagination with which he utilized his power. The Franck, the Debussy, the Strauss were superb performances of modern music.

There will be later occasion to estimate this orchestra in more detail than can be done now, but it is clear at the beginning that the NBC has notably achieved its primary purpose, which was the establishment of an orchestra which in its own right should develop standards of symphonic performance over the air.

Another word should be spoken, for the behavior of the audience. Think of it: an audience, on time; no noise of late-comers; not a sound or a rustle in the hall while the orchestra was playing. That is a new standard for listeners, and we would that it could be applied rigorously in other places than radio studios.

PITTSFIELD, MASS.
EAGLE

NOV [illegible] 1937

Wife of Former Conductor Of Boston Symphony Living Next Door to Tanglewood

LENOX, Nov. 17.—Mrs. Pierre Monteaux of Paris, France, and San Francisco, Cal., wife of Pierre Monteaux, former conductor of the Boston Symphony Orchestra and now conductor of the San Francisco Symphony Orchestra, is at the Higginson Farm, West Street, with Mrs. Alexander Weeks of New York for the winter. Mrs. Weeks, who last season was at the gatehouse at Mrs. W. Roscoe Bonsal's estate, has two sons attending the Lenox School for boys. The Higginson farm adjoins Tanglewood, estate given to the Boston Symphony Orchestra as a permanent home for the Berkshire Music Festival.

Mr. Monteaux conducted the NBC Symphony Orchestra, newest of the world's great symphony orchestras, at the debut Saturday night, and to be conducted later by Toscanini.

Conducted From 1919-'24

Mrs. Monteaux's husband before conducting the San Francisco Symphony Orchestra was conductor of the Boston orchestra from 1919 to 1924. For two years, 1917-1919, he was conductor at the Metropolitan Opera House in New York City.

He attended the Paris Conservatory of Music and studied violin with Maruin and Berthelier, solfeggio and harmony with Lavignac and counterpoint and fugue with Lenepveu.

His career began as a viola player and later conducted concerts in leading cities of Europe. He served as a private in the French infantry in the World War, participating in battles at Verdun, Rheims, Soissons and Argonne.

Mrs. Monteaux is the former Germaine Benedictus of Paris. They were married Feb. 6, 1910.

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18 Nov. 19/37 NEW YORK JOURNAL AND AMERICAN * *

Boston Symphony in Local Bow

By GRENA BENNETT.

A program of rare contrast in symphonic literature was presented by the Boston Symphony Orchestra in Carnegie Hall last evening, the visitors' first local event in the present season. Conductor Serge Koussevitsky offered only two compositions, Beethoven's "Eroica" and Sibelius' Second and in these there was vast matter for comparison and interest.

The "Eroica" was first on the list, the symphony that was planned to glorify Buonaparte as "First Consul," but with the Corsicans' greater ambition to govern an empire the dedication was angrily changed by the composer when Napoleon joined the crowned heads of Europe. The performance was a superb and compellin one, revealing the romantic urge that inspired the work, the mellow, mellifluous language of the great symphonist in his most fertile period. The sentiments of the symphony were artfully captured, avoiding any attempt at sentimentality; compelling passages timed with taste and climaxes achieved with well-judged accent and power.

The Sibelius work, stemming from the musical language of Finnish northland, in the early part of its carreer, had been described as a "gloomy" composition but the composer's sojourn in Italy at the time of its conception, certainly left an indellible mark.

Its pages, now of gentle, melodious trend and again sonorous and passionate, reflecting the traditional and characteristic idioms of its author, were particularly interesting when companioned with the Beethoven. In each of these numbers the performance was one of superlative musicanship, the vigorous, energetic directing of Mr. Koussevitzky being reflected admirably in the response of his men.

The Artistic Musicales, spon-

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HERALD - TRIBUNE

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Artists—The Kolisch Quartet: Rudolph Kolisch, 1st violin; Felix Khuner, 2d violin; Eugene Lehner, viola; Benar Heifetz, 'cello; Benjamin Kohon, bassoonist; Joseph Schuster, 'cellist. Members of the Boston Symphony Orchestra. (Prepared for performance by Arthur Fiedler): Louis Speyer, Jean Devergie, oboes; Viktor Polatschek, Manuel Valerio, clarinets; Raymond Allard, Ernst Panenka, bassoons; Willem Valkenier, Walter MacDonald, horns.

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Mr. Monteaux conducted the NBC Symphony Orchestra, newest of the world's great symphony orchestras, at the debut Saturday night, and to be conducted later by Toscanini.

Conducted From 1919-'24

Mrs. Monteaux's husband before conducting the San Francisco Symphony Orchestra was conductor of the Boston orchestra from 1919 to 1924. For two years, 1917-1919, he was conductor at the Metropolitan Opera House in New York City.

He attended the Paris Conservatory of Music and studied violin with Maruin and Berthelier, solfeggio and harmony with Lavignac and counterpoint and fugue with Lenepveu.

His career began as a viola player and later conducted concerts in leading cities of Europe. He served as a private in the French infantry in the World War, participating in battles at Verdun, Rheims, Soissons and Argonne.

Mrs. Monteaux is the former Germaine Benedictus of Paris. They were married Feb. 6, 1910.

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18 Nov. 19/37 NEW YORK JOURNAL AND AMERICAN * *

Boston Symphony in Local Bow

By GRENA BENNETT.

A program of rare contrast in symphonic literature was presented by the Boston Symphony Orchestra in Carnegie Hall last evening, the visitors' first local event in the present season. Conductor Serge Koussevitsky offered only two compositions, Beethoven's "Eroica" and Sibelius' Second and in these there was vast matter for comparison and interest.

The "Eroica" was first on the list, the symphony that was planned to glorify Buonaparte as "First Consul," but with the Corsicans' greater ambition to govern an empire the dedication was angrily changed by the composer when Napoleon joined the crowned heads of Europe. The performance was a superb and compellin one, revealing the romantic urge that inspired the work, the mellow, mellifluous language of the great symphonist in his most fertile period. The sentiments of the symphony were artfully captured, avoiding any attempt at sentimentality; compelling passages timed with taste and climaxes achieved with well-judged accent and power.

The Sibelius work, stemming from the musical language of Finnish northland, in the early part of its carreer, had been described as a "gloomy" composition but the composer's sojourn in Italy at the time of its conception, certainly left an indellible mark.

Its pages, now of gentle, melodious trend and again sonorous and passionate, reflecting the traditional and characteristic idioms of its author, were particularly interesting when companioned with the Beethoven. In each of these numbers the performance was one of superlative musicanship, the vigorous, energetic directing of Mr. Koussevitzky being reflected admirably in the response of his men.

The Artistic Musicales, spon-

Koussevitzky Brilliant As Series Opens

Hartford Courant

Bushnell Memorial Symphonic Season Triumphally Launched by Boston Orchestra

Nov. 17/37

BY T. H. PARKER.

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The program:

Symphony in G Major, No. 88	Haydn
Lieutenant Kiji, Orchestral Suite	Prokofieff
Tod und Verklaerung	Strauss
Til Eulenspiegel	Strauss

Setting aside the customary ceremonial programing which tradition assures us befits the beginning of another symphonic year, Dr. Koussevitzky flung open once again at Bushnell Memorial last night the doors of great music played with greatness. Their portals were not hung with the pomposities of Sibelius or the portentiousness of Beethoven as habit would suggest. Instead they were garlanded with laughter and festooned with great and minor gaieties, and the only ritualistic fanfare was the mocking flourish, to which Lieutenant Kije was born and to which he was wafted away again. "C'est a rire." said Dr. Doussevitzky, and not even the cotton-batting clouds of "Tod and Verklaerung" cast a shadow on what was the merriest program with which a season ever opened here.

Thus major music got under way again, and it was good and right to see once more Bushnell's tawny big-top stretched at the marquee and to observe the aurora-boreal lighting effects of the hall, to be jostled along the aisles, to hear the particularly surging applause of a symphony audience, to see the crowded orchestral terrace under a strident cloudbank of tuning-up, and to inhale the scent of perfume mingled with that of mothballs and cough drops phenomenal to concert halls.

But apart from these pleasant inconsequentialities of atmosphere and the exhilirating surprise of so enormously lighthearted a program, what distinguished the opening and the evening was the presence of Dr. Koussevitzky and his resplendent orchestra in a thrilling performance. From the pure sparkling, smiling Haydn to the rowdy "Till," it was as always with the Boston, an event of superb interpretations and miraculous playing.

The Haydn was I think, new to Hartford. It could not have had a superior introduction than Dr. Koussevitzky and his orchestra gave it. As an assayer of classicism, Dr. Koussevitzky has gathered new insight and new purities each year. Haydn must be especially dear to his heart for last year he brought this composer to us, and this summer at Tanglewood and again last night, and more crystalline interpretations, more refinement of detailling, more sparkle of form and spirit now seem well nigh impossible. What seems a particularly conclusive evidence of Dr. Koussevitzky's homage to Haydn is the way in which he lets Haydn play his own compositions. To state Haydn with such simplicity, such almost reverential simplicity, such enriching literality, can only be the mark of completest sympathy and understanding between composer and interpreter.

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By PITTS SANBORN.

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Though the splendor of the Sibelius symphony is scarcely contestable, this arrangement, except in sheer sonority, would ordinarily be anticlimactic. For the "Eroica" is still the greater. And the first movement of the "Eroica," that astonishing tone poem of a century and a quarter ago, Beethoven himself never surpassed in the six symphonies that he wrote afterwards.

Stands Unequalled.

Indeed, as a single symphonic movement it is hardly too much to say that the Allegro con brio of the "Eroica" in richness of inspiration and workmanship stands alone, unequaled.

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The Sibelius, however, was another story. There the conductor's gift for dramatizing stirred his hearers mightily. The contrasts and conflicts of the music were set forth with uncommon energy and eloquence, culminating in a peroration of commanding power. Mr. Koussevitzky's demands on the players were exorbitant, but the players met them.

An audience that crowded the hall was exceedingly demonstrative.

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Nov. 19 MUSIC 1937

By LAWRENCE GILMAN

The Boston Symphony Gives Its First New York Concert of the Season

First New York concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall.

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I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro molto

Intermission

Symphony No. 2 in D major, Op. 43 .... Sibelius
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e sauve
IV. Finale: Allegro moderato

A HUGE audience, in festal mood, greeted the Boston Symphony Orchestra last evening in Carnegie Hall at its first New York concert of the season.

The instrumentalists from the zone of the East Wind were never more admired and renowned in the metropolis than they are today. Their reputation is prodigious. Places at their concerts are almost unobtainable. The audiences that gather to hear them in Carnegie Hall are the cream of New York's concert-going public. Their enthusiasm is thunderous, electric, and unfailing. Fortunate indeed is the Boston Symphony Orchestra in this fourteenth year of the reign of Serge the First!

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Serge Koussevitzky

Conducting the Boston Symphony Orchestra at Carnegie Hall

Mr. Koussevitzky was his familiar visual and interpretative self—perhaps a shade less ascetic in appearance than hitherto, but no less concentrated, taut, imperious, and controlling. Also, as of yore, he was fervently greeted and acclaimed by his audience.

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He was at his best in the superb creation of Sibelius, one of the most original, exciting, and extraordinary achievements of the modern musical mind. If Sibelius had written nothing but this single symphony, with its mysterious intensities, its haunting imaginative power, he would stand among the masters.

The audience was justly enthusiastic at the close of the performance.

Boston Symphony Season

Jacques Fevrier Is Soloist at Brooklyn Opening Tonight

The Boston Symphony Orchestra will open its fifty-second season of concerts in Brooklyn tonight at the Academy of Music. Jacques Fevrier, French pianist, will make his first New York appearance as soloist in Ravel's concerto for left hand alone. Haydn's symphony in G, No. 88, and Sibelius's second symphony are the other works on Serge Koussevitzky's program.

The other four concerts to be given by the Boston Symphony this season at the Academy under the

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BROOKLYN, N. Y.
EAGLE
NOV 19 1937

Music

Boston Symphony in Season's Debut at Carnegie Hall

The return to New York of the Boston Symphony Orchestra at Carnegie Hall last night was marked by unusual bursts of applause from an audience that not only filled every seat, but filled every standee position in the house. The program, brief but excellently chosen, included only two numbers: Beethoven's Symphony No. 3 in E-flat major, from opus 55 of "Eroica"; and Sibelius' Symphony No. 2 in D major, opus 43.

Dr. Serge Koussevitzky conducted the orchestra with a professional calmness and sense of leadership which offered New York music lovers a distinct contrast with the jerky style of John Barbirolli, and the Boston musicians, in their turn, played with a greater sense of response and enjoyment of their work than has been evident in the season's other symphony concerts at Carnegie Hall to date.

In the second movement of Beethoven's Symphony, the "Marcia Funebre: Adagio Assai," Koussevitzky's mastery of his players became really evident, and the resultant playing of the part gave the clear impression of a well-rehearsed orchestra. The "scherzo," which followed brought out the deep tones of the base viols, and the "finale" brought to a vigorous ending a symphony which caused the audience to call back the conductor for a number of curtain calls during the intermission.

Although to the trained musician a far more interesting and difficult work, the Sibelius symphony failed to receive from the audience quite the same spontaneous response that had been accorded the earlier work. Nevertheless, the conflict of the somber undertones with the blaring of the brasses that has been used so effectively in many of the Finnish composer's works had its cumulative effect upon the audience and left it with the impression that whereas the older music may possibly be compared to the calmer fields below a tall mountain, the modern composition is in a sense the windswept clearing above timberline—more rugged, more hardy, possibly nearer to the celestial ideal.

BOSTON SYMPHONY OPENS SEASON HERE

Serge Koussevitzky Conducts Orchestra Before Crowded House at Carnegie Hall

N.Y. Times

AUDIENCE IS ENTHUSIASTIC

Nov. 19/37

Beethoven's 'Eroica' and the Sibelius Second Are Only Works on Program

By OLIN DOWNES

An audience that packed Carnegie Hall shouted and cheered after the concluding performance of the Sibelius Second symphony by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, who last night made their first New York appearance of the season.

Nor was there long to wait to experience the pleasure manifested at the end. A considerable measure of it was felt with the first tones that the magnificent orchestra sounded. The transparency of the tone, the texture of it, the justness of pitch, the sensitiveness and flexibility of style were newly realized. For sheer sound this concert would have been a refreshing and stimulating experience.

The program was a simple one, and very effective. It consisted of two symphonies, the first one being possibly the greatest ever written—Beethoven's "Eroica"; the second the wildly dramatic symphony of Sibelius.

The reading of Beethoven varied from the last performance of the "Eroica" given by Dr. Koussevitzky in this city. It was more rugged, more virile intentionally. It echoed Beethoven's virility and brusquerie. There were some passing variations of tempo, as with the second theme, with which details the listener might or might not agree. That is unimportant by the side of the power and imagination with which the music was treated.

No Details Are Lost

The opening movement of the "Eroica" is perhaps the richest single movement that Beethoven penned. No detail was lost. Dr Koussevitzky never rests on his previous conception of a score. He is always seeking, with the result that a passage is unduly italicized or a tempo shaded when the perfectly straight beat would accomplish the purpose. But if Koussevitzky's Beethoven, indeed all other composers, remains in a state of constant evolution rather than a static condition of excellence, it also constantly grows.

The interpretation of the Funeral March was nobly lyrical, dramatic without losing its solemn and profound character. Measures that are sometimes conventional were unexpectedly significant, as for example the figure for the violins which just precedes the last appearance of the march motive, which is interrupted by silences and sighs, as the orchestra concludes the elegy.

In the scherzo, on the other hand, Dr. Koussevitzky chose to be not only precise in his beat, but to take the middle part at a considerably faster tempo than is usual, so that if the horns had been other than those of the Boston Symphony it might have gone hard with their fanfares, and the notes had to be held pretty shortly. This severely strict tempo avoided sentimentality or loss of momentum, but it left the listener asking himself if the broader pace of tradition is not after all the right one for this passage. The finale, powerfully and nobly conceived, brought the realization that this movement, alone, would be itself a symphonic masterpiece. It is underrated by a good many because of the three gigantic movements which have come before. But it is a colossus, and capstone of the symphony.

Sibelius Stirs Audience

Sibelius's symphony stirred the audience mightily. The simplicity of it is extraordinary. The almost pastoral opening, the thrumming of the strings and echoes of dance motives, and rejoinder of the horn, communicate to the listener a singular sensation of spaces and silences. But this is not for long. The orchestra goes berserk; there are cries of battle. Passages of a savage and somber hue alternate wonderfully with those that might be born of the warmth and the scents of the brief northern Spring.

The beginning of the slow movement, and its progress, was played with much imagination and power. It commences as a skald might pluck his harp, and then the great dark tale winds on. Who forgets orchestral turmoil and stress that lead up to the great shout of the trumpets; the black echo of their tone by the deep horns and the ominous drum-roll; the superb modulation from a "flat" key to the poignant sweetness of the passage in F sharp major, or the lovely cantilena which is perhaps a little Tschaikovsky, yet not a Russian lamentation but a song of another race and a lament for a heroic past?

The orchestra sounded this music magnificently. The excitement of the last two movements that join together mounted, to the very end, which Mr. Koussevitzky made especially broad and mighty, with the plagal close that shouts defiance under the skies. Then came the public demonstration.

Boston Symphony in Brooklyn

The Boston Symphony Orchestra, under Serge Koussevitzky, opens its fifty-second season of concerts in Brooklyn tonight at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Koussevitzky Brilliant As Series Opens

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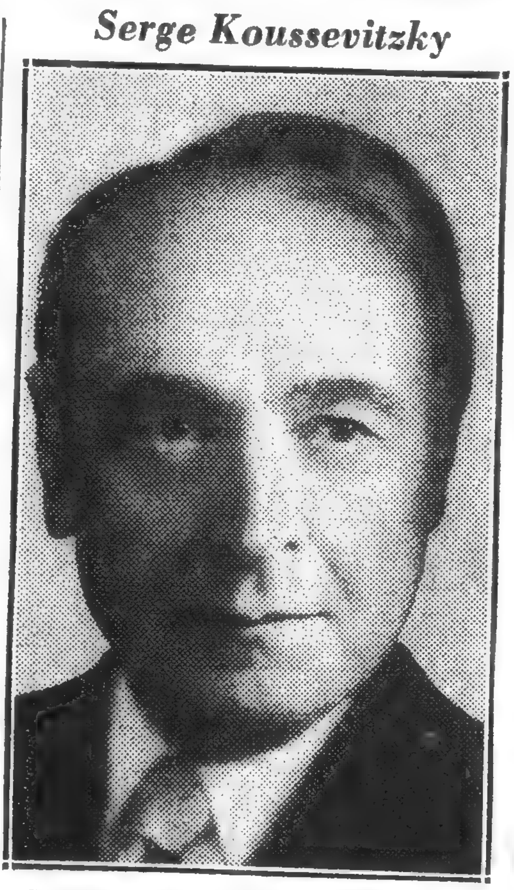

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Beethoven's 'Eroica' and the Sibelius Second Are Only Works on Program

By OLIN DOWNES

An audience that packed Carnegie Hall shouted and cheered after the concluding performance of the Sibelius Second symphony by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, who last night made their first New York appearance of the season.

Nor was there long to wait to experience the pleasure manifested at the end. A considerable measure of it was felt with the first tones that the magnificent orchestra sounded. The transparency of the tone, the texture of it, the justness of pitch, the sensitiveness and flexibility of style were newly realized. For sheer sound this concert would have been a refreshing and stimulating experience.

The program was a simple one, and very effective. It consisted of two symphonies, the first one being possibly the greatest ever written—Beethoven's "Eroica"; the second the wildly dramatic symphony of Sibelius.

The reading of Beethoven varied from the last performance of the "Eroica" given by Dr. Koussevitzky in this city. It was more rugged, more virile intentionally. It echoed Beethoven's virility and brusquerie. There were some passing variations of tempo, as with the second theme, with which details the listener might or might not agree. That is unimportant by the side of the power and imagination with which the music was treated.

No Details Are Lost

The opening movement of the "Eroica" is perhaps the richest single movement that Beethoven penned. No detail was lost. Dr Koussevitzky never rests on his previous conception of a score. He is always seeking, with the result that a passage is unduly italicized or a tempo shaded when the perfectly straight beat would accomplish the purpose. But if Koussevitzky's Beethoven, indeed all other composers, remains in a state of constant evolution rather than a static condition of excellence, it also constantly grows.

The interpretation of the Funeral March was nobly lyrical, dramatic without losing its solemn and profound character. Measures that are sometimes conventional were unexpectedly significant, as for example the figure for the violins which just precedes the last appearance of the march motive, which is interrupted by silences and sighs, as the orchestra concludes the elegy.

In the scherzo, on the other hand, Dr. Koussevitzky chose to be not only precise in his beat, but to take the middle part at a considerably faster tempo than is usual, so that if the horns had been other than those of the Boston Symphony it might have gone hard with their fanfares, and the notes had to be held pretty shortly. This severely strict tempo avoided sentimentality or loss of momentum, but it left the listener asking himself if the broader pace of tradition is not after all the right one for this passage. The finale, powerfully and nobly conceived, brought the realization that this movement, alone, would be itself a symphonic masterpiece. It is underrated by a good many because of the three gigantic movements which have come before. But it is a colossus, and capstone of the symphony.

Sibelius Stirs Audience

Sibelius's symphony stirred the audience mightily. The simplicity of it is extraordinary. The almost pastoral opening, the thrumming of the strings and echoes of dance motives, and rejoinder of the horn, communicate to the listener a singular sensation of spaces and silences. But this is not for long. The orchestra goes berserk; there are cries of battle. Passages of a savage and somber hue alternate wonderfully with those that might be born of the warmth and the scents of the brief northern Spring.

The beginning of the slow movement, and its progress, was played with much imagination and power. It commences as a skald might pluck his harp, and then the great dark tale winds on. Who forgets orchestral turmoil and stress that lead up to the great shout of the trumpets; the black echo of their tone by the deep horns and the ominous drum-roll; the superb modulation from a "flat" key to the poignant sweetness of the passage in F sharp major, or the lovely cantilena which is perhaps a little Tschaikovsky, yet not a Russian lamentation but a song of another race and a lament for a heroic past?

The orchestra sounded this music magnificently. The excitement of the last two movements that join together mounted, to the very end, which Mr. Koussevitzky made especially broad and mighty, with the plagal close that shouts defiance under the skies. Then came the public demonstration.

Boston Symphony in Brooklyn

The Boston Symphony Orchestra, under Serge Koussevitzky, opens its fifty-second season of concerts in Brooklyn tonight at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

BROOKLYN, N. Y.
EAGLE
NOV 19 1937

Music

Boston Symphony in Season's Debut at Carnegie Hall

The return to New York of the Boston Symphony Orchestra at Carnegie Hall last night was marked by unusual bursts of applause from an audience that not only filled every seat, but filled every standee position in the house. The program, brief but excellently chosen, included only two numbers: Beethoven's Symphony No. 3 in E-flat major, from opus 55 of "Eroica"; and Sibelius' Symphony No. 2 in D major, opus 43.

Dr. Serge Koussevitzky conducted the orchestra with a professional calmness and sense of leadership which offered New York music lovers a distinct contrast with the jerky style of John Barbirolli, and the Boston musicians, in their turn, played with a greater sense of response and enjoyment of their work than has been evident in the season's other symphony concerts at Carnegie Hall to date.

In the second movement of Beethoven's Symphony, the "Marcia Funebre: Adagio Assai," Koussevitzky's mastery of his players became really evident, and the resultant playing of the part gave the clear impression of a well-rehearsed orchestra. The "scherzo," which followed brought out the deep tones of the base viols, and the "finale" brought to a vigorous ending a symphony which caused the audience to call back the conductor for a number of curtain calls during the intermission.

Although to the trained musician a far more interesting and difficult work, the Sibelius symphony failed to receive from the audience quite the same spontaneous response that had been accorded the earlier work. Nevertheless, the conflict of the somber undertones with the blaring of the brasses that has been used so effectively in many of the Finnish composer's works had its cumulative effect upon the audience and left it with the impression that whereas the older music may possibly be compared to the calmer fields below a tall mountain, the modern composition is in a sense the windswept clearing above timberline—more rugged, more hardy, possibly nearer to the celestial ideal.

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NEW YORK, N. Y.
SUN
NOV 19 1937

Boston Symphony Returns

Serge Koussevitzky Conducts First Concert of Its 52d Season in Manhattan.

By OSCAR THOMPSON.

For the fifty-second time the Boston Symphony inaugurated a series of New York concerts last night, with Carnegie Hall filled for the festivity. Serge Koussevitzky, now in his fourteenth season as conductor of the famous ensemble, was extended the usual cordial welcome at his first appearance and was rousingly applauded at the conclusion of his program.

It was the same program as that which launched the orchestra's fifty-seventh year in Symphony Hall, Boston, early in October. Two symphonies were performed, one before, one after the intermission, without a curtain-raiser or a coda such as frequently is regarded as necessary for a two-symphony list. In this instance, any additional music would have been superfluous, even gratuitous.

The symphonies presented, Beethoven's "Eroica" and the Sibelius Second, proved altogether companionable. The Sibelius opus, too, might be styled "Eroica." Both scores are full of fight. Though the bardic and legendary spirit of the Finnish master's work separates it in character from the gigantic tribute which Beethoven conceived for an all-too-human hero, the poetic exaltation which informs both works, together with their largeness of line, bespeaks for them a certain kinship. Beethoven's clearly is the more personal in feeling. Sibelius's is the more national, and in the expressive nature of what it conveys the more remote in time, though composed a century later than the "Eroica."

A specialist in Sibelius, if any one is, Mr. Koussevitzky again stirred his hearers with the sweep and splendor of the second symphony's climactic finale. The brass playing was by all odds the finest Manhattan has heard this season. But it was matched by that of the woodwinds in the pastoral trio that plays such an enchanting part in the scherzo. The strings raced magically through the vivaccissimo, after some sumptuous playing in andante. This was the Boston Symphony in its best estate—the one orchestra of the season, so far, of which as much could be said at its first concert in New York. But not to be forgotten in this connection is the foreground of concerts already played in Boston.

In technical finish, the Beethoven performance was of a superior order. Highly particularized, the reading was one over which disagreements not only are possible, but inevitable. The horn trio of the scherzo was played quite as fast as Toscanini took it in his still debatable treatment of this movement. The chief theme of the allegro finale, that which figures also in the ballet, "Prometheus," and in one of the piano compositions, was given more slowly and in less militant fashion than is customary in its first statement. Details of tempi and emphasis aside, it was a joy to hear Beethoven's great striding basses sounding boldly through a tonal texture that was kept conspicuously clear. Neither symphony possessed a moment of opaqueness or muddied color. The performances were radiantly alight and propulsively alive.

NEW YORK, N. Y.
HERALD - TRIBUNE
NOV 19 1937

Boston Symphony Season

Jacques Fevrier Is Soloist at Brooklyn Opening Tonight

The Boston Symphony Orchestra will open ~~its fifty~~-second season of concerts in Brooklyn tonight at the Academy of Music. Jacques Fevrier, French pianist, will make his first New York appearance as soloist in Ravel's concerto for left hand alone. Haydn's symphony in G, No. 88, and Sibelius's second symphony are the other works on Serge Koussevitzky's program.

The other four concerts to be given by the Boston Symphony this season at the Academy under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a special Brooklyn sponsors' committee, will be held on Friday night, January 7; Thursday night, February 10, and Friday nights, March 11 and April 1.

MUSIC IN REVIEW

Jewish Advocate - Nov. 19/37

By JULES WOLFFERS

Boston Symphony Orchestra

For the sixth program of the Boston Symphony Orchestra at Symphony Hall last week, Dr. Koussevitzky chose an early Mozart Symphony, the Ravel Piano Concerto for left hand, and the tone poem, "A Hero's Life", by Richard Strauss.

Mozart started his career as composer at the somewhat early age of five with several small piano compositions which are still in use today. Thus we are not unduly surprised to learn that Mozart was only eighteen when he wrote the sparkling little symphony heard last week. The work is youthful in the best sense of the word, full of fresh ardor, filled with joy of life, abounding in good humor, yet graceful and charming withal. It was in this spirit of young life that Dr. Koussevitzky attacked this work: even the Minuet was taken at too rapid a tempo.

It is an ironic fact that Ravel's Concerto for the left hand is ever so much better than the one he composed for the conventional number of hands. It must be confessed that the sight of Jacques Fevrier struggling with the difficulties imposed by the composer, with his right hand rendered immobile as if obeying the rules of some absurd game, was not without its humorous implications. If we must have a left hand concerto we suggest the following: rewrite the left hand concerto for two hands and the two hand concerto for left hand at the same time omitting the left hand and, as a happy afterthought, leaving out the orchestral score. Then we should have one good piano concerto and can we ask for more?

Never have we heard the orchestra and conductor in better form than in the Strauss. Hard indeed is it to restrain superlatives in speaking of this performance. But then, with or without the program this music instinctively calls for the best one has to offer, and in the case of our Boston Symphony, this best is sheer musical magic. Nor must we forget Richard Burgin's superb playing of the violin solo part—his beautiful phrasing, his impeccable intonation. The highest praise we can offer Mr. Burgin is to say that he is worthy to be concert-master and assistant conductor of this orchestra in which latter capacity he is to function next week.

State Symphony Orchestra

Last Sunday evening at Sanders Theater, Alexander Thiede brought the Tschaikowsky series to a close

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NEW YORK, N. Y.
TIMES
NOV 19 1937

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Symphony Resumes Concerts After

The Gentle Art of Listening to Music

To Borrow, Undigested, the Opinions of Others Is Fatal. We Must Do Our Own Interpreting

Trans. - Nov. 20/37

By REDFERN MASON

May the gods give us the simplicity of a child and then we shall enjoy music. For music, in a sense, partakes of the kingdom of Heaven, and to enter that kingdom calls for the wonder of childhood, not the learning of the pedant. Beauty is a thing to marvel at, not an abstruse entity to be analyzed with the gravity of a scholar. To plumb the mystery of music by the processes of ratiocination is as foolish as it [illegible] to weigh the blissful [illegible] the scales of a scientist. [illegible] be thankful, for, as [illegible] waif who has not an [illegible] never been to school [illegible] a Mozart sonata or a [illegible]chard Strauss than all [illegible]er would have enabled its one time owner ever to compass.

These thoughts came to me after hearing a concert given for children in Sanders Theater a few days ago. A program was given by the Symphonic Ensemble of Boston, and the director, Russell Ames Cook, told the hundreds of little ones what the music was all about. If the speaker had been a Hans Christian Andersen, he might have made that "Mother Goose" music of Ravel as wonderful as "The Ugly Duckling" or "The Tin Soldier." As it was he succeeded in transforming the clarinet into the heroine of the fairy tale, and the gurglings of the contra bassoon did really and truly suggest the mournful beast, who, as the reader well knows, was a young prince that had been bewitched.

But what their mentor told them was nothing to what must have been awakened in their gentle fancy when, to quote Walt Whitman, they were "reminded by the instruments."

For, in music as well as in matters spiritual, salvation comes from within. That is why I am always a little incredulous of lessons in the appreciation of music. When little Gounod sat by his mother during a performance of "Don Giovanni" he did not need to be told that those menacing scales were a foreboding of doom to the wicked rake. When he saw the development of the action he had confirmation of what his imagination had divined. When the people of Buda Pesth heard Berlioz's masterly version of the "Rakoczy" march, they needed no orator to draw the lesson of insurrection that was latent in that fiery melody. The opening notes of the Fifth Symphony hardly call for Beethoven's comment that "Thus Fate knocks at the door": we know their meaning by intuition, even though we may not be able to express in words what we feel.

For music is a sort of superior language; its subject matter is the divine commonplaces of love and death. It does not need words to tell a woman that she is loved: a glance, a tone, something in the very presence of the lover tells her the whole tale.

Not that explanations of a composer's intention are useless. But they come to us with far more force if, by virtue of our mental powers, we have guessed them in the first place for ourselves. Everyone who attends the concerts of the Boston Symphony should read John N. Burk's excellent notes on the works performed. But not before the performance or while the work is being played. Neither should we be forever questioning ourselves about the meaning of the music while it is sounding in our ears. We should sit quiet and let the tones sink into our consciousness. If the music is good snatches of it will come floating back into our consciousness afterward, and with them a mood, a mind state. That mood, that state of mind, is the significance of the composition to us in our then stage of mental development. Then is the time for us to read the commenter's notes. Then they will be valuable to us; then we shall be building on the fabric of our own mentality.

A piece of music, like a novel or a poem, affects us in different ways at different stages of our aesthetic development. Camille Saint Saens, in one of his delightful essays tells us the history of his appreciation of the Schumann Piano Quintet. When first he heard it he had a head full of Tacitus and Cicero; the spell of Latin classicism was upon him. So he loathed the work. Then came a reaction; Heine and Victor Hugo had taken possession of him; the spirit of romanticism was in his blood. Then the Schumann delighted him. The pendulum had swung from one extreme to the other. Saint Saens's final judgment took a middle position; he recognized Schumann's genius; but he could not be blind to his faults.

As we grow in knowledge, we come to recognize that a composition is at once a racial document, the picture of a civilization, and a tonal autobiography. Compare the Waltzes of Chopin with his Scherzi and his Polonaises. The waltzes were salon music written for the delight of French countesses; they are of a sophisticated and cloying sweetness. In the Polonaises he revives the past chivalry of Poland; they are "cannon balls swathed in flowers": the Scherzi go deep into the tragedy of our human existence.

It is well to remember too that Wagner was a philosopher and that Hitler would have put him in a concentration camp as a dangerous radical; that the symphonies of Beethoven are social as well as musical documents.

For what words are to the poet, notes are to the musician. Their compositions are their reactions to this working day world and, if their meaning could be put in words, it would often be judged libellous, even subversive. These men do not argue; their appeal is to the emotions. Yet, because a man cannot be deeply moved without putting his feelings into the work which most nearly concerns him, so the hieroglyphs of music are often of a significance which can rather be divined than verbally interpreted.

We must judge for ourselves, never content ourselves with the dicta of others, be they never so authoritative. As the child knows from the tone of the mother's voice what she is thinking, so we must read the meaning of music. It may seem to mean different things to different people; yet, if all these impressions were synthesized in a composite tonal portrait, they would be found to harmonize.

Boston Symphony Delights New York Audience. Thousands Turned Away

Trans. Nov 20/37

Always an event of the first magnitude in the New York musical season, the opening of the Boston Symphony Orchestra's series of five monthly pairs of concerts in Carnegie Hall brought forth a house crowded to the last standing space. It is a modest estimate that between five hundred and a thousand people who made some direct attempt to obtain places were forced to reconcile themselves with the reflection that there are symphony concerts every day of the week in this gifted city.

Dr. Koussevitzky's consummate way with Beethoven's "Eroica" and the Second Symphony of Sibelius does not call for special attention here. Suffice it to say that the combination of volcanic emotion and classic firmness, two qualities which culminate importantly in his interpretative mastery, are not taken for granted by New Yorkers, that the concentrated drama of Beethoven and the incandescent magnificence of Sibelius fell fresh on unaccustomed ears and enthusiasms.

Making way for this long established Thursday evening from Boston, the Philharmonic-Symphony Society pushed its regular subscription concert back to Wednesday. A New York audience is always a sartorial joy, a model of freshness and grooming. If the Thursday company surpassed Wednesday's in urbanity, let us plead first night enthusiasm as a reason, bowing warmly to New York's gracious reception of her guests.

Mr. Barbirolli continues to improve. It was impossible not to recognize in this young man struggling under his last year's burdens a conductor of the first group in the making. No one can honestly believe that he has reached full maturity or is likely to in the next one or two seasons, but already the sincerity, the creative artistry, and the growing imagination may be discerned. Beethoven's "Coriolanus" Overture was presented with required intensity, and only the slightest suggestion of forced tone, the barest improbability of tempo. If Brahms' Second Piano Concerto lost its romantic, even Italinate, lyricism for brusque precision, the fault was rather with Artur Rubinstein's playing of the solo part. Thoroughly equal to the extraordinary demands of the concerto, the pianist was more mindful of its strength than its poetry. Mr. Barbirolli alone retained Brahms' warmth, the depth of his contemplation. Only the tone quality of his woodwind matched him as ill as did Mr. Rubinstein.

Daniel Gregory Mason's "A Lincoln Symphony" which received its first performance at this concert cannot be discussed in such brief space. If it is not derivative in the sense that it reminds one of one composer or another, it is in the sense that it reminds one of all straightforward composing. A sincere character-picture of the already legendary figure, it is marred principally by the composer's program, which might more fittingly grace a ballet scenario than a symphony concert bulletin. Graceful, soundly orchestrated music, the score rises to its only height in the final movement depicting America's grief at Lincoln's death. This page must certainly rank as a milestone in the development of our nationally descriptive music.

G. H. LOVETT SMITH

NEW YORK, N. Y.
SUN
NOV 19 1937

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By OSCAR THOMPSON.

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It was the same program as that which launched the orchestra's fifty-seventh year in Symphony Hall, Boston, early in October. Two symphonies were performed, one before, one after the intermission, without a curtain-raiser or a coda such as frequently is regarded as necessary for a two-symphony list. In this instance, any additional music would have been superfluous, even gratuitous.

The symphonies presented, Beethoven's "Eroica" and the Sibelius Second, proved altogether companionable. The Sibelius opus, too, might be styled "Eroica." Both scores are full of fight. Though the bardic and legendary spirit of the Finnish master's work separates it in character from the gigantic tribute which Beethoven conceived for an all-too-human hero, the poetic exaltation which informs both works, together with their largeness of line, bespeaks for them a certain kinship. Beethoven's clearly is the more personal in feeling. Sibelius's is the more national, and in the expressive nature of what it conveys the more remote in time, though composed a century later than the "Eroica."

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In technical finish, the Beethoven performance was of a superior order. Highly particularized, the reading was one over which disagreements not only are possible, but inevitable. The horn trio of the scherzo was played quite as fast as Toscanini took it in his still debatable treatment of this movement. The chief theme of the allegro finale, that which figures also in the ballet, "Prometheus," and in one of the piano compositions, was given more slowly and in less militant fashion than is customary in its first statement. Details of tempi and emphasis aside, it was a joy to hear Beethoven's great striding basses sounding boldly through a tonal texture that was kept conspicuously clear. Neither symphony possessed a moment of opaqueness or muddied color. The performances were radiantly alight and propulsively alive.

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It is an ironic fact that Ravel's Concerto for the left hand is ever so much better than the one he composed for the conventional number of hands. It must be confessed that the sight of Jacques Fevrier struggling with the difficulties imposed by the composer, with his right hand rendered immobile as if obeying the rules of some absurd game, was not without its humorous implications. If we must have a left hand concerto we suggest the following: rewrite the left hand concerto for two hands and the two hand concerto for left hand at the same time omitting the left hand and, as a happy afterthought, leaving out the orchestral score. Then we should have one good piano concerto and can we ask for more?

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TIMES

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And for this we may be thankful, for, as matters stand, some poor waif who has not an ounce of culture and has never been to school may find more joy in a Mozart sonata or a symphonic poem of Richard Strauss than all the wealth of Rockefeller would have enabled its one time owner ever to compass.

These thoughts came to me after hearing a concert given for children in Sanders Theater a few days ago. A program was given by the Symphonic Ensemble of Boston, and the director, Russell Ames Cook, told the hundreds of little ones what the music was all about. If the speaker had been a Hans Christian Andersen, he might have made that "Mother Goose" music of Ravel as wonderful as "The Ugly Duckling" or "The Tin Soldier." As it was he succeeded in transforming the clarinet into the heroine of the fairy tale, and the gurglings of the contra bassoon did really and truly suggest the mournful beast, who, as the reader well knows, was a young prince that had been bewitched.

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It is well to remember too that Wagner was a philosopher and that Hitler would have put him in a concentration camp as a dangerous radical; that the symphonies of Beethoven are social as well as musical documents.

For what words are to the poet, notes are to the musician. Their compositions are their reactions to this working day world and, if their meaning could be put in words, it would often be judged libellous, even subversive. These men do not argue; their appeal is to the emotions. Yet, because a man cannot be deeply moved without putting his feelings into the work which most nearly concerns him, so the hieroglyphs of music are often of a significance which can rather be divined than verbally interpreted.

We must judge for ourselves, never content ourselves with the dicta of others, be they never so authoritative. As the child knows from the tone of the mother's voice what she is thinking, so we must read the meaning of music. It may seem to mean different things to different people; yet, if all these impressions were synthesized in a composite tonal portrait, they would be found to harmonize.

Boston Symphony Delights New York Audience. Thousands Turned Away

Trans. Nov 20/37

Always an event of the first magnitude in the New York musical season, the opening of the Boston Symphony Orchestra's series of five monthly pairs of concerts in Carnegie Hall brought forth a house crowded to the last standing space. It is a modest estimate that between five hundred and a thousand people who made some direct attempt to obtain places were forced to reconcile themselves with the reflection that there are symphony concerts every day of the week in this gifted city.

Dr. Koussevitzky's consummate way with Beethoven's "Eroica" and the Second Symphony of Sibelius does not call for special attention here. Suffice it to say that the combination of volcanic emotion and classic firmness, two qualities which culminate importantly in his interpretative mastery, are not taken for granted by New Yorkers, that the concentrated drama of Beethoven and the incandescent magnificence of Sibelius fell fresh on unaccustomed ears and enthusiasms.

Making way for this long established Thursday evening from Boston, the Philharmonic-Symphony Society pushed its regular subscription concert back to Wednesday. A New York audience is always a sartorial joy, a model of freshness and grooming. If the Thursday company surpassed Wednesday's in urbanity, let us plead first night enthusiasm as a reason, bowing warmly to New York's gracious reception of her guests.

Mr. Barbirolli continues to improve. It was impossible not to recognize in this young man struggling under his last year's burdens a conductor of the first group in the making. No one can honestly believe that he has reached full maturity or is likely to in the next one or two seasons, but already the sincerity, the creative artistry, and the growing imagination may be discerned. Beethoven's "Coriolanus" Overture was presented with required intensity, and only the slightest suggestion of forced tone, the barest improbability of tempo. If Brahms' Second Piano Concerto lost its romantic, even Italinate, lyricism for brusque precision, the fault was rather with Artur Rubinstein's playing of the solo part. Thoroughly equal to the extraordinary demands of the concerto, the pianist was more mindful of its strength than its poetry. Mr. Barbirolli alone retained Brahms' warmth, the depth of his contemplation. Only the tone quality of his woodwind matched him as ill as did Mr. Rubinstein.

Daniel Gregory Mason's "A Lincoln Symphony" which received its first performance at this concert cannot be discussed in such brief space. If it is not derivative in the sense that it reminds one of one composer or another, it is in the sense that it reminds one of all straightforward composing. A sincere character-picture of the already legendary figure, it is marred principally by the composer's program, which might more fittingly grace a ballet scenario than a symphony concert bulletin. Graceful, soundly orchestrated music, the score rises to its only height in the final movement depicting America's grief at Lincoln's death. This page must certainly rank as a milestone in the development of our nationally descriptive music.

G. H. LOVETT SMITH

Rachmaninoff Concert;

Serge Rachmaninoff, distinguished Russian pianist and composer, who will give a recital at Symphony Hall on Sunday afternoon, Nov. 28.

Richard Burgin, assistant conductor of the Boston Symphony Orchestra, who will conduct this week's concerts at Symphony Hall on Friday afternoon and Saturday evening, and the Cambridge concert at Sanders Theater on Thursday evening.

Criticism and the Classics; William Walton's Advice

By ALEXANDER W. WILLIAMS

If anybody happened to read the interesting "entr'acte" in Mr. Burk's Boston Symphony program book of Nov. 12 and 13, we have not yet caught the echoes of any surprise at the views therein expressed by the talented English composer, William Walton. Walton is considered to be a white hope of modern music by many authorities in England. Here we have heard his "Portsmouth Point" overture and his oratorio, "Belshazzar's Feast;" but we have yet to hear his probably more important symphony, his Viola Concerto and other works. At any rate his opinions on the art of music have a right to be respected and his advice the fair-play of sober reflection.

For the benefit of those who may have passed over Mr. Walton's contribution to the business of musical criticism in its most general sense, we shall re-quote the article's most significant passage: "I think Stravinsky would probably concede that a genuine composition had its own peculiar vitality, its musical personality; its own special aesthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is only inability to savor any such aesthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music. Indeed, unless we feel that the quality is really cheap or the construction bad, we are not justified in condemning a work because we do not like it or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it aesthetically. An individual in such a case can only like or dislike."

There are so many points of possible dispute and agreement in this short paragraph of Mr. Walton's, that we had better take up the most particular and most perplexing before proceeding to the general. On this point there are three statements: A. I only like a few works of Brahms. B. I take this position because I fail to detect a sufficient vitality or personality to make it genuine for my aesthetic purposes. C. Something is wrong, though the music itself is not at fault. Presumably we may dismiss the notion that Mr. Walton considers himself wrong or that he feels he has no right to his own opinion, for otherwise he would have not bothered with statements A and B. Presumably, too, the music is not wrong, because it can boast a masterly construction. It is, then, that vitalizing spirit, the apparent or real lack of which is the stumbling block for any exercise of personal taste.

Mr. Walton is not the only cultivated contemporary to suggest that Brahms is something less than the supreme master, which is the position—it must be admitted—that he generally occupies today. Mr. Ernest Newman devoted a long and serious article, by no means to be dismissed as merely perverse, in the course of which he arrived at somewhat the same conclusion. There is no reason, of course, why Brahms should not come in for the same kind of fierce discussion that has long raged around Wagner. You can find many people today who are out of sympathy with Wagner, though not for the reasons of horrid cacophony advanced by such an amateur as Ruskin.

We have purposely avoided giving a personal opinion of our own on this subject for other reasons implied in Mr. Walton's article. He says in effect that criticism must be personal. This is a fair enough view, until one becomes a professional reviewer and must attend all the important concerts and many of the unimportant events on the local scene. Particularly is it difficult in addition if tradition works against the use of the first person singular. An objective example is of us here. If a critic goes to a great number of piano recitals, he is bound to hear Chopin on almost all of them. Very likely he will grow weary of that composer, whose qualities he would appreciate if they were less often forced on his attention. Would he do right to cry out with Mr. Walton: "I do not like this composer any more. For me his poetry has turned to ashes; away with him and all his works. But mind you there is nothing wrong with his music as such, for it is well put together. It is only that I no longer detect a vitalizing force."

Well, it might wash. After a while, however, his readers might get a bit tired of such critical technique. They might ask who this man was that he went about discovering and rejecting "vitality" in music as though his pen were a divining rod. And later, perhaps, the bolder spirits might ambush him outside his office one dark night and compel him to eat his words. (This is precisely what was done to a film critic by Mr. James Cagney in one of his earlier pictures; and it was only after we had come out onto the busy street that we recovered from the shock and arrived at the comforting reflection that Mr. Cagney's brutality was still fiction.)

If we have ended by making light of Mr. Walton's advice, it is because he propounds, when all is said and done, one of the familiar impasses of criticism. The old autocratic criticism, which delivered its judgment from on high, is probably gone for good, because these opinions read so foolishly in the light of later events and reversals. It is doubtful, on the other hand, if the public vastly prefers the literary critic who hails a masterpiece a week and saves you the trouble of reading the book by filling up his column with the plot. Musical criticism is lucky in not having the latter pitfall and not having yet grown so lazy as to indulge in the former extravagance.

MUSICAL LEADER

MUSIC IN BOSTON

Reviewed by Gail Kubik

~~Trinity Court, 175 Dartmouth, Boston, Mass.~~ 44 [illegible] CAMBRIDGE

Koussevitzky Plays Contemporary Works

Boston concertgoers are not satisfied with merely hearing music. Especially numerous this season are lecture courses dealing with current programs and general music appreciation. Quite possibly Harvard University may have been an influence in this direction. The Harvard division of music has concentrated upon the historical and theoretical branches of music. Her faculty includes such men as Edward Burlingame Hill, Edward Ballantine, Archibald Davidson, G. Wallace Woodworth, and Hugo Leichtentritt whose approach to music is historical or musicological. Walter Piston, chairman of the department, Arthur Merritt and E. B. Hill have charge of the work in Theory. Whether or not we concede major credit to the University for the prevalent analytical approach to the concert season, the advanced taste of Boston music lovers is reflected in the uncommonly high standard of programs listed.

For instance: Martelli's "Assyrian Bas-reliefs" and Roussel's Symphony No. 3 were heard, together with Gieseking's playing of Beethoven's E-flat concerto. At the Boston Symphony concerts Oct. 29-30, the Roussel, certainly the more significant of the orchestral works, was repeated Nov. 4 in the second of the series at Harvard's Sander's Theatre in Cambridge. But that's only a small part of the Symphony's championship of the contemporary writer- witness its second program, which was made up of Prokofieff and Strauss. The Strauss of "Don Juan" or "Death and Transfiguration" may not be "contemporary," but the fact that Koussevitzky has, to date, played only one concert that did not contain at least one modern score is indicative of the distance Boston has traveled artistically.

State Symphony Presents Music by Bostonians

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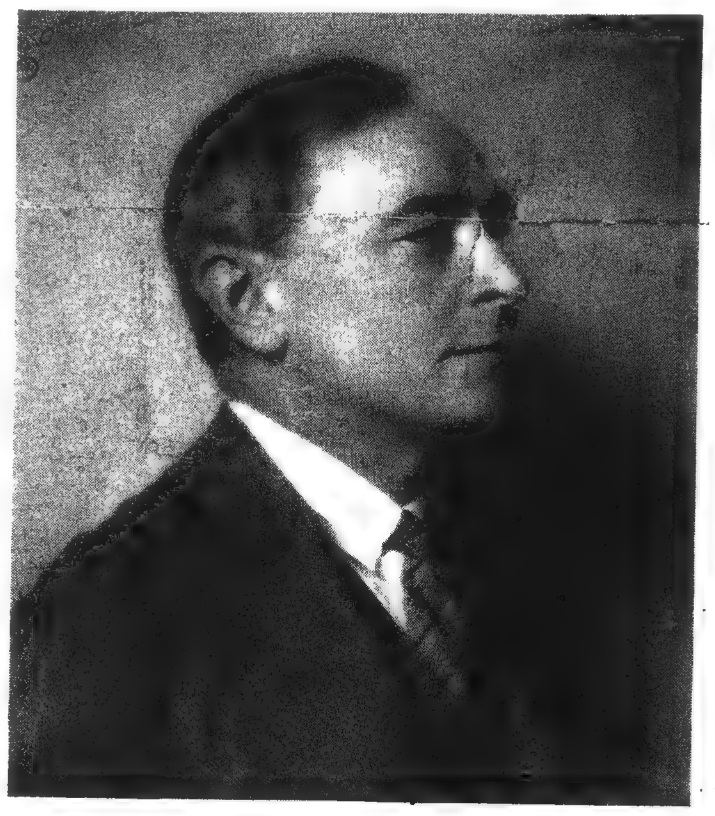

DR. SERGE KOUSSEVITZKY

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DR. SERGE KOUSSEVITZKY

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PROKOFIEFF MUSIC AT CARNEGIE HALL

'Lieutenant Kije' Played for First Time in New York by Boston Orchestra

'HELDENLEBEN' ALSO GIVEN

Nov. 21/37

Jacques Fevrier, the Soloist, Is Heard in Ravel's Piano Concerto for Left Hand

N.Y. Times

By OLIN DOWNES

Two works were played for the first time in Carnegie Hall by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon. They were the orchestral suite, "Lieutenant Kije," op. 60, of Prokofieff, and Ravel's piano concerto for the left hand alone, in one movement. These pieces were played with the most exceptional finish and brilliancy, and the concert ended with a memorable reading of Strauss's "Heldenleben." The soloist in the performance of the Ravel concerto was Jacques Fevrier.

Prokfieff's music was composed for a film, which parodied the times of the Czar and his servile courtiers. It was produced in Leningrad in 1933. This should be good film music, eminently suitable, in its satiricol, tongue-in-the-cheek manner, to the subject. In concert it is rather thin stuff, though it gave players of the orchestra some special opportunities to show their skill.

In a certain way Ravel's concerto has relation to this music of Prokofieff, partly because of some of its harmonic texture, but more for the fact that it, too, is rather exterior, stylistic species of composition. The concerto ante-dated the Prokofieff score by a year, for it was first heard when it was played by Paul Wittgenstein, the left one-armed pianist, in Vienna in 1932. He had specifically ordered a composition for the left hand, with orchestra, from Ravel. The two quarreled over the piece when it was completed. This writer remembers a conversation with Ravel in Paris a few months after the first performance, when he was still excited, and, gesticulating, cried out, "Je ne suis pas l'esclave du pianist." Whether or not Wittgenstein relished the extremely difficult writing for the piano and the sometimes loud orchestration, it can be said that Mr. Fevrier played the music in a masterful fashion yesterday, and that the score demonstrated again Ravel's amazing capacity to make something out of almost nothing and do it like the consummate craftsman that he is.

The Boston program book tells us Henry Prunieres's opinion of the work. Prunieres found sentiment, romantic feeling, lyrical flow in the music. If those things are in it, "romantic" and "lyrical" are different things than we thought they were. It is a corruscating piece. Performed as it was yesterday, by Mr. Fevrier, who is the son of the composer of "Monna Vanna" and other works, it made an agreeable effect, and was cordially applauded. It is admirable for its polish, color, esprit, and, we find, quite empty of feeling or of any warm impression.

The reading of Heldenleben was one of astonishing beauty, clarity and poetical feeling. It would not be easy for one ignorant of the score to imagination, in the first place, that even a Strauss could make a remarkable structure of music from such a naïvely personal conception as that of a hero (Richard Strauss); his enemies (the critics); his courtship of his beloved (Mrs. Strauss); the terrible battle between the hero, who shouts ustily as the snarling critical crew fly before him, and is finally revealed in an attitude of prayer, following the confusion of his enemies; and the hero's "works of peace" (Strauss's compositions, freely quoted from in the score); and the hero's apotheosis, to a strain of the magnificent sunrise music from "Zarathustra."

But when the score is interpreted with understanding and imagination and when, in addition to these qualities, the beauty and distinction given it by Mr. Koussevitzky and his men are present, the listener sits absorbed and draws a deep breath and realizes that it does not matter what inspired music, when it is written by a great and inspired composer.

The love music soared and glowed; the amazing counterpoint of Strouss was clear in every port, no matter how complicated the passage. The battle was a conflict of musical forces and dramatic in other ways than those of voice.

Mr. Koussevitzky again treated details in his own way, and he is a musician who has earned the right to his conception of scores through long and objective study. The long applause was that of a deeply impressed audience.

BROOKLYN, N. Y.
EAGLE
NOV 20 1937

Boston Symphony Season Opened

First of Music Series Attended by Society Last Night

Brooklyn's most important music series opened last evening at the Academy of Music when the Boston Symphony Orchestra gave its first concert of the 52d season in the borough. Society attended en masse, obviously enthusiastic about the splendid program and enjoying the opportunity of meeting friends in the popular opera house. The absence of opera in Brooklyn this season makes the symphony of even more importance. The concerts are given under the ouspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is chairman of the board of trustees; the Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sindersen is chairman and Mrs. Henry J. Davenport acting chairman.

Mrs. Thomas F. Casey was hostess in the box of the Brooklyn Committee and her guests were Judge and Mrs. Franklin Taylor, Dr. and Mrs. Griswold D. Nammack, Mr. and Mrs. James Loughran Hand, Mr. and Mrs. William A. Phillips and Col. Alfred C. B. McNevin.

Mrs. William H. Good, vice chairman of the Brooklyn Committee, entertained as her box guests Mr. and Mrs. Edward C. Blum, Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Henry Joralemon Davenport and Hamilton Preston. Mrs. Good entertained at dinner at her residence, 800 St. Mark's Ave., before the concert.

Admiral and Mrs. Clark Woodward were box guests to Mrs. Myrick Rogers, Capt. R. A. Koch, Capt. and Mrs. Robert E. Hoyt, Mr. and Mrs. Charles Spence and Mr. and Mrs. Edward O. Bogert.

With Mrs. Benjamin Prince as her box guests were Mr. and Mrs. Frank Fitch, Mr. and Mrs. Karp Hilhalenaowf, Mrs. William Steorns Cooney and Theodore Fitch.

Mrs. Dean C. Osborne entertained in her box for Mr. and Mrs. Alfred Fawcett, Mrs. J. M. Fawcett, Mrs. Theodore Frohne, Miss Lucille Fawcett, Judge Lewis L. Fawcett and J. C. Fawcett.

Dr. and Mrs. Robert Franklin Ives were box hosts to Dr. and Mrs. Earl H. Mayne, Mr. and Mrs. Frederic Holmes Paine and Mr. and Mrs. John C. Faulkner.

In the Adelphi Academy Alumnae Association box were Mr. and Mrs. Roy M. Hart and Mr. and Mrs. Eugene Field Scott.

Dr. Serge Koussevitzky, conductor of the orchestra, opened his 12th season in Brooklyn with last night's concert and was warmly welcomed by the audience. Jacques Fevrier was the guest soloist.

NEW YORK, N. Y.
SUN
NOV 20 1937

Brooklyn Society Attends Concert

With a large audience in attendance, the fifty-second season of the Boston Symphony Orchestra in Brooklyn opened last night at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is chairman of the board of trustees, the Philharmonic Society of Brooklyn of which R. Huntington Woodman is chairman, and the Brooklyn Committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Box holders included Mrs. Thomas Murray Jr., Mrs. Dean C. Osborne, Mrs. Benjamin Prince, Mrs. William H. Good, the Adelphi Academy Alumnae Association, Mrs. Robert Franklin Ives and Admiral Clark Woodward.

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In the box of the Adelphi Academy Alumnae Association were Mr. and Mrs. Roy M. Hart and Mr. and Mrs. Eugene Fields Scott.

The four remaining performances of the Boston Symphony Orchestra in Brooklyn will be on the following dates: Friday evening, January 7, Thursday evening, February 10, Friday evening, March 11 and Friday evening, April 1.

MONDAY, NOVEMBER 22, 1937

l Musicians --- News of

Boston Symphony's New York Visit Is a Brilliant Triumph

Audiences Are Enthusiastic and Scribes Warm in Their Appreciation of Performance

That the visit of the Boston Symphony and the work it did under the direction of Serge Kossevitzky was a success may be gathered from the cordial newspaper records.

Says Lawrence Gilman in the Herald Tribune:

The instrumentalists from the zone of the East Wind were never more admired and renowned in the metropolis than they are today. Their reputation is prodigious. Places at their concerts are almost unobtainable. The audiences that gather to hear them in Carnegie Hall are the cream of New York's concert-going public. Their enthusiasm is thunderous, electric and unfailing. Fortunate indeed is the Boston Symphony Orchestra in this fourteenth year of the reign of Serge the First!

Its state of felicity is deserved. The concerts of the Boston Orchestra are models of dignity, expertness, and fine taste. Their programs are seldom or never dull, and certainly never maladroit. The orchestra is always on its mettle, and the occasions when it has not played admirably are difficult to recall.

The reasons for this condition of symphonic beatitude are many, and this is not the place nor the time for their recital. The facts alleged are sufficiently remarkable; and none should be happier about them than the music-lovers of our town, who enjoy the opportunity, on ten occasions in the course of each season, to observe and enjoy and wonder over a concert-giving enterprise which appear to function with unlapsing effectiveness.

Here is the testimony of Olin Downes in the Times:

The transparency of the tone, the texture of it, the justness of pitch, the sensitiveness and flexibility of style were newly realized. For sheer sound this concert would have been a refreshing and stimulating experience.

The program was a simple one, and very effective. It consisted of two symphonies, the first one being possibly the greatest ever written—Beethoven's "Eroica"; the second, the wildly dramatic symphony of Sibelius.

The reading of Beethoven varied from the last performance of the "Eroica" given by Dr. Koussevitzky in this city. It was more rugged, more virile intentionally. It echoed Beethoven's virility and brusquerie. There were some passing variations of tempo, as with the second theme, with which details the listener might or might not agree. That is unimportant by the side of the power and imagination with which the music was treated.

The orchestra sounded this music (the Sibelius) magnificently. The excitement of the last two movements that join together mounted, to the very end, which Mr. Koussevitzky made especially broad and mighty, with the plagal close that shouts defiance under the skies. Then came the public demonstration.

In the Sun Oscar Thompson wrote: :

In technical finish, the Beethoven performance was of a superior order. Highly particularized, the reading was one over which disagreements not only are possible, but inevitable. The chief theme of the allegro finale, that which figures also in the ballet, "Prometheus," and in one of the piano compositions, was given more slowly and in less militant fashion than is customary in its first statement. Details of tempi and emphasis aside, it was a joy to hear Beethoven's great striding basses sounding boldy through a tonal texture that was kept conspicuously clear. Neither symphony possessed a moment of opaqueness or muddied color. The performances were radiantly alight and propulsively alive.

NEW YORK, N. Y.
Sunday Journal & American
NOV 21 1937

Fevrier Scores Triumph With Boston Symphony

By GRENA BENNETT.

A musical entente by Russian, French and German composers was noted at yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. The second of these was double-starred in Ravel's Concerto for left hand, featuring Jacques Fevrier as piano soloist.

The concert was ushered in with Prokofieff's Orchestral Suite, "Lieutenant Kije," originally composed as incidental music for a motion picture of the same title. It is intended to depict an amusing incident in the life of Czar Paul the First and revolves around court, military and romantic happiness, the score eloquently reflecting those various and varied phases.

Well constructed on typical Slavic themes, borrowing a little from Strumensky and culling a few cadences from Smelana, the suite was an intriguing number ranging from rugged to gentle pages and performed with imagination and sensitiveness under the lucid direction of Serge Koussevitzky.

Mr. Fevrier is the talented son of the well-known French composer, Henri Fevrier, and his remarkable reading of the Ravel work was the sensation of the afternoon. The concerto was not unfamiliar locally, having been introduced here three years ago by Paul Wiltgenstein, the one-armed pianist. The composition's tremendous exactions in technique and finger problems found yesterday's interpreter most accomplished and capable. He won the acclaim of the audience and was generously applauded. Strauss' "Ein Heldenleben" brought the program to a close.

YONKERS, N. Y.
HERALD - STATESMAN
NOV 23 1937

FIRST WOMAN CONDUCTOR

For the first time in its 57 years the Boston Symphony Orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

BOSTON SYMPHONY OPENS BRILLIANTLY AT CARNEGIE

N.Y. Post
Nov. 19/37

The Boston Symphony is with us again and musical New York signified its joy in the event by turning out last night in gala de gala, filling Carnegie Hall to the last bit of standing room and remaining after the concert's close to cheer Mr. Koussevitzky and his incomparable musicians.

Two staples of the symphonic repertory composed almost a century apart made up the program. They were Beethoven's "Eroica" Symphony and Sibelius's Second.

We have heard more heroic interpretations of the "Eroica" than Mr. Koussevitzky's, but he gave last night a closely knit performance with wonderful grasp of Beethoven's architecture and at the same time with the subtilest shading of dynamics and modeling of the melodic line. The dirge of the famous second movement was so restrained as to be almost objective. Yet it achieved a depth that might have been denied to a purely emotional approach, thus proving again that classicism has its place even in the interpretation of Beethoven's so-called romantic works.

In spite of the chronological abyss that separates the Beethoven from the Sibelius, it was interesting last night to see how much they had in common.

The latter work was particularly well designed to show the prowess of the famous Boston winds. Here again Koussevitzky was restrained, cunningly emphasizing the darker colors in the composer's palette until he came to the exultant peroration of the final movement. There at last he unleashed all the orchestral splendor at his disposal, and listeners knew that the Boston Symphony was with us again.

Their next concert is tomorrow afternoon at Carnegie Hall.

E. D.

(63)

Musicians --- News of

Conductor and Orchestra in America's Windy City

New Violin Concerto by John Alden Carpenter Presented in First Performance

By Moses Smith

CHICAGO, Ill. (By Mail)—What is immediately apparent about the Chicago Symphony Orchestra is its institutional character, even though it is "only" in its forty-seventh season. This is made evident by many indications. There have been, for example, in all that period only two conductors—Theodore Thomas, now a legend in American orchestral music, who founded the orchestra in 1891 and conducted it until 1905, and Frederick Stock, who has been the conductor since then. The impression of an institution is conveyed by the management of the Orchestra and of Orchestral Hall, which it owns. It is strengthened by the kind of thinking that dominates the artistic, executive and financial direction.

Because of this institutional character the Chicago Orchestra is difficult to describe adequately in a single article. The task is made the easier, though, when it is a question of writing for Bostonians, because the Chicago Orchestra has thus so much in common with the Boston Symphony Orchestra. Both in the direction of the Orchestra and in the character and habits of the audiences there is evidently in Chicago the same healthy conservatism in which Bostonians are prone to take considerable pride. Chicagoans have come to take their symphonic music and Orchestra for granted, without (as so frequently happens) losing their capacity for enjoyment.

It is impossible to talk at any length with either Mr. Stock or Henry E. Voegeli, the manager, without discovering a refreshing lack of gadgets and doodads—psychological as well as material—which are all too frequent on the American scene. Their directness is healthy. If they have something to say, they say it precisely and sparingly, without flourish or inuendo or disguise. There is a similar economy in the operation of the institution. The financial statement published at the beginning of this season, for instance, shows that the total operating expenses for a season containing roughly 100 concerts amount to a little more than $300,000, even after a rental of Orchestral Hall (on which the Orchestral Association continues to make a profit) has been charged.

The hall itself is a lovely place, like home to the visiting Bostonian. There is nothing of the ornateness or superficial spaciousness of modern American auditoriums in this theater-like hall, which was built a few years after Symphony Hall in Boston. Yet its main floor, horseshoe of boxes and two balconies have more than 2500 seats, like Symphony Hall again. The chairs are comfortable without inducing slumber; and there is ample leg-room, a condition that is not always true in more recently constructed, if more lavish, auditoriums. In shape, style and decorations there is a warm simplicity about Orchestral Hall, which is wider than Symphony Hall, as it seems, and certainly not nearly so long.

The shape of the hall is naturally reflected in its acoustical properties, as the present writer had an opportunity to observe in a Young People's concert last Wednesday afternoon, a regular subscription concert on Thursday evening and part of the Thursday morning rehearsal. The difference in resonance is due, to a certain extent, to the different characters of the two orchestras, as determined by their respecive conductors. On the other hand, there seems to be a sharper differentiation among the instruments in Orchestral Hall than in Symphony Hall; and this may again be partly explained by the varying demands of the two conductors.

The Thursday night concert was the sixth of the season, which runs to twenty-eight weeks. The matinee concerts, repeating the Thursday night programs, occur, as almost everywhere else among leading American orchestras, on Fridays. There is another series of ten Tuesday afternoons; the Orchestra gives popular concerts on alternate Saturday evenings; six concerts are given for youngsters. Ten concerts are given in Milwaukee. And finally the Orchestra gives occasional concerts in suburbs and nearby cities. It is some years since it has undertaken extensive tours.

The program for this Thursday night concert was perhaps as representative of the Chicago Symphony Orchestra's repertory as a single program is likely to be. For beginning there was Toch's "Pinocchio," subtitled "A Merry Overture," and merry, indeed, it was, the passages tumbling over one another helter-skelter in a most exhilarating fashion. It was followed by "A Romantic Suite," by Reger, the close of the first movement being marked by a dignified (and perhaps a little ironic?) little speech of Mr. Stock, to the effect that the music-making would pause while late-comers were seated. It is fine, moving music, not the less because it was written by someone on a level below the great masters. Mr. Stock has made it a point to give periodic representation to composers who, with a sneer, might be dubbed second-rate. He is to be commended for the procedure. The notion that there is room in a symphony concert only for masterpieces of the past or for works of dubious merit that happen to be new or unfamiliar—this notion can be as stifling to artistic culture and progress as indiscriminating devotion to mediocrity.

For a similar reason this visitor was not "shocked," as a purist might be, by a Concert Waltz (No. 2, in F major) of Glazounov that ended the program. Those whose artistic souls could not bear contact with a mere waltz after communion with more serious music might leave the concert-hall just before the waltz began. and some did. But most of the audience that took most of the seats in Orchestra Hall stayed to listen and applaud.

Surrounding the intermission were two works enlisting the services of the soloist, Zlatko Balokovic, a violinist out of Jugoslavia. The first work was John Alden Carpenter's new Violin Concerto, in first performance anywhere. The other was Bach's E major Concerto. Mr. Balokovic turned out to be a competent performer, possessed of the necessary abilities and graces of a virtuoso violinist, although why the Chicago audience went more or less wild over his playing the present writer was unable to comprehend. Perhaps it was local pride or something; Mr. Balokovic has, it appears, some Chicago "connections." It is also possible that the attestant was prejudiced more than he should have been by the violinist's excessive vibrato, which amounted frequently, in practice, to a whine.

This fact may also have operated against sympathetic reception of Mr. Carpenter's new work, which seemed unduly sentimental. With a more straightforward performance the music might have made a more uniformly favorable impression on the present writer. The Concerto is in a single movement consisting of the usual three or four symphonic divisions — according to how one classifies (at first impression) the numerous changes of tempo. In general this writer liked the fast sections, with their animated passage-work and jazzy syncopation, better than the slow ones, where Carpenter, obviously meaning to be profound and touching, did not quite succeed. Another hearing, though, might tell another tale.

The Chicagoan concert-goers have an admirable orchestra and a first-rate conductor. As has already become thrice-obvious on the writer's present journey, it is nonsense to consider one apart from the other. If the Chicago Orchestra has not the brilliance and color of the Boston Orchestra it is very likely because the Chicagoan conductor has a different personality and set of values from those of his Bostonian colleague. Stock is one of your musicians for whom the lines must be clear, the phrases carefully moulded, the rhythmic and formal outlines exact. He is obviously fussy, too, about intonation and balance among the instrumental choirs.

Thus it is clear that the Chicago Orchestra occupies a high place among American orchestras—much higher than this writer had believed before he heard it. And if it has not, say, the fire of the Boston Orchestra, it has a certain kind of warmth which for some music—like the Reger Suite—is perhaps better suited than are the brighter hues of the Boston Orchestra. On the side of technical precision and polish there is no fault to be found; and in this regard the Chicago Orchestra is the peer of the big three Eastern orchestras. In the same way, it has a conductor of superlative technic and musicianship, whom nothing seemingly escapes.

Mr. Burgin Takes the Baton for the Holiday Concerts

The Arts in Boston

According to custom. Richard Burgin is relieving Dr. Koussevitzky of his baton for this week's concerts of the Boston Symphony Orchestra, following the first visit of the season to New York. And in pursuit of his own habit, Mr. Burgin has arranged an interesting program for his holiday audiences.

The first item is Bach's Brandenburg Concerto No. 6, in B flat major, as edited by Felix Mottl. Probably many were surprised yesterday to find under it the notation, "First performance at these concerts." Yet stop and think: is it not likely that there is a good reason why this work has not been played before by the Boston Symphony Orchestra, and that Mr. Burgin, besides being more inquisitive than his predecessors on the Boston podium, is also less discreet?

And indeed it seems evident. after listening to it, that other conductors must have avoided the piece because it is so definitely a chamber work, ill adapted to a large auditorium. Bach wrote it for two viole da braccia, two viole da gamba, one cello and a doublebass, with harpsichord continuo. Mottl gave the solo parts to two violas and three cellos, and reinforced them by conbining them in unison with the corresponding string choirs (reduced).

But the tone of these instruments, even as reinforced, is not heard to advantage in the open spaces of Symphony Hall; it cries out for a small room. Thus. while we could admire the characteristic Bachian quality of the score from the viewpoint of composition, we missed the fullness of tone that should have voiced the music. Within these unavoidable restrictions. the performance was admirable.

The name of Marcel Poot is strange to Bostonians and probably to most Americans. He is a Belgian, 36 years old. His Symphony, written in 1929, is being played this week by the Boston orchestra for the first time in America. Of his other works, apparently only an overture. played last year by the National Orchestral Association (a training group), had been heard in this country.

The symphony is in three movements, an Allegro vivo in the mood of a scherzo, a brief Andante and a final Rondo marked "Jazz-allegro," which employs a saxophone in addition to an already large assemblage of instruments. The symphony is not important, but it is amusing, and the Andante, which is rather charming, has the fillip of a scherzo-like interlude in the woodwind. It is possible that M. Poot wrote this music with his tongue in his cheek, especially the last movement, which at times seemed clearly satiric. Anyhow, the work was suited to the holiday mood.

For conclusion, the Symphony in B flat by Chausson, of which Mr. Burgin seems to have become custodian. He first revived it six years ago. Dr. Koussevitszky has never played it in Boston. Evidently it must be placed with the works of Vaughan Williams and a few other composers in the small category of compositions which do not appeal to this conductor of Catholic tastes.

We believe that Mr. Burgin is well advised to keep the symphony in the active list. Although the listener is tempted to count in it the references to Wagner and to Franck, in order to determine which predominates, nevertheless, the work is broadly conceived, its thematic language is salient and its message is well and fully, if not originally, stated. Chausson's fame is not helped by vaguely rhapsodical tributes like that of M. Jean-Aubry which is printed in the program book. For his music is not so anemic as such mistaken praise would lead us to expect. L. A. S.

SALT LAKE CITY, UTAH
DESERET NEWS

NOV 27 1937

race has been won.

* * *

AFTER the Moussorgsky music, "Todtentanz" (Dance of Death) by Liszt sounds showy, glittering and artificial. This brief concerto in the form of a theme from the Mass for the Dead, recorded for RCA-Victor by Jesus Maria Sanroma, and the Boston "Pops" Orchestra, conducted by Arthur Fiedler is played in a style transcending its colossal difficulty.

Pianists, in particular, will marvel at the manner in which Mr. Sanroma hurdles technical pitfalls with inimitable grace. His way of romping up and down the keyboard, rippling off scales at headlong speed and dazzling staccato passages, sounding massive chords arouses the enthusiasm to a torrid heat.

Jussi Bjoerling, Swedish tenor, in recordings of "La Donna E Mobile" from Verdi's "Rigoletto" and "Recondita Armonia" from Puccini's "Tosca" displays a voice of brilliance, power and expressiveness.

Faure's "Elegie", another RCA Victor record, is nobly and expressively sung by Jean Bedetti, 'cellist, accompanied by the Boston Symphony Orchestra with Koussevitzky, conducting.

COURIER

Realm Of Music

(By Gladys St. Clair Heistad)

The announcement of the 57th season of the Boston Symphony Orchestra reaches me in a very attractive form, a leaflet affair featuring a stunning picture of Serge Koussevitzky, conductor. Koussevitzky will again assemble in the course of the season the great symphonic works of the past and the present—those which are familiar by the warrant of their greatness, and those which deserve more familiarity by the qualities they possess. The foremost concertos, too, will have their place. these affording opportunity to hear to the finest advantage the world's first pianists and violinists. These will appear with the Orchestra:

PEEKSKILL, N. Y.
EVENING STAR

NOV 26 1937

First Woman Conductor

For the first time in its 57 years, the Boston Symphony orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

B. Trans. Nov. 27/37

EMMA BOYNET
French pianist, soloist at the Boston Symphony Concerts next Friday and Saturday

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Edward Burlingame Hill's New Symphony to Be Heard Next Week

Trans. Nov. 27/37

Edward Burlingame Hill's new Third Symphony will be played for the first times at the concerts of the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Dr. Koussevitzky, returning to the conductor's stand, will also direct presentations of Haydn's Symphony in G major (No. 88), Respighi's transcription of the Bach Organ Passacaglia and the Mozart Piano Concerto in C major (K. 467). In the latter work Emma Boynet, French pianist heard with the orchestra two seasons ago, will be the soloist.

The program to be

NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 21 1937

Finnish University Chorus Will Be Heard Here Twice

The University of Helsinki Chorus from Finland, composed of thirty-five young men, will arrive here on the Manhattan on Christmas Eve and give its first concert Thursday night, December 30, in Worcester, Mass. It will sing with the Boston Symphony Orchestra under Serge Koussevitzky's direction three times, in Boston, December 31 and January 1, and here in Carnegie Hall Thursday night, January 6. Under its own conductor, Martti Turunen, the chorus will also sing in Carnegie Hall on Monday night, January 10. The tour closes with a concert at Yale University on January 31, and the singers will return to Finland February 1 on the Berengaria.

MOBILE, ALA.
TIMES

NOV 25

First Woman Conductor

For the first time in its 57 years, the Boston Symphony orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

PASTE OVER

Journey's End: Cleveland Orchestra and Conductor

B. Traus — Nov. 27/37

Impressions of Severance Hall and a Concert Given in Course of Subscription Season

Clevelanders have the advan- Clevelanders have the advantage of hearing and seeing their orchestra in the magnificent Severance Hall, an auditorium designed with an eye as well as ear to beauty. It was erected by virtue of the munificence of the townspeople, principally the late John L. Severance, and was completed in time for occupancy by the orchestra during its thirteenth season, 1930-31.

Severance Hall has the stunning luxuriousness and the handsomeness of both exterior and interior that characterize other halls employed for concerts and opera in the East and West. A quick approach to the building, set in appropriate surroundings (among them Western Reserve University, which donated the land), is sufficient evidence of the costliness of the structure. That quick approach, incidentally, is made possible by the carefully planned automobile entrance, that goes right through the building and makes possible rapid discharge of passenger patrons.

The hall was thus obviously planned with a cognizance of contemporary custom and habits. Within the hall, too, advantage has been taken of modern principles of structure and design, without (as happens so frequently) recourse to modern garishness. The main floor, boxes and upper balcony have a seating capacity of 1832; and it is unnecessary for a single patron to have his view of the proceedings on stage obstructed in any way.

The relatively small capacity for what looks, outside and in, like a large hall, is explained on a little examination. For the first, there are other quarters in the spacious building — smaller concert halls, ample quarters for the musicians, administrative offices, library and so forth. There are also unusually large and attractive foyers. For the second, there is ample leg room amid rows of seats. And the aisles are unusually wide. In the outer aisle, indeed, stretching horseshoe-like about the rear and sides of the main floor, there are auxiliary chairs, where not only an overflow may be seated instead of made to stand, but also late-comers may subside without disturbing others. The upholstery is exceptionally handsome and comfortable—almost too much for a concert room. But that reservation, the visitor from Boston soon realized, was probably due to inhibitions created by constant frequenting of the chaster halls of the East.

The Cleveland Orchestra, something of a baby among America's leaders, is now in its twentieth season. For fifteen years the conductor was Nikolai Sokoloff, distantly out of the Boston Symphony Orchestra. He was succeeded by Artur Rodzinski, now in his fifth year. There is not yet a sufficiently large regular patronage entirely to support the orchestra—as there is not, apparently, in any American city. Even the small seating capacity of Severance Hall was not exhausted for the concert attended by this writer last Saturday, although the ticket-prices are somewhat lower than prevails on Thursday evenings, when the orchestra presents the other twenty weekly concerts, with occasional intervals. The Thursday concerts, however, are more nearly sold out.

In spite of an endowment that paid for the hall and more or less continues to guarantee its maintenance, therefore, it is obvious that the Orchestral Association must scan its budget carefully from year to year. Specifically this has meant keeping the orchestral personnel considerably below that of the typical large Eastern orchestra—in numbers and, to a certain extent, quality. Dr. Rodzinski has evidently demanded and obtained some leeway in this regard. His most recent efforts have resulted in both enlargement and improvement of the roll of instrumentalists. As always in such matters, he has run into trouble with the local Musicians' Union. And at the present writing the orchestra has under contract five string players whom it is not yet employing, and will not employ until the difficulty with the union is smoothed out.

With an orchestra of eighty, even after allowance has been made for musicians occasionally engaged for thickly-scored romantic and modern works, it would seem impossible to achieve the sonority of the Eastern orchestras. Necessarily the string section will want fullness and accompanying richness. But if this principle of orchestral architecture is really as rigidly operative as one has supposed, the present writer must have been suffering under an illusion during Saturday night's concert—an illusion induced by the obviously excellent accoustical properties of the hall, the ingenious balance maintained among the instrumental choirs by Dr. Rodzinski and perhaps by the additional effort of the players in the string sections.

In any event, the quality of orchestral playing quite overwhelmed this writer, who was certainly not prepared for anything so brilliant by the unequal—if more or less favorable—impression created by the concert of the same performers in Alumnae Hall, Wellesley, last season. The Cleveland Orchestra, on this present occasion, played the Haydn G major ("Military") Symphony with warmth and brilliance of tone and with virtuoso precision. It presented an admirable accompaniment in the Mendelssohn Violin Concerto, the solo part of which was played in more or less dutiful fashion by the soloist, Roman Totenberg.

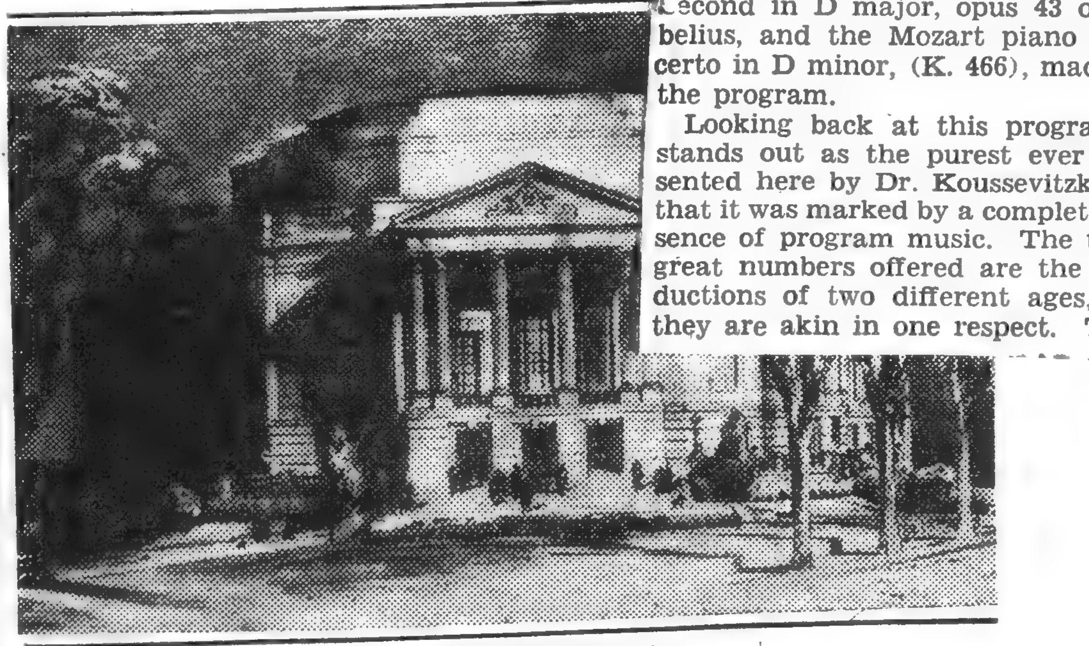
To "Le tombeau de Couperin" by Ravel, the orchestra and conductor brought a technical equipment and style which the present writer, perhaps on account of provincialism, had previously credited only to the Boston Orchestra and its conductor in this country. In the final number, Turina's "Sinfonia Sevillana," conductor and orchestra let loose, to achieve a gorgeous orchestral panorama of beautifully matched (or balanced) colors and dynamics.

On this last stage of an extended itinerary the writer was more confirmed than ever in the notion that it is impossible entirely to separate an orchestra's qualities from those of its conductor. The music of Ravel came from this band and its conductor in a fashion considerably different from that of Koussevitzky and the Bostonians. Similarly Turina, according to Rodzinski and the Clevelanders was another matter than according to Goossens and the players of Cincinnati. Yet in each case Rodzinski and his assistants were convincing, even though the way of the others had seemed the only reasonable one at the moment. The explanation was obviously in the commanding musicianship, technical virtuosity, good sense and—so far as one could tell at a single concert—artistic sincerity of Dr. Rodzinski. Among the world's great conductors clearly he has a place M. S.

Memo

The Cleveland Orchestra under the direction of Dr. Rodzinski will play in Symphony Hall later in the season. Although both Orchestra and conductor have appeared in Wellesley in recent seasons, it is some years since the Orchestra, then under the direction of Dr. Nikolai Sokoloff, has come to Symphony Hall, where, it may be expected, it will have an official as well as public welcome.

Beauty and Utility



SEVERANCE HALL
Home of the Cleveland Orchestra, model in its kind

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(54)

Boston's Best Publicity Is the Symph

Its Quality Is a Cultural Advertisement Which Carries the Fame of N England All Round the World

B. Traus.

By REDFERN MASON

If Henry Lee Higginson, a successful business man as well as a lover of music, had not founded the Symphony, Boston might today lack its best advertisement. Emerson, Thoreau and Oliver Wendel Holmes made the city free of the world of humanism; the Widener Library at Harvard brings pilgrims from other lands to consult volumes which Europe could not afford to keep, but the Symphony has brought orchestral supremacy to the New World.

Just as Americans feel that they owe themselves a knowledge of the culture of the Old World, so today the tide of European tourism is setting westward and people come from every land to hear the Boston Symphony. A generation ago foreigners were loath to believe that any good culturally could come out of the United States. They admitted our ability in the realm of commerce; they admired our achievements in invention; but they were slow to confess that we had done anything admirable in the arts. We were "dollar princes" just as our women folk were "dollar princesses"; but it took a man of the stature of Henry Lee Higginson to demonstrate to their satisfaction that an American could be a Maecenas.

And, curious to relate, though today the Old World is paying belated tribute to what the Boston Symphony has accomplished, many of our men of affairs fail to recognize that this great orchestra is one of the best assets that New England possesses. They may vaguely be conscious that at every concert of the Symphony people are present from every State in New England, from New York and from Pennsylvania; but they seem strangely unaware of the fact that these strangers within the gate spend money here, that they carry the fame of Boston afar, that, in a way, they become missionaries of one of the best phases of the Boston spirit. If they knew how Boston is envied for her musical prestige; if they were alive to the value of the publicity which the Symphony has given the city all over the world, they would recognize their indebtedness in act, and, like good providers, make a subscription an annual investment.

More than that, they would themselves attend the concerts. For the business man whose mind is never off his books, his eyes always glued to the tape, is like a field which is never allowed to lie fallow. He becomes a mere slave of business routine, a piler up of capital which he can never enjoy to the full. The late George Eastman confessed to the writer that he had the good luck to find out before it was too late the error of too close application to business. "I found that the fellows about me, my clerks and associates, were getting something out of life which I, for all my wealth, was missing. They liked music, and they came to work fresh and invigorated because they sang or played an instrument and went to concerts." So he installed an organ in his home and got a man to play it for him and tell him what the music was all about. He soon grew interested, and later he brought together a string quartet. He attended the rehearsals; he gave recitals for his friends. Slowly but surely the conviction came over him that music was a socializing force; he found out that money invested by cities in bands, orchestra and choral societies lessened the expenditure in police and courts. Eventually he invested $13,000,000 in founding a school of music, and today that school brings students to Rochester, N. Y. from all parts of the United States.

Such is the experience of one of America's leading industrialists. Otto Kahn told a similar tale.

Reflect for a moment on the idealism, the infinite pains it has taken to make the Boston Symphony what it is. Not only had a great orchestra to be created, but a public had to be taught to enjoy the great things it did. When Gericke came in 1888, he found "some musicians, but hardly an orchestra." He it was who engaged Franz Kneisel as concert master and initiated the regime under which, to quote the words of Philip Hale, "the orchestra is a virtuoso." When Nikisch arrived he exclaimed, when he heard the men play: "All I have to do is to poetize." Richard Strauss, hearing his works played better than he could hear them in Europe, cried out in delight: "I wish I could have this orchestra in Europe to perform all the Beethoven symphonies."

Karl Muck, magician of the most sensitive beat of our generation, stopped in the middle of a Beethoven symphony and let the orchestra play without director. Rabaud imparted Gallic delicacy; but Mr. Higginson remarked that "only a Wiener Kind can play Schubert." Another Frenchman, Pierre Monteux, broke away somewhat from the classic tradition. He performed works by Bax and Holst, Respighi, Moussorgsky and Stravinski, the Spaniards Albeniz and De Falla, such Americans as Griffes, Loeffler and Burlingame Hill. He even had the courage to play the "Sacre du Printemps," and H. T. P. was able to describe him as "the savior of an illustrious orchestra." Today we have Serge Koussevitzky, of whom Ernest Newman said: "He aims at the superman." He it is who gave us the glorious performance of the Bach St. Matthew Passion. If he could have made the audience join the chorales, he would have raised Boston to the choral excellence of Bethlehem, Pa., where the whole populace sings.

In 1915 the Symphony visited San Francisco and gave daily concerts for a couple of weeks. The city had a symphony of its own, a poor one, and the director, Henry Hadley, was a better composer than leader. That series of concerts had a radical effect on public taste. Alfred Hertz was engaged as director and today the baton is wielded by Pierre Monteux. So notable has been the educational effect of the orchestra that today the people of San Francisco pay a tax which partly covers the inevitable deficit.

Could it be that Mayor-elect Tobin, who is young and presumably open to ideas which are, locally at least, new, though they are old in Europe, will induce the citizens of Boston to come to the aid of our Symphony through the rates? It would suffice if they paid the deficit. Of course, the government of the orchestra must be kept out of politics. Still, the Mayor might ex officio be one of the governors.

PROVIDENCE, R. I.
STAR - TRIBUNE

⁘ MUSIC ⁘

The Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting and Martha Baird, wife of Arthur M. Allen of this city, as guest soloist, presented its second concert of the season at the Metropolitan Theatre last night. Two symphonies, the "Unfinished" of Schubert, the Second in D major, opus 43 of Sibelius, and the Mozart piano Concerto in D minor, (K. 466), made up the program.

Looking back at this program it stands out as the purest ever presented here by Dr. Koussevitzky, in that it was marked by a complete absence of program music. The three great numbers offered are the productions of two different ages, but they are akin in one respect. They represent the utterances of masters who speak in the universal language and whose appreciation is in the hearing alone, not in the mental pictures other music is supposed to conjure up.

There is something in the Schubert B minor that pulls at the heart strings no matter how imperfectly it is presented. It is all melodious beauty with a yearning, possibly for the end of this mortal coil, that is strangely poignant. As it was played last night, with all its expression of perfect happiness, yet delirious, straining passion, it is a thing of unsurpassing effect. The orchestra was perfection with Schubert, or very close to it, so much so that most of the time the two movements were in progress, Dr. Koussevitzky merely stood back and let the orchestra play by itself. He, too, seemed to be just listening and thinking of the near-sighted little Viennese of homely countenance, whose strong beer breath was too much for the aristocratic Goethe, yet who created music that has never been excelled.

Schubert was never more original than in this symphony. It opens with the cellos and contrabasses announcing the theme, soon followed by the wood winds with a string accompaniment. The cellos again take up the haunting song. Then there is that yearning minor which seems doubly sorrowful after so much unrestrained joy, but the original theme returns. Had the orchestra played nothing else all night, no less enthusiastic an outburst would have resulted at the close. In the second movement, there was at least once when the violins were too strong for the pianissimoe horns and bassoons but this was while Dr. Koussevitzky was giving 108 men free hand.

Mrs. Allen began her solo with a little too much caution and uncertainty. Despite her outwardly calm mein she seemed to be nervous in her manner of playing. But she soon reached her test in the cadenza near the close of the opening movement, the Allegro, and once having passed this crisis with flying colors, improved as she progressed. So well was this done that, at the end of the Allegro, Dr. Koussevitzky turned on the podium and beamed a smile of appreciation on her.

Nothing in all Mozart's clavier music could be more graceful than the truely German melody of the Romanza, the theme of which is announced by the solo instrument, and nothing could exceed the rare sympathy with which the soloist responded. Her execution of the characteristic Mozart turns, done with a feathery pianissimo, was a treat in itself. Mrs. Allen once more showed her brilliance and musicianly splendor in the Rondo, the final movement, which called for travail through another difficult cadenza. She lost none of the humor of the many statements in this movement and was skillfully aided by the orchestra's bassoons and trumpets in the conclusion. Her one fault, if she had any, was that she reached no greater volume throughout her solo than a mezzoforte. An enthusiastic audience recalled her several times before accepting the intermission.

The long, moody Sibelius symphony made up the second half of the program, giving the suppressed horns their long overdue opportunity to shine. The first movement of this work opens with a deceptive cue in the lively theme of the woodwinds, but it is not long before the ominous bass brass becomes dominant. The second movement continues this metamorphosis with its opening dumming on the timpany and the contrabass pizzicato, but in the Lento of the third movement is the greatest lyric satisfaction of the whole work. Throughout, Dr. Koussevitzky gave free rein to his growling brass, permitting the realization of a terrific volume on the finale. It was, nevertheless, a stunning climax and an effective one to the first part of the program. T. A. M.

CONDUCTING SYMPHONY CONCERT

B. Herald - Nov. 28/37

(Performance Photo by Judkins-Wolff)

Richard Burgin, first violinist of the Boston Symphony Orchestra.

Globe MUSIC Nov. 27/37

SYMPHONY HALL

Boston Symphony Orchestra

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The Symphony's three movements pass quickly and robustly, with scarcely an echo of the past. To be sure, M. Poot evidently has learned from Stravinsky of the "Petrouchka" days—but who hasn't? The last movement, a formally loose rondo, is marked "Jazz Allegro," and it is another example of a European attempting a style of music for which no European has talent. Jazz, whatever its value—and it probably has done, symphonically—is America's one tonal accomplishment. Only on this side of the Atlantic can it be properly written and played, and then only by those to the manner bred.

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B. Trans - Nov. 27/37

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He had sufficient opportunity for exercising his musical and interpretative powers in a program which was artfully arranged, in view of the fact that two of the three numbers were new to the Boston Symphony Orchestra's repertory. One of the novelties, incredibly, was the last of Bach's six "Brandenburg" Concertos. This Sixth Concerto in B-flat was, according to Mr. Burk's illuminating program notes, originally designed as chamber music. Bach had in mind only a harpsichord "continuo" and some six stringed instruments, four of which were of the viol type now obsolete. Such a small group would obviously be out of the question at an orchestral concert. And Mr. Burgin employed, instead, the arrangement of Felix Mottl, with the result that the music was reproduced yesterday by perhaps a dozen-and-a-half players.

While he was about it, Mottl took the liberty of making a concerto grosso out of Bach's score by the simple process of assigning alternate passages to the large body of strings, while preserving the solo instrumental passages intact. Whether Bach thus intended his Sixth "Brandenburg" to resemble the others in concerto grosso form and to what extent Mottl's version constitutes an artistic sin we may for the time dismiss from consideration. The arrangement sounded quite logical yesterday. Perhaps Mr. Burgin might have brought out the contrasts intended by Mottl more persuasively if he had employed an even larger string contingent. But that question, too, will have to wait for an answer.

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The performance of the Bach Concerto had been just and sensitive. In the Symphony of Poot conductor and players seemed to realize every demand of the composer, including an excellent jazz style for the last movement. For the final number of the program, Chausson's Symphony in B-flat, the orchestra under Mr. Burgin rose to impassioned statement. Here was a magnificent orchestra, probably surpassing anything in Chausson's experience or perhaps even imagination, and beautifully attuned to his moods. Mr. Burgin's choice and changes of tempo were happy, and the orchestra was unerring in following his wishes. Conductor and players behaved at all times as if they believed in the music. And it is good music to believe in, because it is nobly representative of its time and place. The half-chorale, half-marching hymn of the last movement, sounding for all the world like another Revelation, was wonderfully intoned at its successive appearances by a brass section that has rarely sounded better.

For one who has been making a pilgrimage in the course of which he has heard excellent American orchestras it was good to be reminded of the quality of music-making that takes place through the symphonic season in Symphony Hall. No homecoming could have been more welcome.

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PRODIGY IN FIFTIETH TOUR

B. Post Nov. 28/37

News and Notes About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

THE career of Josef Hofmann, now marking the 50th anniversary of his first American tour with recitals in the cities where he then appeared as a boy of 11, brings to mind the fact that most musical wonder children have been less fortunate than he. We were told in our school days that every horse is a quadruped, but that every quadruped is not a horse. In the same way it may be said that while most eminent performers were precocious, most prodigies do not turn out to be eminent performers.

With composers the case is different. The creative faculty does not often show early maturity, as it did in the case of Mozart, Mendelssohn and Schubert or of the later Saint-Saens, Glazounov and Richard Strauss, who mastered the larger forms while still in short trousers; but the precocious composer has a far better chance of achieving ultimate fame than has the precocious performer. Even Erich Korngold has not done so badly, though he did not fulfil the prediction that he would be a second Mozart.

Returning to Mr. Hofmann, if we hear more of his precocity than of that of his colleagues who were also wunderkinder, it is because he was more remarkable than most (his teacher, Rubinstein, declared him a boy such as the world of music had never before produced) and because he was more sensationally exploited. In his tour of America in 1887 he gave 52 concerts in two and a half months, and when the lad broke under the strain, the Society for Prevention of Cruelty to Children interfered in his behalf. Mr. Hofmann returned to this country 11 years later, and, as he has subsequently observed, though he had become a much better pianist, the public was much less interested in his playing. The public, of course, does not care how well a prodigy plays, provided that the competence of the performance is sufficiently at variance with the age of the performer: Its attitude more resembles that of the visitor to the side show.

Mr. Hofmann's Boston recital, by the way, will take place at Symphony Hall on Sunday afternoon, Dec. 12.

* * * *

It is worthy of note that the Scandinavian countries, so progressive and advanced in most respects, have not produced their share of important composers. Taken as a whole, the Norwegians, Swedes and Danes have made their most significant contributions in the interesting but lesser domain of the art-song. Orchestral works by representatives of the three countries will, however, be heard at Sanders Theatre, Cambridge, this evening in the second of a series of concerts devoted to "national" music, by Alexander Thiede and the State Symphony Orchestra. The Danish Gade (1817-1890), will be heard through his overture, "Reminiscences of Ossian," which brought him a coveted prize, the attention of the King and, what was better, a royal stipend, which took him to Leipzig and the valuable association with Mendelssohn. Sweden will be represented tonight through the Sixth Symphony of Kurt Atterburg, presumably the one which won him the Columbia Phonograph Company's Schubert Memorial Prize, in 1928. The third composer is the

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PROVIDENCE, R. I.
BULLETIN

NOV 19 1937

BOSTON SYMPHONY PLAYS

Starts 52nd Season With Concert in New York City

New York, Nov. 18.—(AP)—The Boston Symphony Orchestra, which has ploughed the snows, when necessary, for 51 consecutive winters to give a series of concerts in New York, began its 52nd season tonight.

Conductor Serge Koussevitzky chose for the opening programs two symphonies. One was Beethoven's "Eroica;" the other Sibelius's Second Symphony in D Major.

POOT'S NEW NOVELTY BY SYMPHONY

B. Globe

Saxophone Solo Given Prominence at Concert

1937

BY WARREN STOREY SMITH

"Spelling" Dr. Koussevitzky, as he does from time to time, Richard Burgin led the Symphony Orchestra yesterday through compositions by Bach, a new Belgian, Marcel Poot, and Chausson. Nor was Poot's lively symphony the only novelty; Bach's Sixth Brandenburg Concerto had been played by the orchestra for the first time at its concert in Sanders Theatre, Cambridge, the night before.

CHAUSSON TURNS VULGAR

To dispose first of the least rewarding portion of the concert, Chausson's Symphony is six years older than when we last heard it. also from Mr. Burgin, and sounds it. Chausson was hardly the man to write a symphony. He could be gentle, elegiac, idyllic, delicately imaginative. When he would be robust, and much of his Symphony is robustious, he was commonplace, even vulgar. And yet we are assured by Pierre de Breville, as quoted in Mr. Burk's notes, that Chausson "had no reason to fear or avoid vulgarity, for he did not know what it was."

The performance of this generally tiresome, sluggish and inflated symphony, with its patent borrowings from Franck and Wagner, suggested that conductor and orchestra had been chiefly occupied in the rehearsal period with the novel music of the afternoon.

Sixth Brandenburg

This sixth of the Brandenburg Concertos was written for two violas, two viole de gamba, a 'cello, bass and harpsichord. It was heard yesterday in the arrangement of Felix Mottl, for two solo violas and three solo 'cellos, with accompaniment of violas, 'cellos, bass and harpsichord. Some 20 players occupied the stage. The tonal effect is singularly somber, veiled. One was reminded of Gretry's comment after hearing Mehul's opera, "Uthal," from which the violins are absent: "Six francs for an E-string!" The expressive Adagio ma non tanto is the concerto's most appealing movement.

The Allegros, especially the first, though strong and sinewy, have that familiar, somewhat mechanical Bachian quality which Philip Hale used to call "counterpoint by the yard." The performance was one of high virtuosity.

Poot's Symphony

If your modern composer cannot be profound, he can at least be amusing. This symphony of Poot has an enlivening first movement, often suggestive of ballet music; and Andante of charm and sentiment, which proves that Poot has heard the voice of Ravel; and a Rondo, subtitled Jazz-Allegro, which contains agreeable episodes, such as the admirably written and also genuinely musical saxophone solo, but which for the most part is merely cheap. At least, Mr. Poot writes at all times with sureness of effect and with a clarity of thought, which all composers of his generation do not possess.

His Symphony was brilliantly played; but plainly the applause for the last movement did not come from the audience as a whole. There is still a place for everything, and some would still like to see, and hear, everything in its place.

PROVIDENCE, R. I.
JOURNAL

[illegible]

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N. Y. Times, Nov. 29/37

[From Late Editions of Yesterday's TIMES.]

COMPOSER REGAINS HIS PLACE IN SOVIET

Dmitri Shostakovich, Who Fell From Grace Two Years Ago, on Way to Rehabilitation

HIS NEW SYMPHONY HAILED

Audience Cheers as Leningrad Philharmonic Presents Work —Architect Also Restored

By HAROLD DENNY

Wireless to THE NEW YORK TIMES.

MOSCOW, Nov. 27.—Dmitri Shostakovich, young Soviet composer whose works are well known in America, is now apparently on the way to complete rehabilitation after his spectacular fall from favor in February, 1936. Until that fall he had been universally hailed in the Soviet as a genius and his works were widely performed.

Then at a stroke his ballet "Limpid Stream" was removed from the boards of the Bolshoi Theatre and his opera "Lady Macbeth" canceled on the eve of the opening in the theatre which had spent a fortune preparing it. These disasters, accompanied by denunciations in the Soviet press, which accused Mr. Shostakovich's music of being "un-Soviet, unwholesome, eccentric, tuneless and Leftist."

Some other Soviet musicians stood by Mr. Shostakovich at that time saying he still had a future and after he had overcome his failings he would produce great music.

Mr. Shostakovich took his medicine and has been busy writing ever since. This week his new work, Fifth symphony had its première, by the Leningrad Philharmonic and at the conclusion the audience rose and gave him an ovation. Mr. Shostakovich himself responded to the ovation on the platform. The Russian papers have said little about the affair, but today the Moscow Daily News—a Soviet publication though printed in English—ran an enthusiastic criticism by its Leningrad music critic, Andrew Budyakovsky.

"The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovich's 'Fifth Symphony' is a work of great depth, with emotional wealth and content and is of great importance as a milestone in the composer's development.

"The fetters of musical formalism which held the composer captive so long and prevented him from creating works profound in conception have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

Mr. Shostakovich is not the only example of a worker in the arts fighting his way back after being denounced. Konstantin Melnikoff, who soon after Mr. Shostakovitch's downfall received a handsome dressing down for leftist formalism in architecture, now is in charge of a group of architects working on the reconstruction of Moscow.

Alexander Afinogenoff, a playwright who also came into disfavor about a year ago, is seen driving occasionally about Moscow in his car though none of his works is now being presented at least on Moscow stages.

DALLAS, TEX.
NEWS

NOV 18 1937

Boston Symphony Program Thursday

Special to The News.

NEW YORK, Nov. 17.—Beethoven's "Eroica" Symphony, No. 3 in E Flat, and Sibelius' Second Symphony in D, Op. 43, will comprise the program to be presented by the Boston Symphony Orchestra under the baton of Serge Koussevitzky Thursday evening at Carnegie Hall.

NORWICH, CONN.
BULLETIN

NOV 19 193

The Boston Symphony orchestra, which has ploughed the snows, when necessary, for 51 consecutive winters to give a series of concerts in New York, began in New York its 52nd season.

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nglish in Form and

Symphony Warmly Greeted on Return

By Ruth Marsters
Music Editor

THE BOSTON SYMPHONY Orchestra has a way of sounding better after a trip to New York. Perhaps it is not only the change that is beneficial, but the reportedly "festal mood" of its Carnegie audiences. Or perhaps it is just the nice things that critics Gilman and Downes are wont to say about it.

It did, at any rate, sound very well indeed in the Friday and Saturday concerts conducted by Richard Burgin in Symphony Hall. (This, it is understood, is not remarkable in fact, for the fact is that it usually does, but only in degree—which is necessarily variable.)

Mr. Burgin, in his periodic appearances as conductor, customarily presents new or rarely heard works.

In this instance it was a new symphony by the French, composer Marcel Poot, Felix Mottl's arrangement of the Bach Sixth Brandenburg Concerto in B flat major, hitherto unperformed at these concerts, and Ernest Chausson's Symphony in B flat major.

* * *

The latter symphony is evidently a favorite of Burgin's and it was he who conducted its last performance in 1931.

Chausson's music is played altogether too infrequently. A disciple of Cesar Franck, he was able to profit by his teaching to the extent of realizing his own personality rather than imitating his tutor's example.

Not that Chausson's originality is its striking quality. It's singular charm lies perhaps in the fact that there is really little "striking" about it. It is music that for the most part just sings and murmurs. Its romanticism is without frenzy, its poetry, always sensitive is never "precious," its orchestration is imaginative rather than "clever."

It has already been inferred that the Chausson Symphony was beautifully performed.

* * *

MR. BURGIN'S value to the orchestra is probably, in the order of their importance, first as musician, second as violinist and third as conductor. All of which, needless to say, places him in the first rank as concert master. In the role of conductor he inspires a confidence derived from the fact that one feels that he knows precisely what he is doing all the time.

His method of bringing about effects does not revolve so much on practiced conductatorial technique as on a happy blend of positive authority, and gentler persuasion expressed in movements of limited variety but obvious significance. His rhythmic energy is always compelling, his treatment of nuance effective.

The Poot Symphony opens with a rather deft Allegro vivo, not untouched with humor, proceeds to a wistful Andante reminiscent of Ravel, and ends with a decidedly surprising Jazz Allegro. That the latter is not good jazz is apparent, but just what it is we have not the slightest idea.

BROOKLYN, N. Y.
BROOKLYN TABLET

NOV 3 1937

Urges People to Boycott Music Hall, Orchestras

Dear Sir: On the front page of the August 21st issue of THE BROOKLYN TABLET appeared a letter sent out by the "Musicians' Committee to Aid Spanish Democracy". By means of this letter the Committee advertised a special benefit screening of the film called "The Spanish Earth." The purpose of this film was to glorify the Red army in Spain. The purpose of the showing was to secure money to send to the Red forces in Spain. Mr. Erno Rapee was one of many who signed this letter.

On the front page of the August 28th edition of THE BROOKLYN TABLET, you mentioned the fact that you had received a letter from Mr. Rapee asserting that he was asked to act as a sponsor for the benefit but that he thought it was to aid war sufferers and not a faction.

It was to be hoped that Mr. Rapee, who is now acquainted with the fact that the Musicians' Committee to aid Spanish Democracy is a Committee to advance the cause of Communism in Spain, would never again allow his name to be used in such a connection.

Such, however, is not the case. Mr. Rapee's name once again appears among the sponsors of a party held in Sherman Square Studios on Saturday, October 16th, under the auspices of the Musicians' Committee to Aid Spanish Democracy. Evidently Mr.. Rapee's explanation to THE TABLET did not proceed from any change of heart. His continued identification with the "Musicians' Committee to Aid Spanish Democracy" still places him on the side of the Spanish Reds who despise Democracy but who use the word to cover their Communistic designs.

Incidentally, amongst the signers of the original letter for aid to the Reds was Mr. Serge Koussevitzky, Director of the Boston Symphony Orchestra, and Maurice Van Praag, Manager of the New York Philharmonic.

What are we Catholics going to do about it? Mr. Rapee apologizes and then denies his apology by subsequent endorsement of Red musical benefits in New York. Mr. Koussevitzky, when he comes to Brooklyn with his Boston Symphony Orchestra, depends upon Catholic support in the Brooklyn Academy of Music and elsewhere.

There is only one thing to do about it. Every reader of this letter should send a letter to the Managing Director of the Radio Center Music Hall acquainting him with the fact that Catholics and all other American citizens who are opposed to the Red Government of Spain will not attend any performance at the Radio Center as long as Mr. Erno Rapee is Director of the Music Hall Symphony Orchestra. A similar letter should be sent to the Brooklyn Academy of Music acquainting the management with the fact that no Catholic or other American citizen opposed to the Red Government of Spain will patronize any concert given by Mr. Koussevitzky. Another letter should be sent to the New York Philharmonic stating that no Catholic patronage will be given to the Orchestra this season because of Mr. Van Praag's sympathies for the Red Government and for Communism in Spain.

A little action of this kind will be an education to those musicians who, like Mr. Rapee and Mr. Koussevitzky, allow their names to be used to collect funds for the Red side and the Red Government against which the Nationalists and the Spanish people have risen. How much longer will Catholics in America continue to support those who pour contempt and ridicule on the letter of the Spanish Bishops who clearly reveal that the issue in Spain is between Communism, as represented by the Valencia Government, and civilization, as represented by the Nationalists?

R. Edward Lodge Curran,
President.
International Catholic Truth Society,
Brooklyn, Nov. 6.

Emma Boynet with Symphony

Emma Boynet, French pianist, who will be the soloist with the Boston Symphony Orchestra at the regular Friday afternoon and Saturday evening concerts this week. She will play Mozart's Concerto in C major.

COLUMBUS, O.
DISPATCH

NOV 14 1937

Recording Is An Intricate Process

By JOHN SELBY

NEW YORK — (AP). — The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already—once in the old mechanical method; once when this method had been improved; once when electrical recording came in; again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long playing record may be produced. And so on.

* * *

RECORDING is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain — artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course —New York, Chicago and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it is generally cheaper to do that than to move the artists.

It weighs several tons—nobody seems to have thought to weigh it exactly. Mostly it can go places by express, the more delicate parts are carried by the recording crew as personal baggage.

As a matter of fact, each man has his favorite recorder, which he values as much as Heifetz values his two best violins. These recorders are adjusted to infinitesimal precision; some recording experts prefer one adjustment, some another.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and one and a half inches thick. With such a job as recording Bach's "St. Matthew Passion" to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for the Victor company, and Charles O'Connell, who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

* * *

RECORDING men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

This matter of pitch also does its tricks. One day the Beethoven Eighth Symphony was being done at Boston. The first two movements were completed one day; next morning the third, or scherzo, was recorded.

Koussevitzky listened to the playback on the scherzo, and exclaimed: "It's a half tone sharp." It was, too.

This was corrected immediately and the result played once more for Koussevitzky. "Yes," said he, "the pitch is right, but that's not my tempo. It's a shade slow."

He was correct again, although probably not one musician in a thousand could have told it.

Much recording is done in the Academy of Music in Philadelphia, where the orchestra plays in the empty hall, using the regular stage set designed for it by Leopold Stokowski. No acoustical doctoring is necessary, though in Symphony hall, Boston, and Carnegie hall, New York, curtains and such like are sometimes hung.

* * *

MICROPHONE placement is often as tricky as anything else. There are two kinds of mikes—unidirectional, which means the mike absorbs the sound as it sweeps in a straight line from the performer; velocity, which focuses on particular sections of the whole.

Probably the trickiest problem with mikes was recording the enormous Wanamaker organ in Philadelphia. This is so large that 20 symphony orchestras could be seated in the space it requires. It is built into a store, on several floors, with a rotunda to complicate the course of the sound waves.

At first the records were filled with mysterious sounds like doors opening and shutting, squeaks, and so on. These were only the usual small noises around a big organ, but they insisted on recording themselves. Finally, by a long course of experiments, the microphones were placed so as to pick up tone and not noise. Fortunately, the result was like an organ playing in a great cathedral, instead of a retail store.

The technical principles of manufacturing records have been improved, yet remain basically the same as of old. What most people do not realize is, however, that their records are never stamped from the master record, once this is completed.

This is never used for anything but making stamps from which, in turn, records are pressed.

NEW YORK, N. Y.
EVENING POST

NOV 19 1937

BOSTON SYMPHONY OPENS BRILLIANTLY AT CARNEGIE

The Boston Symphony is with us again and musical New York signified its joy in the event by turning out last night in gala de gala, filling Carnegie Hall to the last bit of standing room and remaining after the concert's close to cheer Mr. Koussevitzky and his incomparable musicians.

Two staples of the symphonic repertory composed almost a century apart made up the program. They were Beethoven's "Eroica" Symphony and Sibelius's Second.

We have heard more heroic interpretations of the "Eroica" than Mr. Koussevitzky's, but he gave last night a closely knit performance with wonderful grasp of Beethoven's architecture and at the same time with the subtilest shading of dynamics and modeling of the melodic line. The dirge of the famous second movement was so restrained as to be almost objective. Yet it achieved a depth that might have been denied to a purely emotional approach, thus proving again that classicism has its place even in the interpretation of Beethoven's so-called romantic works.

In spite of the chronological abyss that separates the Beethoven from the Sibelius, it was interesting last night to see how much they had in common.

The latter work was particularly well designed to show the prowess of the famous Boston winds. Here again Koussevitzky was restrained, cunningly emphasizing the darker colors in the composer's palette until he came to the exultant peroration of the final movement. There at last he unleashed all the orchestral splendor at his disposal, and listeners knew that the Boston Symphony was with us again.

Their next concert is tomorrow afternoon at Carnegie Hall.

E. D.

BROOKLYN, N. Y.
CITIZEN

NOV 20 1937

Music Notes

Boston Symphony Opens Season at the Academy

Koussevitzky Conducts Program of Ravel, Haydn And Sibelius Works

There should have been a great demonstration of shouting and cheering at the end of the Boston Symphony Orchestra's initial concert of the season at the Brooklyn Academy of Music last night. There was only enough applause to constitute an ovation.

The renowned band from Massachusetts with its master conductor, Serge Koussevitsky, never plays less than magnificently, and last night that magnificence was lent to one of the greatest pieces of modern music. The consequences were stupendous.

For the novelty side of the program there was Maurice Ravel's jazzy one-movement concerto for the left-hand which the Frenchman wrote for the one-armed pianist, Paul Wittgenstein, in 1931. Jacques Fevrier of Paris was the soloist last night and did his difficult part capably enough. Echoes of the famed Bolero which Ravel wrote earlier are in this ingenious work, combined with an imaginitive use of jazz effects and poignant lyricism.

The other number was Haydn's symphony in G Major, and exquisite composition of whose slow movement Brahms once said: "I want my Ninth Symphony to be like this."

In all of these, the Boston band played with an unvarying rightness of every beat and phrase, and with a glowing transparency of tone and texture that made just hearing the sound of the orchestra an exciting experience.

The immense Sibelius symphony is a Koussevitzky specialty. Under his inspired direction, the musicians played it with ritualistic fervor—this music, almost naked in its simplicity; alternately pastoral with echoes of dances, and peculiarly evocative of vast spaces in tis ruggedness and savagery.

The might and breadth of the finale was dramatically realized, its great masses of tone built up from the incendiary theme to a climax that overpowered the listener with its conflagration.

Four more Boston Symphony concerts will be presented at the Academy this season under the auspices of hte Brooklyn Institute of Arts and Sciences, the next one on Jan. 7.

H. E.

NEW BEDFORD, MASS.
STANDARD - TIMES

NOV 19 1937

BOSTON ORCHESTRA OPENS IN NEW YORK

NEW YORK, Nov. 19 (AP)—The Boston Symphony Orchestra, tonally ~~perhaps~~ the finest orchestra in the world, opened its 52nd season by giving a series of concerts here. Only two New York engagements have been missed by the orchestra in more than half a century, one caused by the blizzard of 1888 and the other by the death of a conductor.

Conductor Serge Koussevitzky has chosen two symphonies for the opening programs, one Beethoven's "Eroica" and the other Sibelius' "Second Symphony in D Major." The first matinee Saturday will present a young French pianist, Jacques Pevrier, in his New York debut.

ONLY CONCERT OF SEASON

Serge Rachmaninoff's only New York recital of the season will take place in Carnegie Hall, next Saturday afternoon, Nov. 27. He will play four of his own preludes besides works by Liszt, Bach, Beethoven, Chopin, and Wagner.

NEW YORK, N. Y.
WORLD - TELEGRAM

NOV 20 1937

Boston Symphony At Bklyn. Academy

Under the auspices of the Brooklyn Institute of Arts and Sciences the Boston Symphony Orchestra, conducted by Serge Koussevitzky, appeared last evening in the Brooklyn Academy of Music in the first of five concerts to be given there this season.

Mr. Koussevitzky's program, besides holding over the second symphony of Sibelius from his first Carnegie Hall concert, included also the symphony in G major of Haydn (B. & H. No. 13, and the Ravel piano concerto for the left hand. The soloist in the last named was Jacques Fevrier, son of the eminent French composer, Henri Fevrier.

Ravel's splendid work, which was introduced here several years ago by the same orchestra with the one-armed pionist Paul Wittgenstein as soloist, came ver ynear being the high spot of the night. Mr. Fevrier, with his right hand tightly clasping his knee, went through the amazing protechnics of the music in masterful fashion. And when sensuous melody became the order o fthings for the piano there was sensuous playing to brng it out, notwithstanding the extremely difficult counter-effect of arpeggios.

R. C. B.

HARTFORD, CONN.
TIMES

[illegible]

Courtesy at the Concert

To the Editor of The Times:

Hartford has been called a city of music lovers, which seems very well borne out by the large audience at the Boston Symphony Concert Tuesday evening. However, if these people in attendance are true music lovers, it is difficult to explain their discourteous action to Dr. Koussevtsky and the orchestra, in leaving the concert hall before the last notes had died away. This action would seem to justify the remark that some people go to concerts to parade before the public.

Let us justify the fine reputation we have as true music lovers, true to the extent of showing our appreciation by being courteous. This it would seem is askng very little of all of us in return for the enjoyment we receive. The next test will be on Dec. 4. EDWARD C. SOMMER.

NEW HAVEN, CONN.
REGISTER

NOV 18 1937

Music

BOSTON SYMPHONY THRILLS AUDIENCE IN CONCERT HERE

The Boston Symphony Orchestra returned ~~to~~ thrill ~~a~~ capacity audience last evening as second event in the Woolsey Series of concerts. The familiar figure of Dr. Serge Kousevitzky assumed its usual place as master of ceremonies in a program distinguished by the inclusion of two works by contemporary musiicans of established fame. The third work was a Symphony by Josef Haydn, in G Major, from the Paris set.

All three of the composers included in last evening's music have enjoyed favor under their respective political regimes. Serge Prokofieff is now living in Russia as chief representative of the musical profession acknowledged by the Soviet Union, and Richard Strauss holds a high position in determining the musical policies of the eGrman Reich; each has come to his present political relation after the healing of considerable differences of opinion. Haydn's loose bond was, for the most part, constant, and always exceedingly pleasant Furthermore, these works by Prokofieff and Strauss were case histories, the one of "Lieutentnt Kije," manufactured out of thin air, and the other, a hero who may or may not be the composer himself.

150 Years Young

Dr. Koussevitsky has a way with Haydn. He makes hm seem so very important without inflating him. The imitation of a hurdy-gurdy in the trio, and the rustic dance must have been like a breath of fresh aid at the stuffy Concert Spirituel of Paris 150 years ago when Haydn delivered the order for a dozen symphonies with works such as these.

Prokofieff and Strauss each share a predilection for orchestral sound, and each is master of whatever technical resources are necessary to express either the thought or program at hand. Prokofieff chose a program as ledineated by a moving picture, and resigned half of the function of music to the shadow substance. Even so, it is events, not the ideas, of his hero's life which come through; the use of an elaborate orchestra to dress him sandsomely with saxaphone and celesta trimmings does not save "Lieutenant Kije" from being a stuffed shirt. As for Prokofieff's former rich harmonies contained in the Sythian Suite (played here last year), Haydn would blush to be so restricted in the year of grace 1934. It has been said that Prokofieff seems to "suffer from a permanent spiritual adolescence; one does not feel that . . . his undoubted talent will evven reach a convincing fruition." These are hard words perhaps, unduly severe for application to one of the composer's lesser productions.

A Full Life

Strauss knew full well the value of prodigious techniue to eke out a minimum of subject matter. A Hero's Life" sounds as only the Straussian orchestra can sound, with a glory and brilliance whih had no ounterpart in its ti me exept for Berlioz's day. Despite the pretentious nonsense of several parts, notably the battle scene (did you ever hear Wellington's Victory by Beethoven, or the Overture to Reinzi by Wagner?) and the unconscionabl time the piece takes in dying, the sore retains a high plac in the literature of the tone-poem. 'Opulent vulgarity" it may be in parts, but none may deny the thrill of its best pages.
Heldenleben" forth with a grandeur

The players and conductor set "Ein and a glory that was Bostonian at its best; no orchestra in the world today has the unity of mind and purpose, and the perfected ensemble gained under a single conductor which makes duplication possible. Instrumental playing can be no finer, and the composer—how much more the living composer!—may be profoundly grateful that such things are, and that both Strauss and Prokofieff can be played on the same program in America!

The audience heaped merited applause on the several soloists in both contemporary works, and upon all and sundry for a rarely stimulating evening.

H. EARLE JOHNSON.

MILWAUKEE, WIS.
JOURNAL

NOV 14 1937

Disc Business Growing, but What's Next?

NEW YORK, N. Y.-(AP)-The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already: Once in the old mechanical method; once when this method had been improved; once when electrical recording came in; again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television, likewise, may do tricks. Wired radio may turn out a serious competitor. A satisfactory long-playing record may be produced. And so on.

More Equipment Now

Recording is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it is generally cheaper to do that than to move the artists.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and 1½ inches thick. With such a job as recording Bach's "St. Matthew Passion" to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for the Victor Co., and Charles O'Connell, who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus ~~and of course~~ the Boston symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.

Thrown Out of Gear

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be 54 of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap, on paper, once the job was done. The trouble was that of the 54 "sides," only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one-half of one eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

A True Tone, but—

Recording men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

This matter of pitch also does its tricks. One day the Beethoven Eighth symphony was being done at Boston. The first two movements were completed one day; next morning the third was recorded.

Koussevitzky listened to the playback on the third and explained: "It's a half tone sharp." It was, too.

This was corrected immediately, and the result played once more for Koussevitzky. "Yes," said he, "the pitch is right, but that's not my tempo. It's a shade slow."

He was correct again, although probably not one musician in a thousand could have told it.

Much recording is done in the Academy of Music in Philadelphia, where the orchestra plays in the empty hall, using the regular stage set designed for it by Leopold Stokowski. No acoustical doctoring is necessary, though in Symphony hall, Boston, and Carnegie hall, New York, curtains and such like are sometimes hung.

Carnegie hall sees little recording, although Messrs. Wallenstein and O'Connell recall ruefully one experience there with Toscanini. A lot of money had been spent to record some music with the spike-moustached little Italian. When he heard the playback he refused to approve a single thing.

DARIEN, CONN.
WEEKLY REVIEW

NOV 18 1937

First Symphony Concert Nov. 29

The Stamford Symphony Orchestra, comprised of 60 members from Stamford, Darien, Norwalk, New Canaan, Greenwich and Old Greenwich, will present its first concert of the winter series of three at the Stamford High School auditorium, Monay evening, November 29. Other concerts are scheduled for March 7 and May 2.

Hugo Kortschak, head of the violin school of the Yale Music School, is again conducting, this marking his third year with the orchestra. Mr. Kortschak is a graduate of the Prague Conservatory and has been a member of the Berlin Philharmonic, playing in the violin section and second concertmaster of the Chicago Symphony. As a conductor, he has led the Berkshire String Quartet and now devotes his summers to directing the Little Trio of the Music Box at Cummington, Mass. Also he has founded and developed the Manhattan String Quartet. He is associate director of the New Haven Orchestra.

The guest soloist for the concert November 29 will be Miss Orrea Purnel, a young English violinist who is making her debut in this country this season with the Boston Symphony Orchestra.

As the Symphony is the only organization of its kind in this section, it has the patronage of music lovers in communities adjacent to Stamford as well as a large following in Stamford.

PROVIDENCE, R. I.
JOURNAL

MUSIC

Martha Baird Is Soloist With Boston Symphony Orchestra in Excellent Concert.—Debussy, Rachmaninoff Chamber Works Heard

By G. Y. Loveridge

Mighty deeds of music were accomplished by the Boston Symphony Orchestra under the command of Dr. Serge Koussevitzky in Metropolitan Theatre last night. It was the second concert of the orchestra's Providence season. The program was a good one, and the theatre was well filled.

The soloist was Martha Baird, of this city. She played the Mozart piano concerto in D-minor, and was received with gratifying enthusiasm by an audience that numbered many of her close friends and hundreds of other persons delighted to hear a Providence artist as soloist with so distinguished an orchestra. Miss Baird, who in private life is Mrs. Arthur M. Allen, was recalled five times to acknowledge the applause.

The concerto is not a difficult one, as far as playing the notes goes, but it requires refinement, grace and delicacy in the execution of it, and these qualities Miss Baird brought to it in abundance. At no time did she try to make it seem heavily dramatic or otherwise cloud and conceal the lucid flow of it. Minor key or no minor key, Eric Blom or no Eric Blom, we are unable to see much storm and stress in this concerto; it is wistful in season, and it has that nostalgia for imagined places that is pat of the strength of Mozart, but mostly it ripples and purls and dances.

There is no lack of supple vigor in this music. It must be played evenly and surely, and that is the way Miss Baird played it, with humor, too, and with affection. At times her turns were not sufficiently fluent and the tone was occasionally hard, but the impression was distinctly that of an artistic success.

Miss Baird played the Beethoven cadenzas very ably. It is our feeling, very likely unreasonable, that cadenzas ought to be done away with, that they add nothing essential to the performance, but rather hinder it. However, it is somewhat late to change so venerable a custom, and if we must have cadenzas, let them by all means be written by Beethoven.

The romanza received particularly gracious treatment at Miss Baird's hands. We should have liked to hear it over, for it is the sort of thing that Mozart could do better than anybody else and that Miss Baird sets forth with charm and distinction.

And what orchestral support! A famous violinist once said to us, after soloing with the Bostonians, "They hand it to you on a golden platter." And so they do.

There were two symphonies on the program, the Unfinished of Schubert, and the second of Sibelius. If the Unfinished has ever been played better than it was last night, one would surely have to hear it to believe it. Immediately, in the suave whisper of the 'cellos and the hushed voices of a score of violins playing as one, the quality of this orchestra was apparent. As fragile as a dream was this music wrought by Dr. Koussevitzky from the tones of strings, woodwinds, horns. These are the kind of moments that people go to concerts for. They make one forget taxes, politics and peace treaties. They prove that the 20th century can offer something nobler tha the hamburger sandwich.

How odd a contrast was th Sibelius! The Boston Orchestra ha been a powerful advocate of Sibeliu for years and years, and gets the utmost from his music. We shall hav to join the outcasts who find nothin of sunny Italy in this symphony, bu prefer to feel northern winds, an hear the rude crashing of arctic seas Sibelius declines to offer a program for his symphonies, so it would be indecorous of anybody else to do so but doesn't one hear giants in thi mysterious work, and feel the long brooding darkness of the north? Artists often express a particular fondness for a small corner of some expansive painting, and so in this music one may find many favorite corners, such as the melody of oboes in the third movement, and that par of the finale where the bass players try to tear the strings off the instruments.

A Boston Symphony climax is like being tossed in blanket. One rises rhythmically higher and higher, and finally seems to hang suspended fo a moment in the very clouds. Wha brings one down in blanket-tossing is gravity; what bring one to earth after a concert is the traffic jam. Apparently both are immutable.

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It was one of the most interesting of the eight concerts thus far given. For the first time, it seemed to us, it was possible to discover a decided similarity in feeling, between paintings and music of the same period. In the main gallery there are impressionistic pictures that, even in coloring, were akin to the quartet.

It is a lovely bit of music, and it was exquisitely played. It has the languorous atmosphere and pale, poetic tints so characteristic of Debussy. The harmonies are as fugitive and tenuous as a rainbow, and as mystical. It is difficult to understand, in these presumably enlightened days, why Debussy's music was not at first appreciated.

The Musical Art Quartet played with delicacy and insight. They understood the work thoroughly, and they made the listeners understand it. This is music that one comprehends not so much by logic as by feeling; it deserves to be called great. Of the many fine performances by the quartet, this was one of the best. The players were Sascha Jacobsen, first violin; Paul Bernard, second violin; William Hymanson, viola, and Marie Romaet-Rosanoff, 'cello.

Mme. Rosanoff and Frank Sheridan, pianist, played the sonata. In this work: 'cello and piano are of about equal importance; it is not merely a 'cello solo with piano accompaniment, nor has the composer assigned the piano too great a share. The artists gave a remarkably smooth and unified performance. Mme. Rosanoff's Strad has an unusually noble tone; it speaks richly and with calm assurance, as though it were somehow aware of its position in the world. All its strings are good ones; in any register it has authority and depth. Simply to watch the bowing and the evenness and accuracy of the left hand was a pleasure; to hear the result made the occasion memorable.

The andante gave the best opportunity to enjoy the full beauty of tone of this instrument. It is real 'cello music, melodious, soaring, broadly lyrical. Mme. Rosanoff played it splendidly.

Mr. Sheridan presided at the piano with his accustomed skill, tempering the power of the instrument to the 'cello with exactitude, creating an elaborate tapestry of tone on which the 'cello wove its own contrasting pattern. His playing is always strong and certain, the tone full, the accent precise.

The artists were applauded with sustained fervour. They returned to the platform several times.

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String Quartet in F
Allegro moderato—Tres doux
Assez vif—Tres rythme
tres lent
Vif et agite
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Quintet in E flat minor, Opus 26 for piano and string quartet
Allegro non troppo
Intermezzo—Allegretto
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NEW HAVEN, CONN.
REGISTER

NOV 14 1937

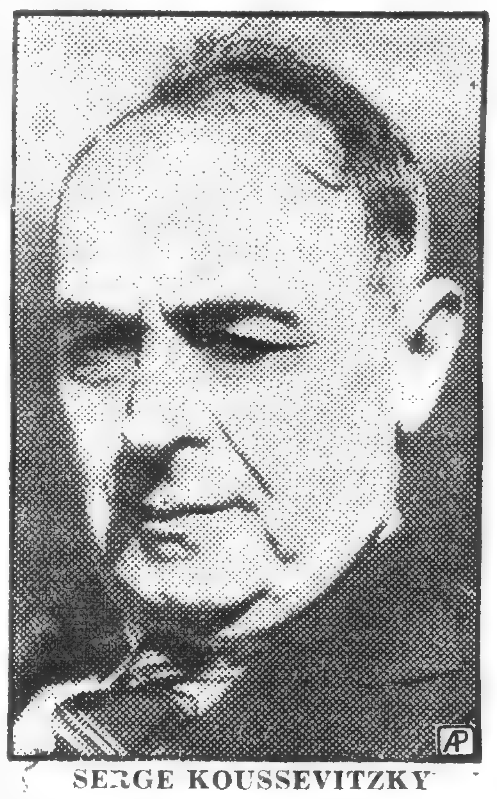
Boston Symphony To Play Wednesday

UNDER the direction of Dr. Serge Koussevitzky, famed Russian leader of the 110 piece musical organization, the Boston Symphony Orchestra comes to town this coming Wednesday evening to play in Woolsey Hall, the event marking the second concert of the current season's Woolsey Hall Series. A brilliant program has been arranged by the distinguished Russian conductor, who this season is conducting the orchestra for his 14th consecutive year. The evening of great music will open with Haydn's Symphony in G major, No. 88, and continue with Prokofieff's Orchestral Suite, "Lieutenant Kije." The third and concluding selection will be Strauss' "Ein Heldenleben" ("A Hero's Life"), a selection that should round out one of the finest orchestral programs ever presented in this city.

Although a performance by the Boston Symphony Orchestra is naturally an important event in any music-minded community, the presence of the esteemed director never fails to divide the attention of the auditors, so much has been written and said of this great musician.

Dr. Koussezitzky was born in 1874 in the small, central Russian province of Tver. There was no musical life about him, except for small visiting theatrical companies. When his father opposed a career so remote from the experience of their own community, he ran away, and presented himself at the Philharmonic School in Moscow. The school was full—the year begun, but the authorities at once sensed the unusual qualities of the penniless young applicant, and made a place for him. There was only one posible scholarship open—for a student of the double-bass, and he accordingly took on this strange instrument. In a short time he astounded everyone by coaxing a lovely 'cello-like tone, and delicate melody from his huge, cumbrous bass, with its fist-wise bow. This was the Koussevitzky who later could elicit such transcendent tones and sheer melodic songfulness from a body of strings. And then, as now, he was tireless in his quest until he had reached new and unprecedented heights of beauty. Koussevitzky was soon known all over Europe as a virtuoso on the double-bass.

Then, coming to the end of its possibilties, Koussevitzky aspired to that richest of instuments, the hundred-fold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow, and gave cocneerts there in St. Petersburg.


SERGE KOUSSEVITZKY

When his public heard the erstwhile double-bassist on this infinitely more expressive instrument, the effect was electric.

Koussevitsky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, taking to the musically-starved people of innumerable provincial towns their "first symphony concert."

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris. Here, and by guest performances in London and other cities, Western Europe came under the spell of this magnetic and foreful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. In his 14 seasons at the head of the great orchestra, he has touched new heights of his art, and brought the orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of seasons to test the cope of a conductor' interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, utter freedom from routine, such a brilliant and engrossing eloquence.

The complete program- of Wednesday evening's concert, which commences at 8:30, is as follows:

Haydn . . . Symphony in G. major, No. 88 (B. & H. No. 13)
I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IX. Finale; Allegro con Brio
Prokofieff . . . "Lieutenant Kije," Orchestral Suite, Op. 60
I. Birth of Kije
II. Romance
III. Kije's Wedding.
IV. Troika
V. Burial of Kije
INTERMISSION
Strauss . . . "Ein Heldenleben" ("A Hero's Life"), Op. 40.

BRIDGEPORT, CONN.
POST

NOV 18 1937

KOUSSEVITZKY LEADS CONCERT

Woolsey Hall Program Features Music Written for Soviet Film.

BY SUSAN BREUL

Music written for a Soviet film was featured last night on the program of the Boston Symphony orchestra when Serge Koussevitsky conducted his first concert of the season at Woolsey Hall in New Haven.

Performed for the first time in America about a month ago, the incidental music to the comedy "Lieutenant Kije" was written in 1933 by Serge Prokofieff, a Russian ex-patriate who has lived successively in Japan, London, Paris and Chicago. The suite which Koussevitsky performed last night was arranged by the composer in 1934.

The score of "Lieutenant Kije" is ideal movie music, interesting in its own right and apparently descriptive of the action and characters in the film. Unlike the nondescript improvisations of so much Hollywood movie music it falls into no routine formulas but has its own original and vivid personality.

As a piece of contemporary writing it is typical of the "new music," in a straight-from the-shoulder idiom, debunked of the soul searching romanticism of the last century The composer's choice of subject is typical of contemporary musical attitudes for most musicians are eager to write for the films not only because of movie salaries, which, we understand, are good even in the U. S. S. R. but because movies today

(Cont. above left)

are the vital concern of thousands of ordinary people.

With simple harmonics and rhythms Prokofieff's score gains piquancy from his use of instruments, a gay flute and piccolo duet accompanied by snare drum and pizzicato strings, a bass fiddle solo, a bassoon and flute duet. Incidental chromatics add to the score with a change of keys, on the way up a melody and return to scratch on the way down.

The remainder of last night's program was occupied by a Haydn G major symphony and the ponderous tone poem "Ein Heldenleben" by the 73-year-old Richard Strauss. Unlike the miraculous "Tod und Verklarung," "Ein Heldendeben" seems definitely dated, smacking of the horse-hair sofa and stuffy parlor of another age. Despite compelling themes and patches of expert development the piece as a whole begins to tarnish and wear out at the seams. Besides the pungent wit of the Haydn and Prokofieff its musical psychoanalysis sounds dry and labored.

Koussevitsky led the orchestra with his customary elegance and insight into the music. The orchestra responded in their best style.

RIVERSIDE, CAL.
ENTERPRISE

NOV 25 1937

First Woman Conductor

For the first time in its 57 years, the Boston Symphony orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

HARTFORD, CONN.
TIMES

NOV 17 1937

NEW SYMPHONIC SERIES OPENED BY BOSTONIANS

Prokofieff Novelty Brightens Program with Haydn and Strauss

By CARL E. LINDSTROM

A new Bushnell symphonic series began last night with some of the eclat that has come to be expected of it and music making of a kind that could be produced only by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

When it was all over, the evening seemed to have been brief although the program was of conventional length. Dr. Koussevitzky was received as a friend is received, with cordiality, perhaps even warmth of a relative kind for he has been here many trips now, but although he was recalled a very proper number of times, it is doubtful that emanations of enthusiasm came to him very strongly from the auditorium. Richard Burgin, who should be known by this time, made his solitary entry twice unrecognized.

Dr. Koussevitzky has shrewdly written that the audience is an important agent in music making. With such an authority it may not be out of place to elaborate by saying that the spiritual resonance or lack of it in listeners can make or mar anybody's concert. Last night the orchestra did its part nobly, even to the point of unwrapping a bright new novelty which was received with as sophomoric impartiality as Strauss or Haydn. The fault may have been Prokofieff's, a point which will bear examining presently. Our culture has reached a high stage, so high that there is danger of visiting orchestras from naive and unenlightened Boston, Philadelphia and New York finding out how sophisticated we are and so become self-conscious and disheartened in our presence. They'll keep coming anyway but the music won't be so good.

Two Heroes

A pair of legendary characters came to life in this concert. Both of them cut the merriest sort of capers for their brief whiles, both died in such respective fashions that none could shed a tear, for the execution of Till Eulenspiegel never was any more real than the vaporous plane to which Lieutenant Kije was so comically restored when it was discovered that he never had an existence anyhow.

Between these two lugubrious scherzos in which death's name is taken in vain was a genuine mortuary ode whose habiliments were never more grand nor ghastly. Strauss' "Death and Transfiguration" has upon occasion been found literal and grandiloquent. An ordinary reading can make it seem so. If the performance really reaches up to this music as it did last night, lays hold of it and lets nothing escape, it becomes an experience as indelible as it is undecipherable. It doesn't matter who wrote it or when, the listener owns it more than the author ever did.

Artful Program

This was an artfully contrived program. The Haydn Symphony in G (B. & H. No. 13), apparently a favorite with Koussevitzky, was so disarming in its zest and friendliness that one felt no qualms in having checked possible weapons of prejudice and preconception at the door. After the hearty minuet and the bubbling finale, the mood was set to meet "Lieutenant Kije" or anybody else.

This humoresque, in short, was Prokofieff. He was easily recognizable even with most of the whiskers of dissonance shaved off, leaving only as much of it as would do for a moustache—and a waxed one at that. There were the same brittle, bloodless tunes that Prokofieff long ago proved he could write, but tunes they are, and brittle and bloodless though they may be, they stay with you. The tune which obviously represents Kije, the imaginary officer who grew out of a misunderstanding between a stupid Czar and his obsequious courtiers, has quaintness and charm; every once in a while it turns on a curiously vacant, maybe satirical, modulation.

Easily Understood

The suite is somewhat repetitious within its five sections—Birth of Kije, Romance, Kije's Wedding, Troika and Burial of Kije—and it is ventured that here have been adaptations since its se as incidental music for a film. omehow you miss the film. Taken y itself the music is quite intelligible nd even after first hearing you feel ou know all about it—be that a fault r a virtue.

Some strange timbres are brought nto individual focus, there being olos for double bass, saxophone, lesta and an obbligato for sleigh-lls, somewhat after the fashion of a laboratory piece for a music appreciation class. There are many clev moments, nevertheless, not the leas of which is the dropping of individual notes from the Kije tune leaving gaps in the theme at the passing of Kije by etherealization.

The performance of Till Eulenspiegel was the most audacious imaginable. The effectiveness of the score is implicit but this virtuoso rendition was fairly stunning. Kije will come to mind at recollection's beck, but Till will be remembered.

(58)

PROVIDENCE, R. I.
JOURNAL

MUSIC

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And what orchestral support! A famous violinist once said to us, after soloing with the Bostonians, "They hand it to you on a golden platter." And so they do.

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NEW HAVEN, CONN.
REGISTER

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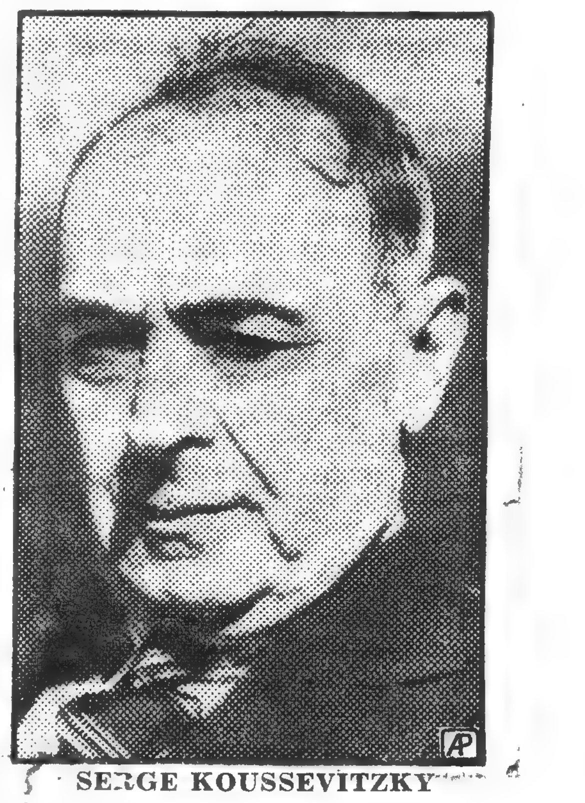

SERGE KOUSSEVITZKY

When his public heard the erstwhile double-bassist on this infinitely more expressive instrument, the effect was electric.

Koussevitsky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, taking to the musically-starved people of innumerable provincial towns their "first symphony concert."

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris. Here, and by guest performances in London and other cities, Western Europe came under the spell of this magnetic and foreful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. In his 14 seasons at the head of the great orchestra, he has touched new heights of his art, and brought the orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of seasons to test the cope of a conductor' interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, utter freedom from routine, such a brilliant and engrossing eloquence.

The complete program of Wednesday evening's concert, which commences at 8:30, is as follows:

Haydn . . . Symphony in G. major, No. 88 (B. & H. No. 13)
I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IX. Finale; Allegro con Brio
Prokofieff . . . "Lieutenant Kije," Orchestral Suite, Op. 60
I. Birth of Kije
II. Romance
III. Kije's Wedding.
IV. Troika
V. Burial of Kije
INTERMISSION
Strauss . . . "Ein Heldenleben" ("A Hero's Life"), Op. 40.

BRIDGEPORT, CONN.
POST

NOV 18 1937

KOUSSEVITSKY LEADS CONCERT

Woolsey Hall Program Features Music Written for Soviet Film.

BY SUSAN BREUL

Music written for a Soviet film was featured last night on the program of the Boston Symphony orchestra when Serge Koussevitsky conducted his first concert of the season at Woolsey Hall in New Haven.

Performed for the first time in America about a month ago, the incidental music to the comedy "Lieutenant Kije" was written in 1933 by Serge Prokofieff, a Russian ex-patriate who has lived successively in Japan, London, Paris and Chicago. The suite which Koussevitsky performed last night was arranged by the composer in 1934.

The score of "Lieutenant Kije" is ideal movie music, interesting in its own right and apparently descriptive of the action and characters in the film. Unlike the nondescript improvisations of so much Hollywood movie music it falls into no routine formulas but has its own original and vivid personality.

As a piece of contemporary writing it is typical of the "new music," in a straight-from the-shoulder idiom, debunked of the soul searching romanticism of the last century The composer's choice of subject is typical of contemporary musical attitudes for most musicians are eager to write for the films not only because of movie salaries, which, we understand, are good even in the U. S. S. R. but because movies today are the vital concern of thousands of ordinary people.

Cont. above left

With simple harmonics and rhythms Prokofieff's score gains piquancy from his use of instruments, a gay flute and piccolo duet accompanied by snare drum and pizzicato strings, a bass fiddle solo, a bassoon and flute duet. Incidental chromatics add to the score with a change of keys, on the way up a melody and return to scratch on the way down.

The remainder of last night's program was occupied by a Haydn G major symphony and the ponderous tone poem "Ein Heldenleben" by the 73-year-old Richard Strauss. Unlike the miraculous "Tod und Verklarung," "Ein Heldendeben" seems definitely dated, smacking of the horsehair sofa and stuffy parlor of another age. Despite compelling themes and patches of expert development the piece as a whole begins to tarnish and wear out at the seams. Besides the pungent wit of the Haydn and Prokofieff its musical psychoanalysis sounds dry and labored.

Koussevitsky led the orchestra with his customary elegance and insight into the music. The orchestra responded in their best style.

RIVERSIDE, CAL.
ENTERPRISE

NOV 25 1937

First Woman Conductor

For the first time in its 57 years, the Boston Symphony orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

HARTFORD, CONN.
TIMES

NOV 17 1937

NEW SYMPHONIC SERIES OPENED BY BOSTONIANS

Prokofieff Novelty Brightens Program with Haydn and Strauss

By CARL E. LINDSTROM

A new Bushnell symphonic series began last night with some of the eclat that has come to be expected of it and music making of a kind that could be produced only by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

When it was all over, the evening seemed to have been brief although the program was of conventional length. Dr. Koussevitzky was received as a friend is received, with cordiality, perhaps even warmth of a relative kind for he has been here many trips now, but although he was recalled a very proper number of times, it is doubtful that emanations of enthusiasm came to him very strongly from the auditorium. Richard Burgin, who should be known by this time, made his solitary entry twice unrecognized.

Dr. Koussevitzky has shrewdly written that the audience is an important agent in music making. With such an authority it may not be out of place to elaborate by saying that the spiritual resonance or lack of it in listeners can make or mar anybody's concert. Last night the orchestra did its part nobly, even to the point of unwrapping a bright new novelty which was received with as sophomoric impartiality as Strauss or Haydn. The fault may have been Prokofieff's, a point which will bear examining presently. Our culture has reached a high stage, so high that there is danger of visiting orchestras from naive and unenlightened Boston, Philadelphia and New York finding out how sophisticated we are and so become self-conscious and disheartened in our presence. They'll keep coming anyway but the music won't be so good.

Two Heroes

A pair of legendary characters came to life in this concert. Both of them cut the merriest sort of capers for their brief whiles, both died in such respective fashions that none could shed a tear, for the execution of Till Eulenspiegel never was any more real than the vaporous plane to which Lieutenant Kije was so comically restored when it was discovered that he never had an existence anyhow.

Between these two lugubrious scherzos in which death's name is taken in vain was a genuine mortuary ode whose habiliments were never more grand nor ghastly. Strauss' "Death and Transfiguration" has upon occasion been found literal and grandiloquent. An ordinary reading can make it seem so. If the performance really reaches up to this music as it did last night, lays hold of it and lets nothing escape, it becomes an experience as indelible as it is undecipherable. It doesn't matter who wrote it or when, the listener owns it more than the author ever did.

Artful Program

This was an artfully contrived program. The Haydn Symphony in G (B. & H. No. 13), apparently a favorite with Koussevitzky, was so disarming in its zest and friendliness that one felt no qualms in having checked possible weapons of prejudice and preconception at the door. After the hearty minuet and the bubbling finale, the mood was set to meet "Lieutenant Kije" or anybody else.

This humoresque, in short, was Prokofieff. He was easily recognizable even with most of the whiskers of dissonance shaved off, leaving only as much of it as would do for a moustache—and a waxed one at that. There were the same brittle, bloodless tunes that Prokofieff long ago proved he could write, but tunes they are, and brittle and bloodless though they may be, they stay with you. The tune which obviously represents Kije, the imaginary officer who grew out of a misunderstanding between a stupid Czar and his obsequious courtiers, has quaintness and charm; every once in a while it turns on a curiously vacant, maybe satirical, modulation.

Easily Understood

The suite is somewhat repetitious within its five sections—Birth of Kije, Romance, Kije's Wedding, Troika and Burial of Kije—and it is ventured that there have been adaptations since its use as incidental music for a film. Somehow you miss the film. Taken by itself the music is quite intelligible and even after first hearing you feel you know all about it—be that a fault or a virtue.

Some strange timbres are brought to individual focus, there being solos for double bass, saxophone, celesta and an obbligato for sleighbells, somewhat after the fashion of a laboratory piece for a music appreciation class. There are many clever moments, nevertheless, not the least of which is the dropping of individual notes from the Kije tune leaving gaps in the theme at the passing of Kije by etherealization.

The performance of Till Eulenspiegel was the most audacious imaginable. The effectiveness of the score is implicit but this virtuoso rendition was fairly stunning. Kije will come to mind at recollection's beck, but Till will be remembered.

BROOKLYN, N. Y.
CITIZEN

5

NOV 20 1937

Boston Orchestra Opens Season Here Before Large Audience; Many Attend with Guests

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky, opened its fifty-second borough season last evening before a large and receptive audience at the Brooklyn Academy of Music. Many subscribers entertained guests at the concert, which opened the annual series of five given here by the orchestra under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, chairman of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Adrian Van Sinderen, chairman and Mrs. Henry Joralemon Davenport, acting chairman.

Jacques Fevrier was heard as guest soloist in Ravel's Piano Concerto for the Left Hand. Other works played were Haydn's Symphony in G Major and the Second Symphony of Sibelius.

Mrs. Thomas F. Casey represented the Brooklyn Committee as hosteess in the committee box. Her guests were County Judge and Mrs. Franklin M. Taylor, Dr. and Mrs. Griswald D. Nammack, Mr. and Mrs. James Laughran Hand, Mr. and Mrs. William A. Phillips and Colonel Alfred C. B. McNevin.

Mrs. William H. Good, entertained in her box following a dinner party at her home, No. 880 St. Marks avenue. Her guests included Mr. and Mrs. Edward C. Blum, former Federal Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Henry Joralemon Davenport and Hamilton Preston.

With Admiral and Mrs. Clark Woodward in their box were: Mrs. Myrich Rogers, Captain R. E. Koch, Captain and Mrs. Robert E. Hoyt, Mr. and Mrs. Charles Spence and Mr. and Mrs. Edward O. Bogert. In another box with Mrs. Benjamin Prince were: Mr. and Mrs. Frank Fitch, Mr. and Mrs. Karp Milhalenaowf, Mrs. William Stearns Cooney and Theodore Fitch.

The box guests of Mrs. Dean C. Osborne were: Mr. and Mrs. Alfred Fawcett, Mrs. J. M. Fawcett, Mrs. Theodore Frohne, Miss Luville Fawcett, Justice Lewis L. Fawcett and J. C. Fawcett. Dr. and Mrs. Robert Franklin Ives entertained in their box for Dr. and Mrs. Earle H. Mayne, Mr. and Mrs. Frederick Holmes Paine, Mr. and Mrs. John C. Faulkner. Another box was occupied by Mr. and Mrs. Thomas E. Murray Jr. and their guests.

In the box of the Adelphi Academy Alumnae Association were: Mr. and Mrs. Roy M. Hart and Mr. and Mrs. Eugene Fields Scott.

Others seen in the audience were: Borough President and Mrs. Raymond V. Ingersoll, Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Mrs. Ernest Ash, Dr. Frank L. Babbott, Mrs. Trafton O. Badger, Mrs. Bruce D. Bromley, Walter H. Crittenden, Mrs. Russell V. Cruikshank, Mrs. H. Edward Dreier, Dr. John H. Denbigh, Theodore Fitch, Mrs. Edwin L. Garvin, Walter Hammitt, Frank Hancock, Mrs. Robert E. Henry, Mrs. Russell S. Hume, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Jacob C. Klinck, Mrs. John Eadie Leech, Mrs. Maxwell Lester, Mrs. Thomas H. McClintock, Mrs. Edwin P. Maynard, Jr., Miss Ida A. Mollenhauer, Mrs. Dean C. Osborne, Mrs. Charles Elwell Perkins, Mrs. Charles E. Potts, James H. Post, Mrs. Frederic B. Pratt, Mrs. Richardson Pratt, Mrs. Benjamin Prince, Mrs. F. R. Schepmoes, Robert Alfred Shaw, Mrs. Frank E. Simmons and Dr. Joshua M. Van Cott.

Also Mrs. H. D. Abbey, Miss Alice D. Abbott, Charles S. Adams, Mrs. Frederick Addinsell, Miss Alsie W. Atwater, Mrs. Henry C. Bodgley, Mrs. H. R. Barnes, Miss Agnes M. Barry, Mrs. Alfred Barth, Adolph Beck, Mrs. H. Edward Behr, Dr. A. L. L. Bell, Herbert Benevy, Miss Charlote M. Berry, Dr. H. L. Berson, Miss Dorothy L Betts George M. illings, Miss E. Blackman, Miss Louise Blake, Dr. Roscoe C. E. Brown, Miss Mary T. Butterick, Miss Julia Byrne.

NEW YORK, N.
TIMES

NOV 21 1937

PROKOFIEFF MUSIC AT CARNEGIE HALL

'Lieutenant Kije' Played for First Time in New York by Boston Orchestra

'HELDENLEBEN' ALSO GIVEN

Jacques Fevrier, the Soloist, Is Heard in Ravel's Piano Concerto for Left Hand

By OLIN DOWNES

Two works were played for the first time in Carnegie Hall by the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon. They were the orchestral suite, "Lieutenant Kije," op. 60, of Prokofieff, and Ravel's piano concerto for the left hand alone, in one movement. These pieces were played with the most exceptional finish and brilliancy, and the concert ended with a memorable reading of Strauss's "Heldenleben." The soloist in the performance of the Ravel concerto was Jacques Fevrier.

Prokofieff's music was composed for a film, which parodied the times of the Czar and his servile courtiers. It was produced in Leningrad in 1933. This should be good film music, eminently suitable, in its satirical, tongue-in-the-cheek manner, to the subject. In concert it is rather thin stuff, though it gave players of the orchestra some special opportunities to show their skill.

In a certain way Ravel's concerto has relation to this music of Prokofieff, partly because of some of its harmonic texture, but more for the fact that it, too, is rather an exterior, stylistic species of composition. The concerto antedated the Prokofieff score by a year, for it was first heard when it was played by Paul Wittgenstein, the left one-armed pianist, in Vienna in 1932. He had specifically ordered a composition for the left hand, with orchestra, from Ravel. The two quarreled over the piece when it was completed. This writer remembers a conversation with Ravel in Paris a few months after the first performances, when he was still excited, and, gesticulating, cried out, "Je ne suis pas l'esclave du pianist." Whether or not Wittgenstein relished the extremely difficult writing for the piano and the sometimes loud orchestration, it can be said that Mr. Fevrier played the music in a masterful fashion yesterday, and that the score demonstrated again Ravel's amazing capacity to make something out of almost nothing and do it like the consummate craftsman that he is.

The Boston program book tells us Henry Prunieres's opinion of the work. Prunieres found sentiment, romantic feeling, lyrical flow in the music. If those things are in it, "romantic" and "lyrical" are different things than we thought they were. It is a coruscating piece. Performed as it was yesterday, by Mr. Fevrier, who is the son of the composer of "Monna Vanna" and other works, it made an agreeable effect, and was cordially applauded. It is admirable for its polish, color, esprit, and, we find, quite empty of feeling or of any warm impression.

The reading of Heldenleben was one of astonishing beauty, clarity and poetical feeling. It would not be easy for one ignorant of the score to imagine, in the first place, that even a Strauss could make a remarkable structure of music from such a naïvely personal conception as that of a hero (Richard Strauss); his enemies (the critics); his courtship of his beloved (Mrs. Strauss); the terrible battle between the hero, who shouts lustily as the snarling critical crew fly before him, and is finally revealed in an attitude of prayer, following the confusion of his enemies; and the hero's "works of peace" (Strauss's compositions, freely quoted from in the score); and the hero's apotheosis, to a strain of the magnificent sunrise music from "Zarathustra."

But when the score is interpreted with understanding and imagination and when, in addition to these qualities, the beauty and distinction given it by Mr. Koussevitzky and his men are present, the listener sits absorbed and draws a deep breath and realizes that it does not matter what inspired music, when it is written by a great and inspired composer.

The love music soared and glowed; the amazing counterpoint of Strauss was clear in every part, no matter how complicated the passage. The battle was a conflict of musical forces and dramatic in other ways than those of voice.

Mr. Koussevitzky again treated details in his own way, and he is a musician who has earned the right to his conception of scores through long and objective study. The long applause was that of a deeply impressed audience.

NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 21 1937

MUSIC

By LAWRENCE GILMAN

Activities of a Week End: The Boston Symphony, Miss Monath, and the N. B. C.

Saturday afternoon concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor; assisting artist, Jacques Février; at Carnegie Hall.

PROGRAM

1. Prokofieff............."Lieutenant Kije"
Orchestral Suite, Op. 60
(First performance in New York)
2. Ravel..............Pianoforte Concerto
(for the left hand)
(In one movement)

INTERMISSION

3. Strauss..............."Ein Heldenleben"
("A Hero's Life"), Tone Poem, Op. 40

MR. KOUSSEVITSKY and his virtuosi from Massachusetts, at the second concert of their current New York pair, began the program with a novelty by Serge Prokofieff in which the story of Lieutenant Kije was beguilingly set forth. If the reader may wonder who Lieutenant Kije may have been, and why he should have been memorialized in tones, let it be said that the Lieutenant was merely a tactful error. It happened in this way, according to the tale as told by that accomplished and learned historian, Mr. Nicolas Slonimsky:

Once upon a time the Czar Paul I misread the report of his military aide, so that the last syllable of the name of a certain Russian officer which ended with "ki" and the Russian intensive expletive "je" (untranslatable by any English word, but similar in position and meaning to the Latin "quidem"), formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's.

* * *

Thus did Lieutenant Kije come into being—on the wings of an anecdote. The Russian Hollywood discovered him, he was turned into a film, and Serge Prokofieff set him to incidental music. The result of this was made known by the studio Belgoskino in Leningrad four years ago. Thereafter Lieutenant Kije, by natural and inevitable stages, proceeded in the form of a concert suite, derived from the film, to Moscow, to Boston, and to Carnegie Hall, where he made his bow to us yesterday afternoon.

* * *

In this suite of Prokofieff's, as set before us by the Bostonians, we assisted at the Birth of Kije (announced by a cornet fanfare offstage, "as befitted one born in full regimentals in the brain of a Czar," remarked Mr. Burk in his entertaining program-note). We listened to his love song, transferred for concert purposes from a barytone voice to a saxophone; were present at his wedding, *Allegro fastoso;* and, finally, we witnessed his earthly end, as the voice of a muted cornet hymned the passage of his shade to that Slavic Valhalla where dwell the military figments of Czaristic brains.

Prokofieff's music is light-wristed, sly, deft, concise, and Mr. Koussevitzky's players discoursed it with delicate wit and charm.

* * *

Thereafter we heard again that celebrated "Concerto for the Left Hand" composed by Maurice Ravel for the one-armed Viennese pianist, Paul Wittgenstein, and played by him at a Boston Symphony concert in Carnegie Hall three years ago. The pianist yesterday was an excellent French artist, Jacques Fevrier, son of that Henri Fevrier who composed the opera "Monna Vanna" in which the immortal Mary Garden used to sing.

The concerto itself is a tour de force, but not much more. The performance by young Monsieur Fevrier—whose right arm hung unoccupied by his side—was better than the music that he played. He made one forget that the performance was essentially a stunt: that the delivery of the melody above casades of arpeggios was the work of a single arm and hand. His playing was that of a musician of fine and discriminating taste, plus an astonishing technique. One forgot the easy mastery of a circus act in the achievement of an artist.

* * *

Mr. Koussevitzky closed his program with a brilliant performance of the only music of adult stature on the program, the noble and mighty "Heldenleben" of Richard Strauss—a score which despite its nearly forty years still towers proudly among the music of our time. Mr. Koussevitzky's performance of the gigantic work excelled by reason of its continence, its tonal beauty, its flexibility and heroic litheness.

NEW YORK, N. Y.
WORLD - TELEGRAM

NOV 22 1937

Week-End M
Includes Not

By PITTS SANBORN.

Principal musical and dance events of the week-end included the concert of the Boston Symphony Orchestra in Carnegie Hall (Saturday afternoon); the broadcast of the NBC Symphony Orchestra (Saturday night), the concert of the Philharmonic-Symphony Society in Carnegie Hall (yesterday afternoon); the piano recital of Nadia Reisenberg (yesterday afternoon); the concert of the New Friends of Music (later yesterday afternoon), and the piano recital of Frank Bishop (last evening) at the Town Hall; the debut of the American Negro Ballet at the Lafayette Theater (last night) and the piano recitals of Gerald Tracy (Saturday afternoon) and of Hortense Monath (Saturday evening) at the Town Hall.

* * *

Boston Symphony Plays.

Spohr entitled a symphony "The Consecration of Sound." Though it did not figure at the latest local concert of the Boston Symphony Orchestra, the entire concert might with propriety have borne that name. The paramount feature of the occasion was the performance led by Serge Koussevitzky of the "Heldenleben" of Richard Strauss. Often as the work has been heard in our concert rooms, one may well doubt whether any previous performance had equaled this one in tonal splendor and perfection.

Take the body and richness of the 'cello tone as exemplified at the beginning, the security and brilliance of the brass throughout, the exquisite purity of the woodwind—such are merely some of the elements in playing that futilizes comparison. And Mr. Koussevitzky's reading of the score was impressive in its breadth, in its adjustment of detail to the general design and steadily vital and engrossing.

Earlier the program offered an orchestra suite taken from Serge Prokofieff's incidental music to the Soviet film "Lieutenant Kije" and a repetition of Ravel's piano concerto for the left hand, which had been brought forward the evening before at the Brooklyn Academy of Music with the same soloist, Jacques Fevrier—a brilliant work, brilliantly set forth.

Suite New Here.

The Prokofieff suite, new to the local scene, was completed and published in 1934 (the film had been produced the previous year). Lieutenant Kije, an imaginary character, invented out of deference to the misreading of an officer's name by the Czar Paul, is the hero of this witty, satirical expertly orchestrated score, providing an Allegro called "The Birth of Kije" (sprung full-grown from the brain of Paul, even as Athena from the brain of Zeus), an Andante (Romance), an Allegro fastoso ("Kije's Wedding"), a Moderato ("Troika"), and an Andante assai ("Burial of Kije").

However, though pleasant to hear once, especially when so consummately performed, the suite is slight stuff for the symphonic repertory.

The second concert by the NBC Symphony Orchestra presented Pierre Monteux again as conductor in a program that comprised Weber's "Euryanthe" overture, Handel's Concerto Grosso in D, the Andante and the Scherzo from the first symphony of Sibelius, "The Pleasure Dome of Kubla Khan," by C. T. Griffes, "Lohengrin" prelude, and

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ROCHESTER, N. Y.
Democrat - Chronicle

NOV 21 1937

Symphony to Perform Suite for Strings

Serge Koussevitsky has accepted for performance by the Boston Symphony a Suite for Strings by Gardner Read, whose prize-winning symphony was given its first performance by the New York Philharmonic, Barbirolli conducting, on Nov. 4.

BROOKLYN, N. Y.
EAGLE

NOV 21 1937

Symphony

Boston in Brooklyn

The Boston Symphony Orchestra opened its fifty-second season of concerts in Brooklyn on Friday evening at the Brooklyn Academy of Music. Dr. Serge Koussevitzky conducted the program, which consisted of Haydn's Symphony in G major No. 88, Sibelius' Symphony No. 2 in D major and Ravel's Piano Concerto for the left hand with Jacques Fevrier, French pianist, as soloist.

The playing of the Ravel Concerto marked M. Fevrier's first appearance with the Boston Symphony Orchestra in the Metropolitan Area. The composer wrote this concerto originally for Paul Wittgenstein, noted Austrian pianist who lost his right arm in the World War. Composed and published in 1931, the piece was performed by Wittgenstein in various European cities and in Paris on Jan. 17, 1933, with Ravel conducting. Wittgenstein also performed the work with the Boston Symphony Orchestra during his visit to this country in the season of 1934-35. The concerto was revived in October by M. Fevrier at the concerts of the Paris Conservatoire under the direction of Philippe Gaubert. Mr. Fevrier had made a close study of the score with Ravel and performed it in the presence of the composer.

The Boston Symphony Orchestra under Dr. Koussevitzky will give five concerts during the present Brooklyn season. The dates of the remaining four are: Friday evening, Jan. 7; Thursday evening, Feb. 10; Friday evening, March 11, and Friday evening, April 1. These concerts are sponsored by the Brooklyn Institute of Arts and Sciences, together with the Brooklyn Philharmonic Society and a Brooklyn committee.

NEW YORK, N. Y.
EVENING POST

NOV 22 1937

KOUSSEVITZKY PRESENTS PROKOFIEFF COMPOSITION

The first performance in New York of Prokofieff's orchestral suite, "Lieutenant Kije," Opus 60, was given in Carnegie Hall Saturday afternoon by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The program also included Ravel's concerto for the left hand alone, in one movement, and Richard Strauss's tone-poem, "Ein Heldenleben."

The Prokofieff music was given an extremely brilliant performance from every point of view, and when considered as accompaniment for a fantastic and satirical film, which is what it originally was, it is a brillant creation and undoubtedly fills its function perfectly. In the concert hall it is worth hearing once, but probably not twice.

The Ravel concerto was more substantial stuff, but still its chief recommendation was that it had been composed by one of the greatest living wizards of orchestration. Its next three best recommendations were the virtuoso conductor, virtuoso orchestra and virtuoso piano player, Jacques Fevrier. Somewhere along about fifth place came the music.

"Ein Heldenleben," despite its well known faults, remains a great and deeply moving work. Mr. Koussevitzky's reading of it was highly individual but he swept the audience with him. If the music is naive and exhibitionistic, as some have claimed, the audience very evidently preferred it to the brilliant irony and wit of Prokofieff and Ravel. We did too. E. D.

NEW YORK, N. Y.
SUN

NOV 22 1937

Orchestras and Pianists

Philharmonic and Boston Orchestras Play in Carnegie—Second NBC Broadcast.

By IRVING KOLODIN.

For those with a mind to indulge such tastes, the week end offered an opportunity to hear no less than three symphony orchestras of eminent and varied distinctions. Appropriately, the two which are the most venerable of the nation's ensembles gave their concerts in Carnegie Hall—the Philharmonic-Symphony yesterday afternoon and the Boston Symphony on Saturday afternoon—each with the assistance of a guest pianist. Fittingly, too, the youngest of the aspirants, the NBC Symphony Orchestra (now two concerts old), gave its performance for a comparative handful in a Radio City studio, with a nationwide audience in attendance via an extensive network.

John Barbirolli's choice of an all-Russian program for the Philharmonic concert might have reminded some of his listeners of his activities as an opera conductor in London, where he has often interpreted such works, but the especial accomplishment of this concert was not his or the orchestra's. It was the contribution of Artur Rubinstein, who was the soloist in the B flat minor piano concerto of Tschaikowsky. This was another matter than the Brahms concerto which he had played earlier in the week, and, apparently, one considerably more congenial to his abilities. Its virtuoso demands only acted as a stimulus to Mr. Rubinstein's exceptional command of the mechanics of piano playing, with which he combined abundant vitality and a fine flair for Tschaikowsky's lyricism. Though Mr. Rubinstein demonstrated the strength to maintain the voice of the solo instrument above the challenging orchestra, it was not at the expense of his piano tone, which remained firm, clear and sonorous. The last dazzling passage in double octaves was dispatched with excellent accuracy and power, providing the provocation for a warm response from the large audience, in which the orchestra joined with evident enthusiasm.

The extremities of Mr. Barbirolli's program were drawn from the repertory of Rimsky-Korsakoff, the list beginning with the overture to "The Maid of Pskov" and concluding with three movements of the suite arranged by Glazounoff and Steinberg from "Le Coq d'Or." The latter was especially well played, supplying an aural jog to the memory of those who had recently seen Fokine's superb visualization of the work as a ballet (but with scarcely such a musical background). A deft performance by the Philharmonic strings of Arensky's "Variations on a Theme by Tschaikowsky" and Liadoff's symphonic picture "From the Apocalypse" completed the afternoon's music.

The Bostonians.

With the English-Italian Barbirolli engaged with an all-Russian program, the Slavic Serge Koussevitzky also offered an "all" program at the first matinee of the Boston Symphony's New York season on Saturday. His favor was bestowed on Prokofieff, Ravel and Richard Strauss, all of them contemporaries, if no longer among the most forward of the forward-looking composers. The promise of a new work by Prokofieff, a suite from his incidental music to the film "Lieutenant Kije," suggested that there might be an important addition to the season's scanty list of worth-while new music, but the disclosure was otherwise. Appropriate to the fanciful character of the scenario (the tale of a legendary Russian officer endowed with life by the Czar's misreading of an official report), Prokofieff's score is witty, rowdy and sentimental by turns. All of it is cunningly constructed, but scarcely of more weight than the celluloid on which it was recorded.

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LOWELL, MASS.
COURIER - CITIZEN

NOV 24 1937

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NEW YORK, N. Y.
MIRROR

NOV 21 1937

Music

By JULIAN SEAMAN

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The first experiment was an orchestral suite by Serge Prokofieff, derived from some incidental music to a film, "Lieutenant Kije." Usually, this composer is fond of the pungent, mocking phrase; the astringent irony of a true satirist. This music is strangely puerile, thematically anaemic, and hardly worth the trouble of performance as abstract music.

Mr. Jacques Fevrier, French pianist, was the second venture, playing Ravel's concerto for the left hand, a prodigious task of virtuosity. Why M. Fevrier, who has two very capable hands, elected to do this will never be known. But he lid it superbly. For the rest, add a somewhat unbalanced expression of "Ein Heldenleben," and you have the program.

MT. VERNON, N. Y.
ARGUS

NOV 23 1937

FIRST WOMAN CONDUCTOR

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NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 26 1937

Democratizing the Symphony

The soundest definition of what one means by a cultivated mind is probably the most familiar: "To know the best that has been said and thought in the world." For more years than one likes to think, that famous definition was not supposed to include the art of music; probably because most of the intellectuals of the world—the men of letters, scientists, philosophers—were unaware of the fact that music is a major art, and not a species of entertainment about on an intellectual level with tatting.

But that attitude has changed, not because the men of letters, scientists and philosophers themselves have changed (the name of Beethoven is absent from the greatest modern history of civilization), but because a change has been forced upon them by the average man. Within the last decade or so the average man has discovered, chiefly through the agency of phonograph recordings and radio broadcasts, that the art of music is not the province of a few incomprehensible specialists, but a vast and inexhaustible continent of the mind, still relatively unknown—a continent that awaits them, boundless in its riches for the spirit.

The discovery and adoption of this domain by the majority of responsive men and women is now simply a matter of extending the area of contact between music at its performing source and the potentially receptive ears and minds among innumerable listeners. The most effective implement for this is, of course, the radio, which for half a dozen years or more has made a splendid record in America by its distribution of the best symphonic music through the broadcasts of the Philharmonic, Philadelphia and other orchestras. To this memorable record a promising chapter has been added by the founding of the National Broadcasting Company's new symphony orchestra, established for the sole purpose of transmitting music of the highest type, without alloy or compromise. This organization, the first full-size and permanent symphony orchestra ever assembled and maintained by an American broadcasting company, is at present in charge of Pierre Monteux, formerly of the Boston Symphony Orchestra. Artur Rodzinsky will follow him during the first three weeks of December. Then, beginning on Christmas night, the unapproachable Toscanini will direct the orchestra over a period of ten weeks.

No comparable enterprise has been attempted in America. Its possibilities are limitless; its effect on the democratization of musical culture in the United States may well be profound.

Thus, by a single bold and imaginative stroke, the ultimate popularizing of great symphonic music, conceived upon the highest levels of beauty and dignity and self-respect, becomes an attainable ideal.

MADISON, WIS.
STATE JOURNAL

NOV 29 1937

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NEW YORKER
NEW YORK, N. Y.

NOV 27 1937

MUSICAL EVENTS

Pianists, Some with Orchestras and Some Without, But Mostly Pianists

THIS week's theme song could be a revival of Irving Berlin's "I Love a Piano," which was sung in a show called "Stop, Look, and Listen," to the accompaniment of about a dozen grands. (That revue was in the days when a grand was a piano, not a thousand dollars.) There haven't been a dozen pianos on any stage lately, but there have been dozens of pianists, and it seems that life will be just a series of keyboard exhibitions from now until sometime in 1938, at the least.

Of the three orchestras that entertained in Carnegie Hall last week, all had pianists as soloists at some of their concerts. The Boston Symphony, however, succeeded in beginning its season on Thursday evening without pianistic assistance, although that probably wasn't the reason for the enormous attendance. Mr. Koussevitzky brought his men to town that evening for nothing more startling than two symphonies—Beethoven's third and Sibelius's second. Still, these familiars sounded almost like novelties, thanks to the fresh, living performances that Mr. Koussevitzky offered. There were a few personal touches in Mr. Koussevitzky's doings with the music, but he projected the vitality of Beethoven's "Eroica" and the poetry of Sibelius's most popular symphony. Any listeners who came to Carnegie Hall with the idea that Sibelius composes like some sort of primeval sourpuss soon learned what Sibelius was all about when Mr. Koussevitzky took charge of the work.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

N[illegible]

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ROCHESTER, N. Y.
Democrat - Chronicle

NOV 28 1937

AT MUSIC-LOVERS' REQUESTS:

On the left is Serge Koussevitski, conductor of the Boston Orchestra coming to the Eastman Theater Dec. 6;

(60)

NEW YORK, N. Y.
SUN

NOV 22 1937

Orchestras and Pianists

Philharmonic and Boston Orchestras Play in Carnegie—Second NBC Broadcast.

By IRVING KOLODIN.

For those with a mind to indulge such tastes, the week end offered an opportunity to hear no less than three symphony orchestras of eminent and varied distinctions. Appropriately, the two which are the most venerable of the nation's ensembles gave their concerts in Carnegie Hall—the Philharmonic-Symphony yesterday afternoon and the Boston Symphony on Saturday afternoon—each with the assistance of a guest pianist. Fittingly, too, the youngest of the aspirants, the NBC Symphony Orchestra (now two concerts old), gave its performance for a comparative handful in a Radio City studio, with a nationwide audience in attendance via an extensive network.

John Barbirolli's choice of an all-Russian program for the Philharmonic concert might have reminded some of his listeners of his activities as an opera conductor in London, where he has often interpreted such works, but the especial accomplishment of this concert was not his or the orchestra's. It was the contribution of Artur Rubinstein, who was the soloist in the B flat minor piano concerto of Tschaikowsky. This was another matter than the Brahms concerto which he had played earlier in the week, and, apparently, one considerably more congenial to his abilities. Its virtuoso demands only acted as a stimulus to Mr. Rubinstein's exceptional command of the mechanics of piano playing, with which he combined abundant vitality and a fine flair for Tschaikowsky's lyricism. Though Mr. Rubinstein demonstrated the strength to maintain the voice of the solo instrument above the challenging orchestra, it was not at the expense of his piano tone, which remained firm, clear and sonorous. The last dazzling passage in double octaves was dispatched with excellent accuracy and power, providing the provocation for a warm response from the large audience, in which the orchestra joined with evident enthusiasm.

The extremities of Mr. Barbirolli's program were drawn from the repertory of Rimsky-Korsakoff, the list beginning with the overture to "The Maid of Pskov" and concluding with three movements of the suite arranged by Glazounoff and Steinberg from "Le Coq d'Or." The latter was especially well played, supplying an aural jog to the memory of those who had recently seen Fokine's superb visualization of the work as a ballet (but with scarcely such a musical background). A deft performance by the Philharmonic strings of Arensky's "Variations on a Theme by Tschaikowsky" and Liadoff's symphonic picture "From the Apocalypse" completed the afternoon's music.

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COURIER - CITIZEN

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ARGUS

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STATE JOURNAL

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NEW YORKER
NEW YORK, N. Y.

NOV 27 1937

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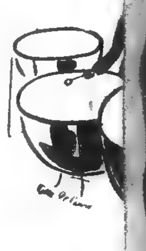
MUSICAL EVENTS

Pianists, Some with Orchestras and Some Without, But Mostly Pianists



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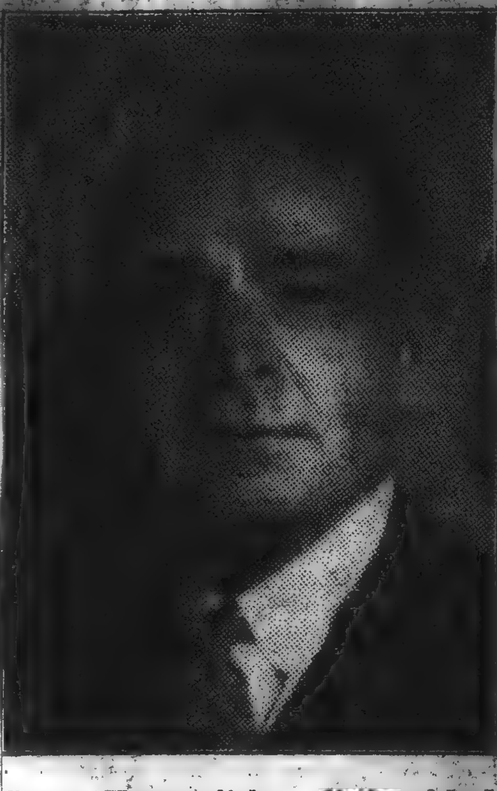
MONTCLAIR, N. J.
TIMES (Semi-Weekly)

NOV 30 1937

Symphony Conductor



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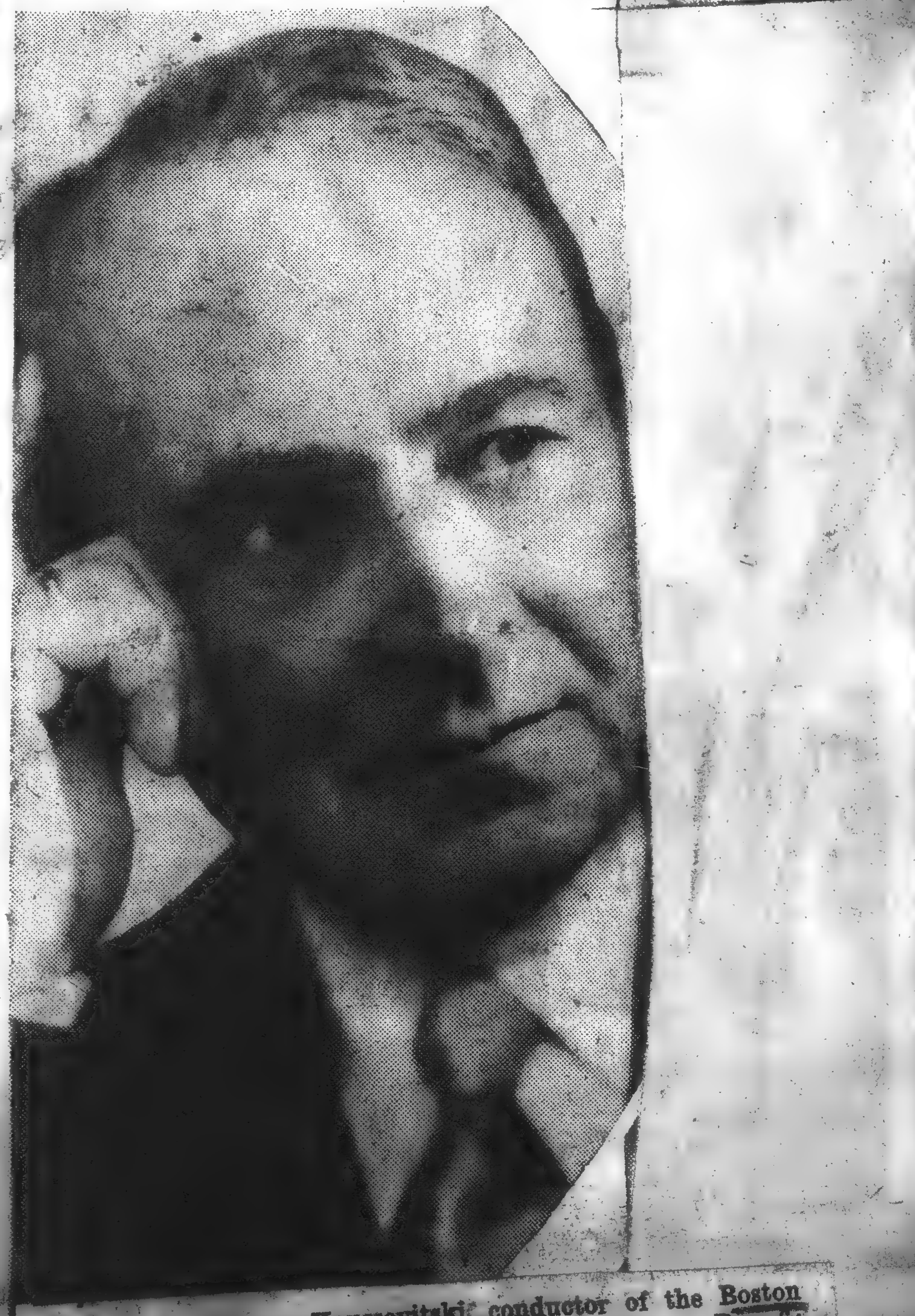
ROCHESTER, N. Y.
Democrat - Chronicle

NOV 28 1937

AT MUSIC-LOVERS' REQUESTS:



On the left is Serge Koussevitski, conductor of the Boston [illegible] coming to the Eastman Theater Dec. 6;

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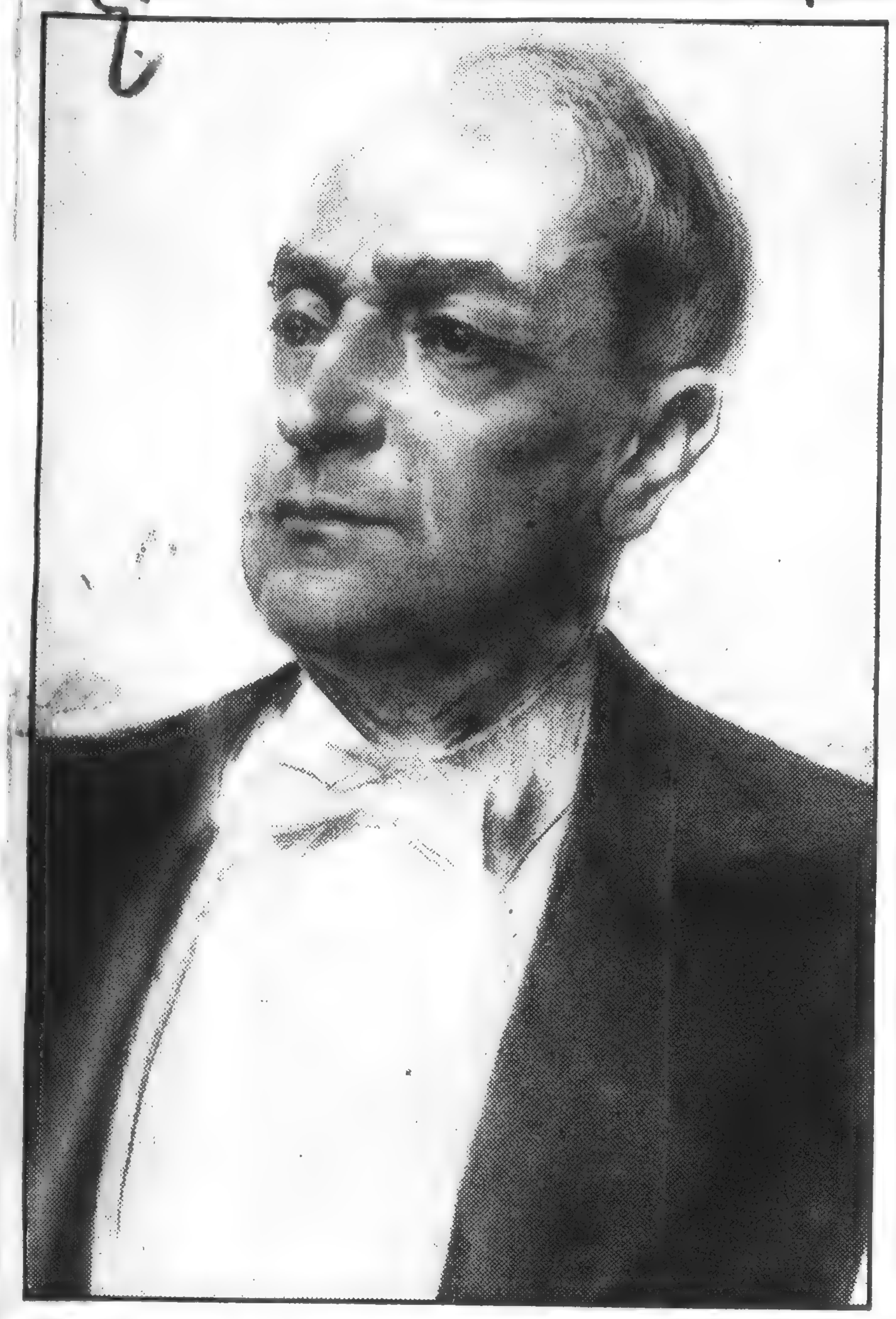
TOLEDO, O.
TIMES

NOV 28 193

Portrait of Koussevitzky



SERGE KOUSSEVITZKY, famous conductor of the Boston Symphony orchestra, is of such commanding presence that he has served as subject for many artists. One of the most recent portraits is a drawing by Alexandre Iacovleff, reproduced here.

The Boston ensemble will return here Dec. 9 to present the annual concert complimentary to members of the Toledo Museum of Art, each of whom will receive two seats without charge. Tickets will not be sold to any but members, who may purchase additional seats for guests.

10

Program Set For Concert

Second Chamber Music Event Thursday

THE second event in the Toledo Chamber Music concert series will be presented Thursday at 8:30 p. m. in the Robinson Junior high school auditorium.

The program will feature first performances in Toledo of works by two living composers, the eminent Hungarian, Zoltan Kodaly, and the famous violinist and composer, Fritz Kreisler.

The Amphion string quartet, Gerald McLaughlin, first violin; Howard Mickens, second violin; Paul Bishop, viola, and Ruth Earhart Beeson, 'cello, will be assisted by Elmer Gertz, pianist, in the playing of the three chamber music works: the "Serenade, Op. 12," for two violins and viola, by Kodaly; the "Piano Quartet in E flat," by Schumann, and the "String Quartet in A Minor," by Kreisler.

Zoltan Kodaly

Zoltan Kodaly received his musical education at the Budapest school of music, where, since 1907, he has been professor of composition. He and Bartok are the leading spirts of the new music in Hungary. From 1910 onward, his chamber music has been played in many countries. The "Serenade," for two violins and viola, composed in 1920, stands alone in the new chamber music because of the extremely rare combination of instruments.

Fritz Kreisler

Kreisler shows in his "Quartet in A Minor" that he has important thoughts of his own to express in compositions on a large scale. This quartet published in 1922, may be described as a personal confession after the model of Smetana's "Aus Meinem Leban."

Season tickets as well as single concert tickets are available at D. M. Caughlin & Co. music store, 322 Superior street.

ROCHESTER, N. Y.
Democrat - Chronicle

The Phonograph Business Grows! (And Sits on a Powder Keg)

By John Selby

NEW YORK—(AP)—The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already: once in the old mechanical method; once when this method had been improved; once when electrical recording came in; again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television, may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long-playing record may be produced. And so on.

Recording is different enough from the old days as matters stand now. Once a recording was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it is generally cheaper to do that than to move the artists.

It weighs several tons—nobody seems to have thought to weigh it exactly. Mostly it can go by express, the more delicate parts are carried by the recording crew as personal baggage.

As a matter of fact, each man has his favorite recorder, which he values much as Heifetz values his two best violins. These recorders are adjusted to infinitesimal precision; some recording experts prefer one adjustment, some another.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and 1½ inches thick. With such a job as recording Bach's "St. Matthew Passion" to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for the Victor Company, and Charles O'Connell, who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus and of course the Boston Symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be 54 of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap, on paper, once the job was done. The trouble was that of the 54 "sides", only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one half of one eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

Recording men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

FRIENDS OF SYMPHONY ORCHESTRA HOLD SESSION

The Association of the Friends of the Boston Symphony Orchestra held their fourth annual meeting in Symphony Hall yesterday afternoon. Edward A. Taft, chairman, presided. The trustees of the orchestra were represented by their president, Bentley W. Warren.

After business affairs were disposed of, Dr Serge Koussevitzky, conductor of the Boston Symphony, gave a short address. He also led a portion of the orchestra in Mozart's youthful Symphony in A major (K 201).

Tea was served in the foyer, where members of the association were privileged to see a collection of Winslow Homer paintings, loaned for the occasion by museums and private owners.

ROCHESTER, N. Y.
Democrat - Chronicle

NOV 28 1937

Capacity House Assured to Greet Boston Symphony on Dec. 6

A CAPACITY house will greet the Boston Symphony Orchestra in the Eastman Theater on Monday evening, Dec. 6.

The Civic Music Association reports that virtually all seats for the performance have been sold, with none but a few in the higher price brackets remaining. These are expected to be taken this week.

Dr. Serge Koussevitzky will conduct the orchestra. Included on the program will be Mozart's Symphony in A major, and the Symphony No. 4 in F minor, by Tschaikowsky. At least two othe major works will be played.

The concert will mark the thir sell-out performance by the orchestra here in three years.

THE BOSTON HERALD, MONDAY, NOVEMBER 29,

FIFTY YEARS ON CONCERT STAGE

JOSEF HOFFMANN

Hoffmann Holds Musical Jubilee; President Leads Congratulations

[Boston Herald-N. Y. Times Dispatch]

NEW YORK, Nov. 28—The first 50 years of Josef Hofmann's career as an artist in America were celebrated tonight at the Metropolitan Opera House, where as a boy of 11 he made his debut on Nov. 29, 1887.

As the guest of honor, he responded to the tumultuous tribute of the audience in the way most natural to him: he made music. He was not only the principal performer, but a benefactor as well. At his request the proceeds were turned over to the musicians emergency fund. Since top prices for orchestra seats were $15, the gross was about $22,000.

Among those in the theater were a score or more who were present half a century ago. There were others—throughout the country and abroad, who had enrolled in the Hofman Fifty-Year- Club, persons who had heard the prodigy in New York or in other cities on his first American tour. Those who could not attend tonight and others sent messages of congratulation.

From President Roosevelt came such a letter and it was learned that he also belonged in the 50-year club. As Dr. Walter Damrosch, who conducted for young Josef in an 1887 concert observed in his introductory remarks tonight:

"There was one little boy at the Hofmann concert, brought by his mother ,who asked her whether she thought he would be able to play like little Josef. The muses were not at the boy's cradle; he did not become a great pianist. But he did all right. He is President of the United States."

The President's letter deeply regretted his and Mrs. Roosevelt's inability to be present at the jubilee concert. It continued:

"My own regret is the keener because I first heard you play when you were a boy and I was a boy. Few, therefore, have followed your career for a longer period and none with a deeper sense of appreciation than I. And I like to think that my own appreciation of your work is typical of that which lovers of good music everywhere feel because of the joy and inspiration and pure enjoyment which have brought to their lives now for a full half century. Mrs. Roosevelt joins me in the hope that your approaching jubilee may be a memorable event in a career so crowded with distinction and that the music lovers of America may for years to come have the ennobling influence which your art has for so long infused into the musical life of the nation."

The program was a triumphal march for Hofman. It began with Brahm's orchestral work, the "Academic Festival" overture which celebrates in broad, resounding periods a joyous, meaningful occasion. It set the keynote of dignity and happiness.

Then Hofman came out, to begin his part of the program. The boy had grown older. But there was a youthful vigor in his gait and unaffected simplicity in his response to the thunderous reception of the audence. He sat down to play and his first offering was the D minor concerto by his unforgettable teacher, Arthur Rubenstein, one of the 19th century titans of the piano.

At the beginning of the second half, Hofman appeared alone and played a group by the greatest of all Polish composers, Chopin. It included the G minor Ballade, the Nocturne in E flat, waltz in A flat, and the Andante Spianato and Grande Polonaise.

BALTIMORE, MD.
MORNING SUN

NOV 28 1937

Phonograph Business Continues To Prosper Despite Uncertainties Of Future Demand

Most Men Connected With Industry Admit Their Profession Is In Precarious Position

New And Improved Systems Of Recording, Television And Broadcast Work Form Threat

By JOHN SELBY

NEW YORK.

THE phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already: Once in the old mechanical method; once when electrical recording came in; again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television May Likewise Do Tricks To Industry

Television, may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long-playing record may be produced. And so on.

Recording is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it is generally cheaper to do that than to move the artists.

It weighs several tons—nobody seems to have thought to weigh it exactly. Mostly it can go by express, the more delicate parts are carried by the recording crew as personal baggage.

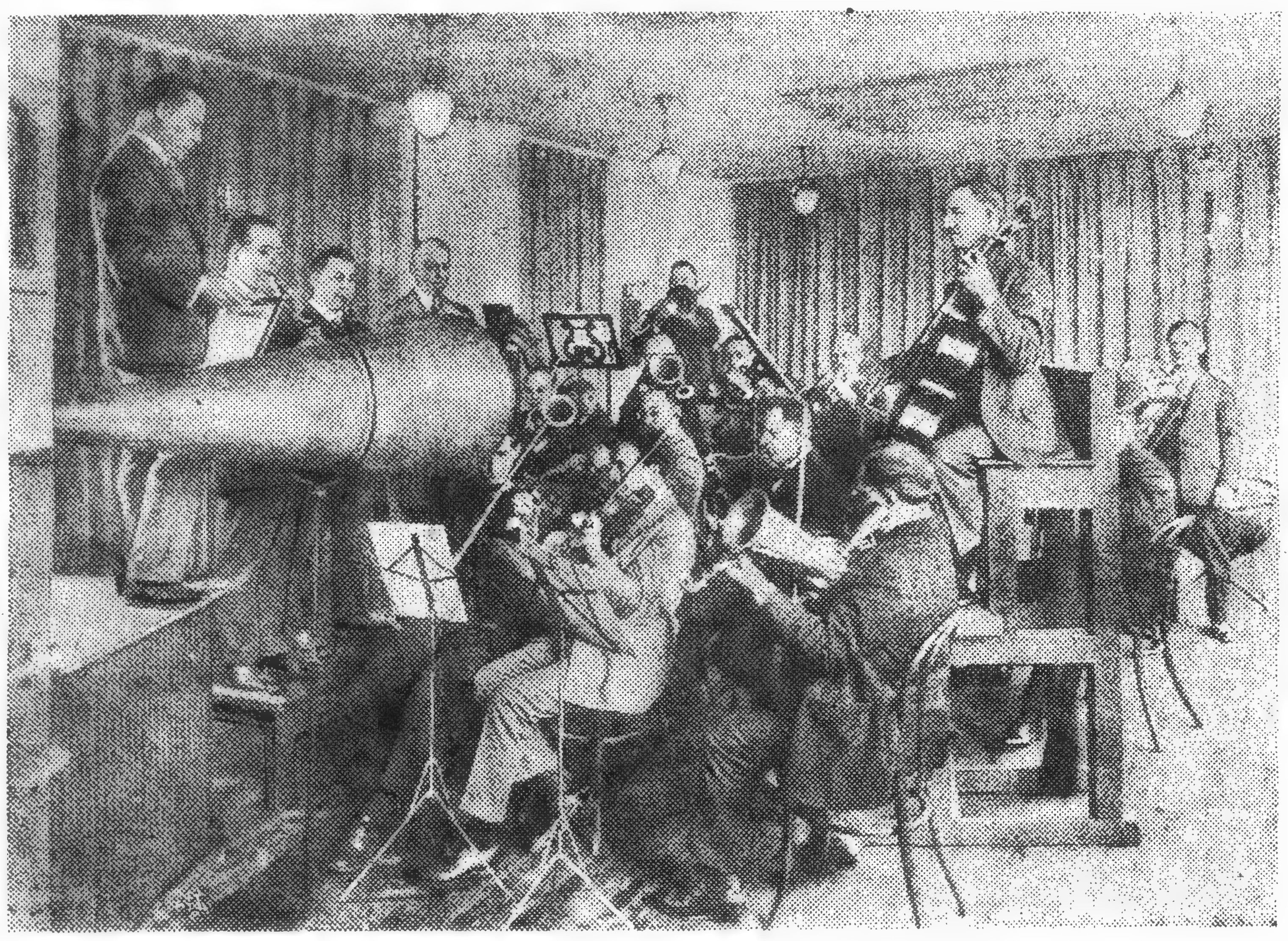
Each Man Possesses His Favorite Recorder

As a matter of fact, each man has his favorite recorder, which he values as much as Heifetz values his two best violins. These recorders are adjusted to infinitesimal precision; some recording experts prefer one adjustment, some another.

With the equipment go also many cases of blank records, each record being thirteen inches in diameter and one and a half inches thick. With such a job as recording Bach's St. Matthew Passion to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for a disc company, and Charles O'Connell, who does everything from conducting symphony ochestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus and, of course, the Boston Symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.



MAKING AN EARLY PHONOGRAPH RECORDING

Four Machines Set Up To Operate In Pairs

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be fifty-four of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap, on paper, once the job was done. The trouble was that of the fifty-four "sides," only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting, however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one-half of one-eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

Pitch Of Given Tone Always Reproduces Same

Recording men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

This matter of pitch also does its tricks. One day the Beethoven Eighth Symphony was being done at Boston. The first two movements were completed one day; next morning the third, or Scherzo, was recorded.

Koussevitzky listened to the playback on the Scherzo and exclaimed:

"It's a half tone sharp." It was, too.

This was corrected imediately, and the result played once more for Koussevitzky. "Yes," said he, "the pitch is right, but that's not my tempo. It's a shade slow."

He was correct again, although probably not one musician in a thousand could have told it.

Much recording is done in the Academy of Music in Philadelphia, where the orchestra plays in the empty hall, using the regular stage sct designed for it by Leopold Stokowski. No acoustical doctoring is necessary, though the Symphony Hall, Boston, and Carnegie Hall, New York, curtains and such like are sometimes hung.

Carnegie Hall sees little recording, although Wallerstein and O'Connell recall ruefully one experience there with Toscanini. A lot of money had been spent to record some things with the spike-moustached little Italian. When he heard the playback he refused to approve a single thing.

Microphone placement is often as tricky as anything else. There are two kinds of mikes—unidirectional, which means the mike absorbs the sound as it sweeps in a straight line from the performer; velocity, which focuses on particular sections of the whole.

Catching Notes Of Organ Forms Major Problem

Probably the trickiest problem with mikes was recording the enormous Wanamaker organ in Philadelphia. This is so large that twenty symphony orchestras could be seated in the space it requires. It is built into a store, on several floors, with a rotunda to complicate the course of the sound waves.

At first the records were filled with mysterious sounds like doors opening and shutting, squeaks and so on. These were only the usual small noises around a big organ, but they insisted on recording themselves. Finally, by a long course of experiments, the microphones were placed so as to pick up tone and not noise—fortunately, the result was like an organ playing in a great cathedral, instead of a retail store.

The technical principles of manufacturing records have been improved, yet remain basically the same as of old. What most people do not realize is, however, that their records are never stamped from the master matrix, once this is completed.

This is never used for anything but making stamps from which, in turn, records are pressed.

MENUHIN PLAYS AT HOME OF DR KOUSSEVITZKY

Yehudi Menuhin, the young violinist, who played at Hotel Statler yesterday, visited Dr Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the latter's Brookline home Tuesday night and played to him the long-lost Schumann Violin Concerto. Menuhin and the orchestra, conducted by Dr Koussevitzky, will give the first local hearing of the work at Symphony Hall next Feb 4 and 5.

This last major work by Robert Schumann, the 19th-century German composer, was finished only a short time before Schumann fell victim to insanity. It lay unknown for many years, and only last Summer was released for public performance, through a chain of unusual circumstances which have already been printed. The work was played in Germany last week.

The present season will bring three appearances of Menuhin in Boston, for in addition to those of yesterday and next February, he will, it is said, give a sonata recital with his sister Hepzhibah Jan 16.

MENUHIN'S NEW PLAN FOR 'LOST CONCERTO'

Will Drop Brahms Work for Schumann's at American Premiere Here Monday

BOSTON, Dec. 1 (AP).—A private playing last night by Yehudi Menuhin of Schumann's recently discovered "Lost Concerto" so impressed the Boston Symphony conductor, Serge Koussevitzky, that he urged the young violinist today to drop the Brahms concerto from a future program here because it would be "distracting."

The conductor and a handful of music critic guests warmly acclaimed the Schumann selection, which has not yet been heard in concert in this country, although its world premiere was broadcast from Berlin on Friday.

As a result of Koussevitzky's reception, Menuhin has decided to advance the date of the American premiere and play the concerto, accompanied by piano alone, at his concert in New York next Monday evening.

"The Schumann Concerto is a revelation," said Koussevitzky. "The public must have a chance to concentrate on it alone, without any distracting additional concerto on the same program, particularly the Brahms. They are too much alike."

Menuhin agreed, and said he would request the conductors of the St. Louis, Philadelphia and New York Philharmonic Orchestras, with whom he had planned to play both on the same program, to drop the Brahms.

Trans. Dec. 1/37 62

Yehudi Menuhin Plays Nobly

By Redfern Mason

If people gave as much intensity to the solution of political and economic questions as Yehudi Menuhin gives to the realization of the beauty of Mozart and Bach, this would be a better world.

The twenty-one-year-old violinist was the soloist of yesterday's Morning Musicale at the Hotel Statler. He has grown in artistic stature. Today he is a man, looking with a man's eyes at this perplexing world and, though he may not pretend to understand life, "root and all and all in all," his playing is the expression of a nature capable of the concentration which men call genius.

He began with Mozart, the F. major Sonata K. V. 376. At first it seemed as if Minerva were a trifle reluctant. Indeed the goddess did not smile whole-heartedly upon the player until he reached the beautiful Andante. Then the fiddle sang with rare beauty. The accompanist, Ferguson Webster, was in the vein, as was the violinist, and the twain gave us pure Mozartean melody, which is one of the most beautiful things that the art of music has vouchsafed to humanity. A grave, uplifted beauty it is, a beauty that calls for a recollection almost religious. This recollection Yehudi has, always has had, but today it is of a more serious cast than it was in earlier days.

In the G minor Sonata of Bach, for violin alone, Yehudi played gloriously. The Adagio is a long recitative; the Siciliano an Arioso, the fugue is inspired instrumental dialectics. That recitative was given with a sort of luxuriating religiosity. It is aspiration, the cry of a heart steeped in divine song. This song Yehudi made part of himself. He voiced in it a personal experience. Like Anatole France he was "adventuring" among master pieces.

After the intermission came the Lalo Concerto, usually given disrespectfully in fragments. Yehudi treats the fine French romantic with more reverence. Here he liberated the romanticism which is part of the heritage of all normal youth. Of course it is French romanticism that Lalo creates; but your good artist is cosmopolitan. In those chanson like fragments which Lalo introduces here and there he probably departed from the spirit of the composer. Lalo's simplicity is not ingenuous; it has a touch of the hothouse plant about it or, to be more specific, a suggestion of Murgeresque sentimentality. Yehudi will have none of that. Something of the child still remains in him and it is when he makes the fiddle sing with childlike accents that he awakens something in the heart of the listener that perhaps no other violinist of today can evoke.

Two of the Brahms-Joachim Hungarian dances, the "Labyrinth" of Locatelli and the Paganini caprice on the "Moses" of Rossini completed the program.

It is a maturer Yehudi Menuhin who appears before us today. But he has still the priest-like aloofness that he had as a youngster. Like that great singer, Emmy Destinn, he does not believe in being on too easy going terms with Demos. There must be a touch of awe between them. Yehudi is right.

63

Menuhin Here Renders Work 'Lost' 81 Years

Trans. 12/2/37

Koussevitzky Drops Brahms as Result of Similarity to Schumann Concerto

By Moses Smith

Yehudi Menuhin played the now famous "lost" Violin Concerto of Schumann last night for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and, as a result, when the famous young violinist makes his scheduled solo appearances with the Boston Orchestra on Feb. 4 and 5, he will play a single Concerto instead of the originally planned pair.

Yehudi, who came to Boston for his appearance at the Boston Morning Musicale this morning, has been the central figure in the international drama caused by the re-discvovery of the next-to-the-last work of Schumann, consigned to a century's oblivion by the will of Joachim, Schumann's friend. Menuhin was largely responsible for the breaking of the will, which prohibited performance of the Concerto until 1956.

His enthusiasm for a musical work which he considers the object of slanderous treatment resulted in the announcement of the projected first performance of the Concerto by himself and the St. Louis Symphony Orchestra under Vladimir Golschmann. But the Nazi authorities reconsidered the matter, insisted that such a prize ought not to go to two non-Aryans Thus, the first performance took place in Germany last Friday.

Four U. S. Performances

The first American performances are to be given by Menuhin with four American orchestras this season: St. Louis, Dec. 23 and 26; Philadelphia, Jan. 21 and 22; New York, Jan. 27 and 28, and Boston, Feb. 4 and 5. In each case the Brahms Concerto was also to have been presented by the young master. But last night's private hearing changed all that.

"The Schumann Concerto is a revelation," exclaimed Dr. Koussevitzky immediately after Menuhin had played it through with the piano accompaniment of Schumann. "There are no mysteries to me about Joachim's will, which refused to let the world have the Concerto before a century expired after the death of Schumann. He was too much of a friend of Brahms, to the point of a fault.

"Listening to the Schumann Concerto one constantly hears the Brahms Concerto ringing in one's ears. It is a colossal and inspired work, Schumann's noblest, and in playing it, the public must be given a chance to concentrate on it alone, on its beauty and greatness without any distracting additional concertos on the same program, particularly the Brahms.

"They are too much alike and the same, one as great as the other. The musical public on its own accord will immediately draw the right conclusion about the underlying debt of Brahms to Schumann, and it it almost indelicate to play the Brahms after the Schumann."

Sends Out Request

Menuhin needed no urging on the point, considering his own great admiration for the Schumann work. And through his managers he has promptly sent out a request to the other conductors involved that he be permitted to play only the Schumann Concerto at his several appearances.

The interest in the "new" work has been so great, furthermore, that Menuhin has agreed to give a preliminary public presentation of it for the benefit of a New York audience next Monday evening, when the accompaniment will be piano—"Schumann's own original version," Menuhin insists, as if to anticipate objections of the purists.

The violinist, who recently came out of a self-imposed retirement of almost two years, is now in the midst of a whirlwind of activity caused by almost solid bookings until August, 1940. Neither he nor his father knows what will come after that. In addition to today's recital at the Statler and the forthcoming appearances with the Symphony Orchestra, Menuhin will play here with his young pianist-sister, Hephzibah, in January. Boston will be one of the few American cities to hear them together this season—again a tribute to Koussevitzky and the Boston Symphony.

SAN FRANCISCO, CAL.
EXAMINER

DEC 2 - 1937

MENUHIN ACCLAIMED

'Lost Concerto' Wins New Laurels

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Menuhin agreed, and said he would request the conductors of the St. Louis Philadelphia and New York philharmonic orchestras, with whom he had planned to play both on the same program, to drop the Brahms.

MONNESSEN, PA.
INDEPENDENT

DEC 2 - 1937

Boston Symphony Orchestra

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evening and Sunday afternoon, December 11 and 12, under the management of May Beegle. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs. The Sunday afternoon concert, which begins at three o'clock is planned for the convenience of out-of-town music lovers, and judging from the patronage and enthusiasm accorded the Boston Symphony last season, it is safe to predict that Syria Mosque will be filled to capacity for both performances.

The major works on Saturday night include the Brahms Symphony No. 1; Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments. On Sunday afternoon, December 12th, the Mozart Symphony in A major, and the Sibelius Symphony No. 2 will both be given, as well as Moussorgsky's Prelude to "Knovanstchina," and Strauss' "Till Eulenspiegel's Morry Pranks," after the old-fashioned Roguish Manner.

Dr. Koussevitsky

Many local music lovers are planning to attend one or both of these concerts.

FRIENDS OF THE SYMPHONY

Koussevitzky Gives Talk on Interpretation

The Friends of the Boston Symphony Orchestra held their fourth annual meeting at Symphony Hall yesterday. Edward A. Taft, president of this association of loyal and generous citizens and music lovers, acted as chairman, and the speaker of the afternoon was Dr. Koussevitzky, who gave a scholarly and illuminating talk on the art and problems of interpretation. At the piano, Jesus Maria Sanroma illustrated certain points by playing music of Beethoven and Weber after the manner of Mendelssohn and Wagner. In conclusion, Dr. Kouesevitzky touched upon American orchestras in general. During his recent brief holiday, it seems, he has listened to those of New York and Philadelphia and one or two others as well.

Although it was especially requested by Mr. Taft that Dr. Koussevitzky's address of yesterday should not be quoted, as a whole or in part, there still can be no harm in repeating the wise observation that the great American orchestras are not the result of American wealth but of the need on the part of the American people for what these orchestras can give.

At the conclusion of Dr. Koussevitzky's remarks, the orchestra, or rather that portion of it which the slender score required, played the A Major Symphony of the 18-year-old Mozart which Dr. Koussevitzky added to the repertory last season and repeated a few weeks ago.

The exhibition of paintings in the first balcony gallery, which now supplements these meeings, consisted on this occasion of drawings and paintings by Winslow Homer, loaned by various galleries and private individuals. As they inspected this interesting and valuable collection, the Friends refreshed the inner man and woman with tea, cake and sandwiches.

WILKES BARRE, PA.
RECORD

DEC 1 - 1937

Concordia to Give 'Pop Concert' Series

"Pop Concerts", made famous by the Boston Symphony Orchestra, will be introduced in Wyoming Singing Society, the first on Monday evening, December 13, in Concordia Hall.

Attorney Charles H. Miner, Jr., was the inspiration for the striking change in Concordia's long-standing concert policies. "Pop Concerts," President William E. Newhart said:

"Consisting of a round medley of choral numbers, vaudeville acts, with a dash of minstrelsy thrown in, the informality of the program will be completed by the arrangements for community singing by the audience.

Josef Hofmann

Josef Hofmann began the 50th anniversary season of his concert career in America with a recital at the Metropolitan Opera House last Sunday, a remarkable occasion in our annals of concerts. There were a few in the great audience who had attended Josef Hofmann's first appearance in New York as a boy of 11. The great pianist was first heard in Boston in the same season, and there are those here who remember that notable debut and who will be present at the Golden Jubilee concert which he will give in Symphony Hall next Sunday afternoon, December 12.

Heifetz at Symphony

Jascha Heifetz will appear as soloist at the next regular pair of concerts by the Boston Symphony Orchestra in Symphony Hall. These concerts will be given on December 17 and 18, the coming week being occupied by the annual western tour which includes appearances in Rochester, Buffalo, Ann Arbor, Toledo, Cincinnati and Pittsburgh.

Prokofieff's Second Concerto for Violin is to have its first hearing in America at the coming pair of concerts. Heifetz will also appear with the Orchestra in the Concerto of Brahms.

SPOKANE, WASH.
SPOKESMAN REVIEW

DEC 2 - 1937

BRAHMS TO GIVE WAY TO SCHUMANN CONCERTO

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Menuhin agreed, and said he would request the conductors of the St. Louis, Philadelphia and New York Philharmonic orchestras to drop the Brahms.

NIAGARA FALLS, N. Y.
GAZETTE

DEC 3 - 1937

Many Will Hear Buffalo Concert

This year even more Niagara Falls music lovers than went to Buffalo to attend the performance of the Boston Symphony last season plan to ~~go to the~~ concert next Tuesday night. With the famous Serge Koussevitsky conducting, the Boston Symphony Orchestra, now in its fifty-seventh season, will present a program at Elmwood Music Hall in Buffalo Dec. 7, as the fourth concert on the Zorah B. Berry Tuesday evening series.

An adequate conception of the orchestra's quality and of the range of its concerts can be conveyed only by actually hearing this assembly of virtuosi led by a conductor of authority and inspiration.

"A huge audience, in a festive mood, greeted the Boston Symphony orchestra last evening," wrote Lawrence Gilman in the New York Tribune, following the orchestra's concert in Carnegie Hall, Nov. 19.

"The instrumentalists from the zone of the East Wind were never so admired in the metropolis as they are today. Their reputation is prodigious. Places at their concerts are almost unattainable. The enthusiasm of the audience is thunderous, electric and unfailing. Fortunate indeed is the Boston Symphony in this fourteenth year of the reign of Serge the First!"

When a New York music critic will use such extravagant terms in describing a concert, the orchestra must surely deserve the praise it receives wherever a concert is presented. The audiences which gather to hear the Boston Symphony are the cream of the concert-going public. People enjoy the quiet dignity and the fine taste of Koussevitsky and his men. Their programs are seldom, if ever, dull, for the orchestra is always on its mettle. The conductor is invariably acclaimed for his work by the audience.

Again to quote Mr. Gilman, whose opinion on music is considered as expert as that of any living critic: "He was at his best (referring to Koussevitsky) in the superb creation of Sibelius, one of the most original, exciting and extraordinary achievements of the modern musical mind. If Sibelius had written nothing but this single symphony, with its mysterious intensities and its imaginative power, he would stand among the greatest masters."

The Sibelius work, of which Mr. Gilman wrote, is the Second Symphony, which will also be included in the Buffalo concert.

The complete program for Tuesday evening is as follows:

Haydn ....Symphony in G major, No. 88
Prokofieff ......"Lieutenant Kije," Orchestral Suite
  Birth of Kije
  Romance
  Kije's Wedding
  Troika
  Burial of Kije
Sibelius ......Symphony No. 2 in D major

F. OF THE B. S. O.

The fourth annual meeting of the Friends of the Boston Symphony Orchestra, held recently, was devoid of incident on the part of the public. No angry subscriber rose to denounce modern music. No intense radical came forward to complain about anything. Instead a large audience listened to the official news of figures and facts, to Dr. Koussevitzky in the unusual role of orator, to the Mozart symphony which the orchestra played, and remained to drink tea and admire the Winslow Homer water colors on the walls of the upstairs foyer. Whether such placid acceptance of a settled order is a good thing or not can safely be left to theorists.

What can be said immediately is that this organization, founded four years ago to remedy the rather lackadaisical methods of supporting the Boston Symphony that were employed since Major Higginson's activity ceased, has found favor with the public. Mr. Taft produced figures to prove that each year the membership of the Friends of the Symphony has increased by several hundreds. It should be remembered, too, that this increase has occurred in spite of the fact that the time of collection was changed from the end to the beginning of the season. If you can make the solicitation of money popular, you have certainly won half your battle.

More important, though less obviously so, has been the method by which the Friends of the Symphony has managed to function. In New York a drive for funds is conducted in a pitiless, blatant and undignified manner. You are made aware of the cause with all the tiresome efficiency that modern publicity methods can command.

Here, it is gratifying to record, Mr. Taft and his colleagues have made their activities appear informal and friendly. They did put aside the impersonal approach that was thought good enough before the establishment of the Society of Friends. Unquestionably, too, the motivating force has been practical common sense. But we have been saved the spectacle of high pressure salesmanship. And, marvelous to relate, this procedure works!

DISPATCH

BOSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evening and Sunday afternoon, December 11 and 12, under the management of May Beegle. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs. The Sunday afternoon concert, which begins at three o'clock is planned for the convenience of out-of-town music lovers, and judging from the patronage and enthusiasm accorded the Boston Symphony last season, it is safe to predict that Syria Mosque will be filled to capacity for both performances.

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Many local music lovers are planning to attend one or both of these concerts.

HARTFORD, CONN.
TIMES

DEC 4 -

MUSIC— Cold Water After Cocktails

By Carl E. Lindstrom

SIMPLE ANNOUNCEMENT from Boston that the American Sibelius Society has come into being is music news of first importance, less because a number of like-minded individuals have jointly dedicated themselves to the cause of a single composer, for such things have been done before, than that it nucleates a widespread, insistent and restless but unresolved feeling that one of the great composers of all time is a contemporary.

Formation of a society does not make a composer, as the shades of Bruckner and Mahler will testify, and Jean Sibelius does not need that help; but those ever so many persons who want to know more about his music do need it. One gets the impression, insofar as the Society's aims have been crystalized, that some such spirit is behind the present movement: The people need Sibelius more than Sibelius needs recognition.

The Society has incorporated and has timed its activities to begin on the composer's 72nd birthday, Dec. 8. The membership, about which a refreshingly modest anonymity is maintained, includes two lawyers, a maestro, a wholesale merchant, a pianist, a choral director and a journalist.

* * *

The aims nominally are to foster appreciation and study of Sibelius and his works, but a wide latitude is maintained as to methods.

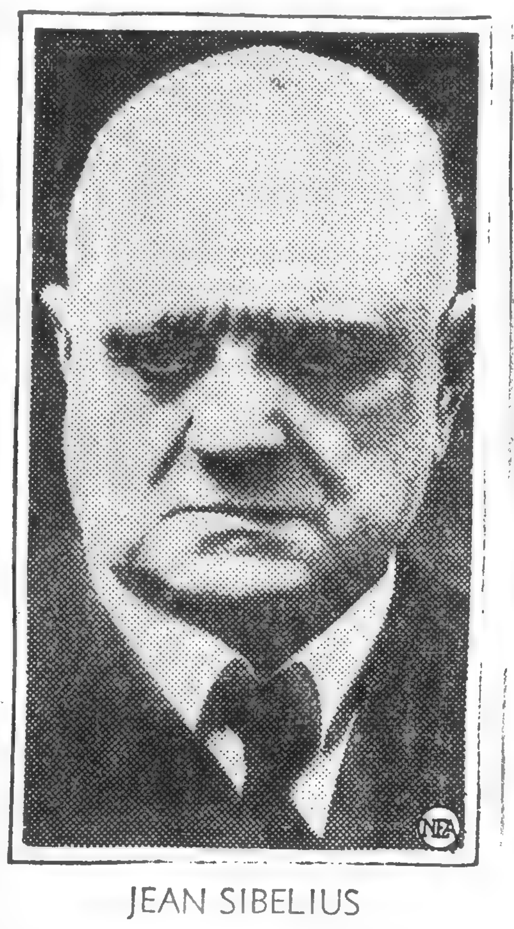
One important step has already been taken. The Society has sent the American soprano, Theodate Johnson, to Finland to make a special study of the songs of Sibelius, of which there are about 100 although comparatively few of them are well known. This study she pursued with Mme. Hagelstam, a noted Finnish singer. She familiarized herself with the language and availed herself of all the background necessary to artistic projection of the lyric Sibelius. An interview with Sibelius was more difficult to arrange, but a recording of Miss Johnson's voice had been sent to the composer and he was so pleased with its quality that he readily agreed to see her. He received Miss Johnson with cordiality and kindness and while it is well-known that Sibelius dislikes to talk about himself and his music, she was able to quote him in the following valuable comment: "Be sure to keep the legato line flowing. Don't sing dramatically; reserve that for certain spots only. Above all, sing with the heart."

To a degree for which it is difficult to find a parallel, there exists a great deal of Sibelius music which is downright inaccessible. Cecil Gray, when he wrote his monograph which incidentally is one of the most reasoned and courageous critical documents of the present century—found himself greatly handicapped for lack of Sibelius scores in England, which had been anything but hostile to the great Finn, and had to journey to Helsingfors and Jarvenpaa in order to canvass his field—then not with complete success. Some of the manuscripts have been sequestered by the composer himself; others are in escrow in Finnish libraries and museums; some of the greatest are hedged about with the technical difficulty of marshalling unusual instrumental and vocal forces necessary to their performance.

* * *

It is of particular interest in Connecticut to know that an important Sibelius work, "The Oceanides," was commissioned for the Norfolk Festival in 1914 when it was first performed under the composer's baton. He was then teaching at the New England Conservatory of Music and in the same year Yale made him an honorary Doctor of Music. Boston's interest in him is furthered by the fact that another of his significant tone poems, "Tapiola," was commissioned by the Boston Orchestra on the occasion of its fiftieth anniversary in 1932.

Has "The Oceanides" had any Connecticut performances since that first in the ever-memorable summer of 1914? Possibly, but when shall the next time be? Dr. Koussevitzky, ardent champion of Sibelius that he is, did bring us Tapiola soon after its first performance. We have heard "The Swan of Tuonela" and Pohjola's Daughter and at least two of the symphonies but there are five others. A handful of the songs are well-known, but there are many, many others. Can we hope to hear the tone poem Luonnotar, and the "Return of Lemminkaeinen," "The Origin of Fire" and "Kullervo"; the quartet "Voces Intimae" and the incidental music to "The Tempest," "Pelleas and Melisande," "King Christian II" and "Svanehvit"?



JEAN SIBELIUS

One of the finest of the tone poems will be heard here Wednesday when Hans Kindler and the National Symphony Orchestra will present "En Saga." It was the first work to make the name of Sibelius known outside of Finland, and because of its sombre coloring unfortunately gave him the reputation of being a composer who was concerned mainly with the gloomy and forbidding aspects of life. Although this is hardly true, "En Saga" is assuredly characteristic Sibelius.

There are many facets to his complex nature, and to see only the one is to do him the kind of injustice which arises from his popular identification as the composer of Finlandia, Valse Triste and the Romance for piano. Whether he is the greatest symphonist since Beethoven, as Cecil Gray avers, it is certain that he has always maintained his direction unswervingly during a period when music has been above all else directionless. He has been no more afraid of dissonance than he has been of popular melody. It is doubtful that he ever harbored a theory of any kind: he had only to express a great mind and spirit, and he has always been craftsman enough to do it in a masterly way, regardless of what public fashion asked for or what other composers supplied it.

It will not prevent an understanding of "En Saga" or any other of the Finn's creations to bear in mind what Sibelius said to a German publisher when bringing him some new compositions: "Haer i utlandet fabricerar ni cocktails i olika kuloerer och nu kommer jag med rena kaellvattnet." Which from the Swedish may be read: "While you foreigners are busy making cocktails of various colors I bring you pure spring water."

PITTSBURGH, PA.
POST - GAZETTE

DEC 4 - 1937

PITTS.

FAMED BOSTON ORCHESTRA TO BE HEARD HERE

Koussevitzky Directs Concerts Saturday And Sunday.

PROGRAMS VARIED

Bach Festival Choir To Begin Fourth Season On Tuesday Night.

Serge Koussevitzky, rated critically as one of the world's top-ranking conductors, will bring his Boston Symphony Orchestra to Pittsburgh next week for Saturday night and Sunday afternoon concerts at the Mosque.

Appearance of the Boston Symphony, second imported orchestra to perform here this season, and a program by the Bach Festival Choir of Pittsburgh will be the only major musical events of the week. The Pittsburgh Symphony ended the first half of its season yesterday and will not resume until December 30, when Eugene Gossens will be guest conductor.

Conductor Since 1924.

Dr. Koussevitzky, whose volcanic temperament is submerged beneath an impeccable musicianship, has been conducting the Boston Symphony since 1924. Five years ago he provoked critical controversy by leading the orchestra in the first public performance of George Gershwin's "Second Rhapsody in Blue."

Answering the question as to whether he was a classicist or modernist, Koussevitzky once said:

"I would like to make it clear that I am neither. The works of the great masters are indispensable, but music is not a static art. Music must be an expression of the period in which it appears. As to the value of the new works, conductors must use their own judgment."

Koussevitzky has achieved his greatest renown as the most outstanding interpreter of the contemporary composers, Sibelius and Stravinsky. He will play the Finnish composer's Symphony No. 2 here. The two programs follow:

SATURDAY EVENING.

C. P. E. Bach..Concerto in D major for Stringed Instruments.
(Arranged for Orchestra by Maximilian Steinberg)
Prokofieff..'Lieutenant Kije," Orchestral Suite, Op. 60.
Birth of Kije—Romance—Kije's Wedding—Troika—Burial of Kije
Brahms..Symphony No. 1 in C minor, Op. 68.

SUNDAY AFTERNOON.

Mozart..Symphony in A major (K. No. 201)
Moussorgsky..Prelude to "Khovanstchina"
Straus..''Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner''—in Rondo Form, Op. 28.
Sibelius ....Symphony No. 2

A New Symphony From Professor Hi

A novelty on the eighth program of the Boston Symphony Orchestra's season, presented yesterday afternoon in Symphony Hall, was the Third Symphony, in G major, of Edward Burlingame Hill, distinguished resident composer, and professor of music at Harvard College. With his usual reticence and modesty, Mr. Hill merely told the editor of the program book that his new symphony had no descriptive background, and added a brief anal sis of the musical structure.

Fortunately the music is not so cold as the analysis. In fact this is the most effective and the most significant of all Mr. Hill's works. The two previous symphonies; the tone poems, "Lilacs" and the "House of Usher"; the Ode for the fiftieth anniversary of the orchestra, the Sinfonietta—all these stirred admiration for the scholarship and the technical and structural gifts of the composer, without profoundly moving us. This new symphony adds to the former virtues of Mr. Hill as a composer a vigor and freedom of expression, a substance and an emotional depth that at a first hearing seem destined to place it in the first rank of American compositions.

The first movement is a gay and charming allegro, full of neat inventions and pleasing conceits. The Finale is a muscular proclamation, closely knit, building up to a powerful climax. Even more remarkable is the slow movement, elegiac in mood, at once eloquent and restrained in expression. There are echoes throughout of Mr. Hill's predecessors, but this time they include references not only to Gallic but to German and even Russian styles, and they have all been assimilated into an individual musical speech. The symphony did not fail to make its impression on the audience, which recalled its author to the platform again and again. Mr. Hill, justly enough, shared the tribute with Dr. Koussevitzky and the orchestra, who had been sympathetic as well as virtuosic interpreters.

The concert opened with a brilliant performance of Haydn's Symphony in E flat. The last movement was taken a little too fast. You couldn't say that the line was actually obscured—the orchestra seems to be able to play at any pace and still be clear—but you had to keep too close an eye on it. No doubt the capabilities of such a body of players offer a great temptation to a conductor, but he should not yield to it to the extent of distorting outline and proportion.

Emma Boynet, the soloist of the occasion, played Mozart's Pianoforte Concerto in C major (K. 467) with a delicate grace that seemed a little too refined and gentle. There is more virility than this in Mozart.

The concert closed with Respighi's bombastic transcription of Bach's Organ Passacaglia and Fugue in C minor.

L. A. S.

6

PROF. HILL'S SYMPHONY PERFORMED

Rich Coloring and Warm Melodic Contours Mark Work

BY WARREN STOREY SMITH

Haydn and Mozart, whose names are so frequently linked, were rudely separated at the Symphony Concert of yesterday afternoon when Dr. Koussevitzky placed the new Third Symphony of Edward Burlingame Hill between the Symphony in E-flat major, No. 99, of the one and the C major Pianoforte Concerto (K. 467) of the other. For further chronological confusion, the concert ended with Bach's via Respighi (the great C minor organ Passacaglia and Fugue); yet the result was brilliantly successful.

EMMA BOYNET SOLOIST

The pianist in the Concerto, which had been played but twice before at these concerts, was Emma Boynet. On the face of it, the performance of one of these pianistically slender works hardly seems a full-sided job; while with a grand piano in a large hall there seems always a certain disproportion between the music itself and the conditions under which it is heard. But the answer to the first difficulty is that these concerts are by no means as easy as they sound; and surely the unceasing charm and euphony of yesterday's performance, as regards both Mlle. Boynet and the orchestra, plus the beauty of the music and the deft skill with which it was played were something one would not readily forego.

Mlle. Boynet, gratefully remembered from her previous appearance in Symphony Hall two years ago, when she played the C minor Concerto of Saint Saens, was recalled many times.

Mr. Hill's Work

Repeated summons to the platform were also the reward of Mr. Hill for having composed a symphony of such freshness and seeming spontaneity that the listening ear was caught with the first measure and held fast until the end. Whether or not Mr. Hill has here produced an enduring masterpiece is not to the point. Occasionally, though very rarely, the pervading geniality of his music lapses into mere facility. Nor would the reminiscence hunter depart empty-handed; at the very outset of the final movement one could almost fancy that the orchestral parts were those of the Prelude to the third act of "Lohengrin."

But such things can be discovered in any contemporary score, as in many an elder one, while the verve and buoyancy of Mr. Hill's symphony, its warm melodic contours, its rich and varied orchestral coloring are nowadays encountered all too rarely.

Choice of Tonality

It was good to find Mr. Hill turning his back upon cyclic form and inventing new themes for each of the three movements. Moreover, the choice of the tonality of E-flat minor for the slow movement of a symphony in G-major was a happy one. Here the music has a transient Russian flavor, but the music as a whole sounds what may well be considered the native note.

Like the Concerto of Mozart, Haydn's Symphony is one of those generally, but undeservedly, neglected. The performance of it yesterday was at the level of the rest of the concert, and that constitutes high praise. And if the purists and the pedants were shocked again at what Raspighi has done to Bach, the unregenerate once more rejoiced at hearing this music in a tonal dress appropriate to its intrinsic richness and splendor.

BUFFALO, N. Y.
COURIER EXPRESS

4 - 193

SEAT SALE OPENS

Boston Symphony Orchestra in concert here Tuesday

Opening of the seat sale at Denton, Cottier & Daniels for the concert of the Boston Symphony Orchestra to be given Tuesday evening in Elmwood Music Hall was announced yesterday by Zorah B. Berry, local manager of the concert.

Under the Russian conductor, Serge Koussevitsky, the orchestra of 108 musicians will present a program which includes two symphonies, the Haydn G-major, No. 88, and the Second Symphony of Sibelius. An orchestral suite which will be presented is a light, satiric work written by Prokfieff for the Soviet film, Lieut. Kije.

The concert will begin at 8.30 and no late arrivals will be seated during the Haydn Symphony with which the program opens, the management has announced.

Transcript, Dec. 11/37

Boston's Friends of the Best

"Musick is the thing of the world that I love most," Samuel Pepys said. Many Bostonians share this thought when they go, at the week's end, to the concerts of the Symphony Orchestra. Tones come to them then "that call up all ghosts of youth and joy and tenderness, evoke all phantom pains of perished passion, revive all dead sensations of majesty and might and glory, all expired exultations, all forgotten magnanimities." Remembered values the music brings to life, and also it inspires new powers.

This great work cannot be done without cost. In Europe many cities sustain a like enterprise at public expense. Here, the municipality makes no contribution. Instead, it takes a heavy annual tax toll from Symphony Hall. That cost forms a part of the deficit amounting, in all, to some $90,000 a year which must be raised by private subscription—a large sum, but less than the amount needed and given in other American cities for symphony orchestras which have taken the Boston band as their challenging standard of excellence.

To meet the financial need of the local institution there has come into existence the Society of Friends of the Boston Symphony Orchestra, "an association dedicated to the presentation of the best in orchestral music in the best possible manner." Its numbers are steadily growing. The enrollment is importantly larger now than it was a year ago. Of the needed funds, about two-thirds has already been given. This help is greatly welcomed by the chairman of the Society of Friends, Edward A. Taft, who in turn upholds the hands of the orchestra's trustees led by Bentley W. Warren. The other third still must come in, and will be readily given, we think, accordingly as contributors small and large remember the gift which the Symphony Orchestra makes to the enrichment of Boston's life and to the leadership of this city in an important undertaking of excellence recognized throughout the nation.

Globe Dec.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The new Third Symphony of Edward Burlingame Hill was given first performance at the Boston Symphony concert in Symphony Hall yesterday afternoon. Dr Serge Koussevitzky altered his program slightly, substituting for Haydn's G major Symphony, No. 88, the same composer's less familiar Symphony in E-flat, No. 99. Emma Boynet, the French pianist, played the solo part in Mozart's C major Concerto (K 4670), and the afternoon ended with the amazing "orchestral interpretation" that the late Ottorino Respighi made of J. S. Bach's mighty organ Passacaglia and Fugue in C minor.

Prof Hill's Third Symphony, set in the key of G major and created in 1936, is the most ingratiating music he has written in recent years. Perhaps it bears witness to a tendency among contemporary composers to abandon the rigors of the postwar era and to embrace once again the desirable qualities of emotional warmth and tonal beauty for its own sake. At any rate, the harmony is clear though piquant, the melody broad and gracious, and the whole work flows spontaneously. It is beautifully scored and presents a wealth of color.

According to the composer's note in the program book, the symphony ". . . has no descriptive background, and aims to present and develop musical ideas according to the traditional forms." No one ought to assume, however, that Prof Hill's music is simple. Far from it; his music reflects the complexity and sophistication of the modern mind. While his themes are ingenious rather than distinguished, and while sheer originality clings to but few pages, none but a technical master could produce so polished a score. If Wagner, Strauss and modern Frenchmen have supplied the basis for Prof Hill's orchestration, the general style is yet his own and shows how well he has assimilated what he has chosen to accept from predecessors.

It seemed that Dr Koussevitzky and the orchestra gave brilliant performance to brilliant music. They will do well to repeat this symphony before the season is over. Prof Hill was present, and from the stage acknowledged the warm applause of the Friday audience.

Emma Boynet played Mozart's music just as it ought to be played: with clear and unfaltering finger dexterity and with rare perfection of style. Mozart requires intelligence, and he requires to be treated delicately but not coldly or in a mincing fashion. Mme Boynet's phrasing was well-proportioned. The tenderness that characterized the slow movement is something to be remembered. Thus it was regrettable that she chose the Busoni cadenzas, so far removed from Mozart's own style, and the first of which is about as appropriate to Mozart as a touch of swing in Siegfried's funeral march. Mme Boynet, like Prof Hill, was most cordially received.

This E-flat Symphony of Haydn, the 10th in the series he wrote for the London impressario, Salomon, is typical Haydn, just as fresh and delectable as its blood brother in G major. The treasury of Haydn symphonies is so vast that it is a shame an ordinary symphonic season affords little scope for exploration. Five years ago, Dr Koussevitzky devoted a whole program to Haydn, in observance of the 200th anniversary of his birth. We really ought to have a Haydn Festival some time.

While the purists fill each others ears with talk about the propriety of arranging Bach's music for modern orchestra, the rest of us may sit back and enjoy the sheer magnificence of tone in such a specimen of transcription as that of Respighi. No doubt when one so fond of mass effects as was Respighi sets organ and orchestra to going, clarity of detail is necessarily sacrificed. What of it? The essential outline of Bach's Passacaglia still remains, and the whole effect is simply stunning.

Next week the orchestra goes on tour. The Boston concerts of Dec 17 and 18 will bring Jascha Heifetz as soloist in the Brahms' Violin Concerto and Prokofieff's Second Violin Concerto. Dr Koussevitzky will introduce the Concerto for Orchestra by the Soviet Michael Starokadomsky.

C. W. D.

BUFFALO, N. Y.

COURIER EXPRESS

1937

First Woman Conductor

For the first time in its 57 years, the Boston Symphony Orchestra will have a woman guest conductor this season. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have the honor.

Her. Dec. 4/37

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The eighth regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Emma Boynet, pianist, was the soloist. The program was as follows:

Haydn	Symphony in E flat No. 99
Hill	Symphony No. 3 in G major Op. 41
Mozart	Piano Concerto in C major (K. 467)
Bach	Passacaglia and Fugue in C minor for organ (transcribed for orchestra by Ottorino Respighi)

Mr. Hill's new symphony, played for the first time, created a very favorable impression on the majority of yesterday's audience, to judge by the applause which drew the composer several times to the front of the platform. It is a work more interesting for its workmanship than for its material. The last movement, which is the most brilliant, is rather surprisingly derivative of Wagner. One half of the mind admired the skill of the writing and the development of themes, while the other half wondered why the music did not suddenly turn into "Lohengrin" or the "Meistersinger."

No composer can altogether help these reminiscences, and they affect only part of the originality of his thought. Usually, too, the suggestion that there is a similarity between his and other music causes the composer surprise, for nine times out of ten the comparison never consciously occurred to himself. Thus it frequently happens that a writer is told that some story of his exactly resembles something, say, of Stevenson, whereupon the writer may truthfully answer that he has never read the work in question.

The point is worth laboring only because the quality that you admire in Mr. Hill's music is not the personality of the composer's ideas, but his skill and facility. The most individual movement and the one which is also the most beautiful is the slow movement. Here Mr. Hill has more of importance and of deep conviction to project. The entire symphony is undeniably effective. There is not an awkward or a meaningless page in the score. Dr. Koussevitzky and the orchestra unquestionably gave it a sympathetic performance.

The new work was preceded on the program by one of the most enchanting of those masterpieces of symphonic literature, the later symphonies of Haydn. Haydn, in this E flat symphony as in others, is much more free in form and much less symmetrical than Mozart. His invention is amazingly lively, and as a matter of fact this symphony is a more interesting work than the more familiar "Surprise," an opinion which can easily extend to several others of the symphonies commissioned by Salomon. The symphony was beautifully played, except that the finale was taken a shade too fast.

It causes us a great deal of pleasure and some embarrassment to be able to reverse an impression of Mlle. Boynet's piano playing, which was formed at her appearance here two years ago in the Saint-Saens Fourth Concerto. Then she seemed to have the uncompromising tone and musical obduracy that sometimes is found in connection with the French piano schools. Now, however, she played with an exquisite tone. The grace of her phrasing and the neatness of her technique were a joy to hear in this lovely Mozart Concerto. Her performance was classical in feeling, as was the accompaniment provided by Dr. Koussevitzky and the orchestra. The first Busoni cadenza was, on the contrary, anything but classical, though the second was much more in keeping.

Finally, for a grandiose conclusion, there was the great Organ Passacaglia of Bach. Respighi's transcription is very much too theatrical at the conclusion and in one or two details, but on the whole his is a remarkably effective arrangement. Happily it does not make the mistake of trying to imitate too literally the organ. Respighi was wise to keep it orchestral in spirit, and if we are going to hear a transcription of such a masterpiece it is better that way. The subject, of course, is not one to be settled by any such categoric statement as that. Nevertheless the point of view admits a plausible defense.

The concert will be repeated tonight. Next week the orchestra will be away. At the concerts of Dec. 17 and 18 Jascha Heifetz, violinist, will be soloist in Prokofieff's Second Concerto and the concerto of Brahms.

Notable Chapter Added to American Music

Edward Burlingame Hill's Symphony Finds Itself at Home in the Company Of Compositions by Haydn, Mozart and John Sebastian Bach

By Redfern Mason

Yesterday was an important day in the history of the Boston Symphony, and the audience knew it. For, thanks to Serge Koussevitzky, we were privileged to hear one of the best chapters of music ever written by an American. If he had not believed in the work the keen sighted director would never have put Edward Burlingame Hill's Third Symphony on a program that opened with Haydn, ended with Bach and included the C major Piano Concerto of Mozart.

If Mr. Hill's work had not been an utterance of high musicianship, the gold of the great Viennese and the imperishable bronze of John Sebastian would have blinded our eyes to work of inferior merit.

We had listened to the dainty exquisiteness of the Haydn Symphony in E flat, No. 99, a work which the composer wrote for his sojourn in London, and inwardly blessed the Esterhazys for letting him give free rein to his fantasy for their aristocratic circle, even if they did treat him as a sort of superior lackey. Then we settled back, hoping for the best from the talent of New England.

The opening movement of Mr. Burlingame Hill's symphony was an emphatic summons to attention. The composer's confidences about the work published in the program give no inkling of his mental state when he wrote it. It is highly probable indeed that he would hesitate to say what his music really means. During the opening Allegro there is a sense of groping; he is like Dante in the Wood of Error; but he has glimpses of the Sun of Truth. In the second movement, the Moderato, you know that he has found the light. There is a sense of direction; the musician is moving towards a goal which his instinct perceives, though he may not have words in which to express it.

There is a choral use of the instrumental groups that momentarily suggests Bach, though the vernacular is Mr. Hill's own. The work grows in grace and the feeling comes over you that here America is standing artistically on her own feet. Not that there is any touch of local dialect. The composer's America is of larger significance. The spirit which operated in Emerson and Thoreau is here present; the narrow dogmatism of Cotton Mather is absent. The catholicity of Harvard at its best is to be felt.

In the Allegro energico, in which the work concludes, there is an abounding sense of obstacles overthrown; the battle ends in victory. The audience sensed this; they knew that the New Englander had accomplished something of which they might be proud. And they were right. Edward Burlingame Hill has written a score in which the American genius comes into its own.

Of the Haydn symphony it will suffice to say that Mr. Koussevitzky conducted it delightfully. He loves Haydn and knows that if "Papa" Haydn had something of the eternal child in him, that same childlikeness is one of the attributes of genius.

After the intermission we listened to the C major Concerto of Mozart, with Mdlle. Emma Boynet at the piano. The work is pure Mozartean music; there are "just enough notes," as the little Wolfgang once said to the Austrian emperor, when that worthy complained that his composition was too complicated. Every note is in its right place, and every phrase is a pearl. This pearl-like quality Miss Boynet brought out with a clarity to delight Mozarteans, who are the most exacting beings in the world. Her playing has the luminous quality of her race, and she has the Gallic horror of excess. A German would put metaphysics into the work; a Russian would seek for mysticism. But the French woman is content to find the light of the sun. Under her touch the music was radiant.

Koussevitzky found a tremendous climax for the concert in Respighi's orchestral transcription of the mighty Passacaglia in C minor of Johann Sebastian Bach, which is to music what Cologne cathedral is to architecture, a vast fane of tone that towers heavenwards.

Personally I would rather hear the composition on the organ, for which Bach wrote it. There is an impersonal majesty in the organ which the orchestra tends to dissipate, a touch, perhaps, of Italian theatricality. Yet to deny its orchestral grandeur would be tantamount to an admission of insensibility. There were moments of almost intolerable splendor. When tuba and trombones gave out that solemn theme, it was like the announcement of some august creed, solid as the foundations of the world. The suspensions of the first variation are a chain of sighs; the theme breaks up into phrases that are like stars. The work moves on from glory to glory, rising to the heights of a beatific vision. The end is a coda great as that of the D minor Toccata or the fugue in D in the first volume of the Well Tempered Clavichord. That throbbing of the drum at the close, the note C deep in the bass, was an unforgettable effect.

Yet I should like to hear Dr. Powers Biggs play the Passacaglia on the organ—a real Bach organ—in the Germanic Museum.

It was a great concert, by masters.

STOKOWSKI SHARES CHILDREN'S CUSTODY

Lawyer for Divorced Wife Reveals Such Agreement

LOS ANGELES, Dec 3 (A P)—Luke McNamee, attorney-of-record for Mrs Leopold Stokowski, said she and the noted orchestra conductor, will have alternate charge of the couple's two young daughters under yesterday's divorce decree, which he said included a property and custody agreement reached Oct 8.

In Philadelphia, Stokowski said he signed the agreement with the understanding—in which counsel concurred—that he and his wife have joint custody of the children.

"Yes, that's the way it is," McNamee said. "The agreement provides she will have the children part of the time and he part of the time."

He would not give details of the custody and provision for support of the children, however. All papers in the case at Las Vegas were sealed. First reports indicated Mrs Stokowski received sole custody of the daughters, Gloria Luba, 10, and Andrea Sadja, 6.

Stokowski deplored the cruelty charge on which his wife won her uncontested decree, saying "I could not be cruel to anyone, so I certainly could not be cruel to my children or their mother."

Cruelty is a blanket charge which appears in a majority of Nevada divorce complaints.

Composer Hill Given Ovation At Symphony

His New Work Given First Performance By Orchestra

By RUTH MARSTERS

Two symphonies, a Mozart concerto and the Respighi transcription of Bach's C minor Passacaglia and Fugue for Organ proved stimulating fare at yesterday afternoon's concert by the Boston Symphony Orchestra.

The audience was of capacity size as is usual at these concerts and warm in its reception of Dr. Koussevitzky, returned after a week's absence.

Of the two symphonies, the one written by Haydn in 1793, the other by Edward Burlingame Hill in 1936, it may be said that neither suffered through proximity with the other.

* * *

The Haydn symphony was one of those commissioned by Solomon for Haydn's second London visit—the one in E flat No. 99. The Hill symphony was the third to be written by the distinguished Harvard professor, and was given its first performance in yesterday's concert.

Professor Hill was in the audience and came upon the platform at the conclusion of the performance given his work to share in applause which was both great and deserved.

Dr. Serge Koussevitzky

For Professor Hill's Third Symphony in G major, Op. 41 is marked by the fine workmanship and freshness which generally characterize his compositions.

It is without program. The three movements are Allegro grazioso ma con brio, Moderato ma non troppo lento and Allegro energico.

* * *

Following the intermission Emma Boynet, French pianist, came upon the stage in black velvet for the performance of Mozart's C major Concerto.

The fine delicacy of her playing, her agile fingers, won an appreciative audience at the outset.

Dr. Koussevitzky brought the program to a magnificent climax with Bach's massive work. The orchestra was in fine form throughout the concert. It was one to be remembered.

The same program will be repeated in this evening's concert in Symphony hall.

BUFFALO, N. Y.

TIMES

Boston Orchestra Returns for Concert Tuesday

By WILLIAM BREACH

Times Music Critic

An unusual offering of orchestral music is in store for the coming week. On Monday night Franco Autori will lead his forces in a well selected program which includes the great tone poem "Death and Transfiguration" by Strauss. John Priebe, Buffalo's tenor, will be the assisting artist and will sing some numbers that are new here.

On Tuesday evening we will hail the return of the incomparable Boston Orchestra under the baton of the renowned Serge Koussevitsky. Dr. Koussevitsky and his men have always been prime favorites here and undoubtedly there will be a crowded house to greet them. We are pleased to see that the program includes the 2nd Symphony by Sibelius. Dr. Koussevitsky has long been famous as a Sibelius interpreter and this presentation should be one long remembered in the musical experience of Buffalo.

* * *

66

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LANSING, MICH.
STATE JOURNAL

DEC 5 - 1937

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Symphony No. 2 in D Major, Op. 43, Allegretto; Tempo andante, ma rubato; Vivascissimo, Lento e sauve; Finale, Allegro moderato (Sibelius).

FLINT, MICH.
JOURNAL

Heavy Duties For Symphony

By Ruth Marsters
Music Editor

FOLLOWING a week's holiday in New York, Dr. Serge Koussevitzky rejoined the Boston Symphony Orchestra to conduct a program which, if extraordinarily long, was extraordinarily well worth the effort expended.

Friday's concert was the occasion of the first performance anywhere of Edward Burlingame Hill's Third Symphony in G major, Op. 41.

It is a more ambitious work than those which are the usual result of Prof. Hill's summers in Jaffrey, and is of course a decided departure from the vein of the earlier tone poems and symphonic suites.

Concerning the Third Symphony, which was completed in the summer of 1936, the distinguished Harvard professor and composer states, "It has no descriptive background, and aims merely to present and develop musical ideas according to the traditional forms."

That there is no lack of ideas in this symphony or any in the inventiveness with which they are worked out is obvious enough. To the freshness of impulse that always singularizes Prof. Hill's writings there seems to be here an added gusto. Certainly there is an added brilliance.

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It was beautifully played and enthusiastically applauded. Composer and conductor took their bows together.

The nimble-fingered Emma Boynet next came upon the scene for the performance of the Mozart Concerto in C major.

Miss Boynet, as everybody knows, is French and of the pianistic school of Isidor Philipe. Aside from that, she is serenely feminine from the preliminary spreading of her black velvet skirt to her phrasing of Mozart.

Will Conduct at Ann Arbor—

before you have time to slip back into second gear. You could slam on the brakes, but even if you did miss the squirrel you might hit somebody's ash tub. You're going too fast if you can't stop quickly when you need to

A feminine art is one particularized first by its sensitiveness to detail—so Miss Boynet's playing is described. Minute attention to particulars will sometimes blur or distort the broader line, it is true. When the sweep and the detail are achieved at once, then it is no longer an art to be called feminine in the stricter sense, it is more likely just a Sigfrid Undset.

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NO MATTER. Everybody enjoyed what Miss Boynet did.

The Haydn Symphony in E flat, No. 99, which opened the program, and the Bach Passacaglio and Fugue in C minor for organ in the Respighi transcription, which brought it to a close, were both given splendid performances under Dr. Koussevitzky's ardent leadership.

A Modest Plea for Improving N.B.C.'s Series

Suggestions and Comment About the Saturday Night Broadcasts

To the Transcript Music Editor:

The new orchestra of the National Broadcasting Company is now an established fact. For the last three Saturday evenings one might hear it from one's armchair, accompany it with a dry Palatinate, and think oneself at the Sunday "Pops." The programs succored the illusion. It is true that Arturo Toscanini had first choice, that the Orchestra's organizer, Artur Rodzinski, had the second and that Pierre Monteux must choose works that would not fall to his successors. But surely Mr. Toscanini has not planned to present the first and last movements of Sibelius' First Symphony, leaving the writhing middle divisions for Mr. Monteux's vivisection. Let us hope as well that the performance of the colorless second movement of Isadore Fried's "Jeu de Timbre" does not mean that Mr. Rodzinski has reserved the rest of it for us to hear at an early date.

But what an orchestra it is! Combined talents of the first order are bound to show their mettle even after only some seven weeks work together. As was expected, this group takes its place among the great organizations of the world. There is just one major difficulty that both sponsors and public seem to have forgotten in their enthusiasm: however excellent the re-creation of tone-color via the air, it has not yet nearly reached perfection. The tragedy of this great orchestra is that the public for which it was designed will never hear it at its best. For who has ever heard an orchestra sound down its resonant theatre and been satisfied with the scrapings of the ether?

Granted that the National Broadcasting Company has done well to place its concerts on Saturday evening, to design them for the greater audience that is not able to take its symphonic pleasures first hand. As such, this series marks a newer and worthier attitude of the purveyor's of wireless entertainment. Mr. Toscanini will find in it an ideal medium for playing proselyte to his classics, for teaching them to the outer circle of musical people who will be increasingly eager to hear them in actuality.

For these people however, there should be some informed commentary that would point out the significance of each work, and draw attention to its characterizing elements. This would require no more time than is necessary for orchestra's and conductor's breathing space. Prolonged and ear-splitting applause must cease. It is pointless to immitate the concert hall. The guest audience, which is being treated to a performance for the world and not for its sole delectation, must be limited to a moment's applause. This hand-clapping, in its turn, must be reduced in volume quite as the great orchestral climaxes are "controlled" at the operator's switchboard.

But what has happened to Mr. Monteux? He is still the excellent drill-master; he has still the perceiving ear necessary to develop an orchestra's advantages and dispose of its infecilities. The Concerto Grosso of Handel was played with understanding and beauty, but the conductor was naturally more at ease in the French works than in Sibelius. Meet him on his own ground then, and go with him to the miming of Pan and Syrinx in "Daphnis and Chloe," follow him through Chloe's polymodal dance to the tonal magnificence of the final pages of Ravel's masterpiece. Has he transmitted to us the elation and the surge of this music? Clamber over the enchanted wall into Katschei's magic garden. How lame is this sinister old rogue! Perhaps Mr. Monteux has seen Katschei's egg dashed once too often to Diaghilev's illusory stage. Assuredly we must have more out of so lustrous musical texture.

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BUTLER, PA.
EAGLE

DEC 6 - 1937

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KALAMAZOO, MICH.
GAZETTE

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66

Notable Chapter Added to American Music

Dec. 4/37

Edward Burlingame Hill's Symphony Finds Itself at Home in the Company Of Compositions by Haydn, Mozart and John Sebastian Bach

By Redfern Mason

Yesterday was an important day in the history of the Boston Symphony, and the audience knew it. For, thanks to Serge Koussevitzky, we were privileged to hear one of the best chapters of music ever written by an American. If he had not believed in the work the keen sighted director would never have put Edward Burlingame Hill's Third Symphony on a program that opened with Haydn, ended with Bach and included the C major Piano Concerto of Mozart.

If Mr. Hill's work had not been an utterance of high musicianship, the gold of the great Viennese and the imperishable bronze of John Sebastian would have blinded our eyes to work of inferior merit.

We had listened to the dainty exquisiteness of the Haydn Symphony in E flat, No. 99, a work which the composer wrote for his sojourn in London, and inwardly blessed the Esterhazys for letting him give free rein to his fantasy for their aristocratic circle, even if they did treat him as a sort of superior lackey. Then we settled back, hoping for the best from the talent of New England.

The opening movement of Mr. Burlingame Hill's symphony was an emphatic summons to attention. The composer's confidences about the work published in the program give no inkling of his mental state when he wrote it. It is highly probable indeed that he would hesitate to say what his music really means. During the opening Allegro there is a sense of groping; he is like Dante in the Wood of Error; but he has glimpses of the Sun of Truth. In the second movement, the Moderato, you know that he has found the light. There is a sense of direction; the musician is moving towards a goal which his instinct perceives, though he may not have words in which to express it.

There is a choral use of the instrumental groups that momentarily suggests Bach, though the vernacular is Mr. Hill's own. The work grows in grace and the feeling comes over you that here America is standing artistically on her own feet. Not that there is any touch of local dialect. The composer's America is of larger significance. The spirit which operated in Emerson and Thoreau is here present; the narrow dogmatism of Cotton Mather is absent. The catholicity of Harvard at its best is to be felt.

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67

PROVIDENCE, R. I.
JOURNAL

DEC 5 - 1937

Glee Club to Open 27th Season Here

Berrick Schloss to Conduct Program of Old Songs and Less Familiar Choral Works Friday Night.

OLD favorites and some less familiar choral works will bring together the members of the University Glee Club for the inauguration of their 27th season at the first of a pair of concerts in Memorial Hall, Friday night. Berrick Schloss is conductor of the club and Earl P. Perkins will be the accompanist.

The soloist will be Harriette Price, contralto, and this will be her first concert appearance here since she came to Providence from Boston to make her home. The club's second program of the season is set for April 22, when Dorothy Minty, young American violinist, will assist.

Also scheduled for this week are concerts by Georg Fior, pianist, at the Music Mansion, Wednesday night; by the Mercado Tipica Mexican Orchestra, Thursday night in the Metropolitan Theatre, a benefit program under the auspices of the Lions Club of Providence, and by the Rhode Island Concert Orchestra, Edouard Caffier, conductor, in the Elmwood Congregational Church. The latter concert is sponsored by the church choir, Medora Ladeveze, director.

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Glee Club Selections

At its concert in Memorial Hall Friday evening the University Glee Club, Berrick Schloss, conductor, assisted by Harriette Price, contralto soloist, and Earl P. Perkins, accompanist, will present the following selections:

I. "Worship of God in Nature" .... Van Beethoven
II. "Drinking Song" .... Williams
"Awakening" .... Homier
"Let Us Be Merry" .... Dunhill
III. Aria, "Divinites du Styx," from the opera, "Alceste" .... Gluck
Harriette Price.
IV. "Invictus" .... Huhn
"O Lord Our God" .... Rachmaninoff
"Beloved Land" .... Andrews
V. "Joshua Fit de Battle of Jericho" .... Gaul
"Deep River" .... Burleigh
"Swing Along" .... Cook
VI. "Tomorrow" .... Henschel
"Harp of the Woodland" .... Martin
"A Christmas Carol," ...... Davidson
From Masefield poem, "Christmas Eve at Sea"
"The Fairy Mother's Lullaby" . Gebhard
"Song of the Open" ...... La Forge
Harriette Price.
VII. "Invocation of Orpheus" ..... Peri
"Where the Wild Thyme Blows" .... Barratt
"The Lost Chord" .... Sullivan

Mrs. Price studied with Frank La Forge in New York and with Sir George Henschel in London, singing their songs on programs over there. She also coached on German lieder with Egon Sigmund in Berlin. In this country she has appeared throughout New England and in the south in most of the standard oratorios including Handel's "Messiah," Mendelssohn's "Elijah," Bach's "St. Matthew Passion," Rossini's "Stabat Mater" and Saint-Saens's "Christmas Oratorio."

Her performance in "Elijah" was for the Handel and Haydn Society of Boston, with John Charles Thomas in the title role. She has also given several recitals in Jordan Hall, Boston. Among orchestras she has sung with are the Chicago Symphony, under Fredrick Stock, and the Omaha Symphony, Joseph Littau conducting. This season's engagements number concerts at Boston, Concord, N. H., the University of New Hampshire, Exeter Academy and a tour of the south in the early spring now being booked.

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Fior Program Wednesday

At his recital in the Music Mansion, Wednesday evening, at 8:30 o'clock, Georg Fior, pianist, will play the following numbers:

I
Air and Variations .... Handel
Chorale .... Bach-Hess
"Le Coucou" .... Daquin
"Sister Monica" .... Couperin
Capriccio .... Scarlatti
Scherzo .... Beethoven

II
Barcarolle
Mazurka
Etudes: G-major, D-flat .... Chopin
Scherzo

III
Prelude, A-minor .... Debussey
Larghetto .... Saxton
"The Island Spell" .... Ireland
Caprice, from 'Bal masque' ...... Poulenc
"Music Box" .... Liadow
"Danse" .... DeFalla

Mr. Fior has aroused the enthusiasm of critics and audiences in London and cities on the Continent such as Paris, Berlin and Amsterdam. In this country he has appeared widely in solo programs and with the Boston Symphony Orchestra and the Cleveland Orchestra. During the past year and a half he has played more than 50 recitals.

Latin-American Music

Music characterization of Latin-American nationalities and countries will make up the program which Mercado's Tipica Mexican Orchestra, Angell J. Mercado, director, is to present in the Metropolitan Theatre Thursday night, at 8:15 o'clock, under the auspices of the Lions Club and for the benefit of its charitable work. Solists will assist the orchestra in the three groups into which the program is divided: Music of various Latin-American countries:

Spain, "Aires Andaluces" ...... G. Gomez
Peru, "Serenta Incaica" ...... Terig Tucci
Chile, "Hay, Hay, Hay" ...... O. P. Freire
Senor Jose Rubio, tenor. ......
Argentine, "Bella Nina," ...... J. Torres
Portugal, "Fado." ...... Escarpentier
Luis and Josefina Ojeda, dancers.
Columbia, "Ideal." .... Mercado-Garcia
Cuba, "Cuban Dream." ...... Carmen Delfin
Mexico, "La Cantinera" ...... arr. Mercado
Concert type music:
"Fragancias" .... B. Millas
"Pagina Romantica" .... Genaro Martinez
"Ventanita Colonial" .. Maria Teresa Lara
Senor Jose Rubio, tenor.
Concertino, opus 107 ...... G. Chaminade
Sarita, salterist.
"Malaguena" .... Ernesto Lecuona
Luis and Josefina Ojeda, dancers.
Preludio in C-minor ...... Carmen Delfin
Carmen Delfin, pianist.
"Las Hijas de Cadiz" ...... Leo Delibes
Senorita Lolita Valdez, soprano.
Capricho Espanol, opus 34 .... Rimsky-Korsakoff
Canto Gitano.
Fandango Asturiano.
Typical Mexican music:
Number to be announced.
"Mexican Fantasy" ...... arr. Mercado
"Granada" .... Augustin Lara
Senor Jose Rubio, tenor.
"Las Gardonias" ...... Velino Preza
"Florecita" .... Maria Grevor
Senorita Lolita Valdez, soprano.
"Rancho Grande" .... arr. Mercado

◆ ◆ ◆

R. I. Orchestra Series

The concert to be given by the Rhode Island Concert Orchestra of the Federal Music Project, Edouard Caffier, conductor, in the Elmwood Congregational Church Friday night, is the first of a series of three public programs arranged for the orchestra this month. The second concert will come next Sunday night, in Plantations Auditorium, with Mme. Renata Flandina Ruisi, soprano, as soloist. The third will be played Dec. 29, in Trinity Union M. E. Church, Broad street and Elmwood avenue.

George Jordan, Providence violinist, will be the soloist at the concert Friday night. In this city Mr. Jordan has previously appeared as soloist at the Music Mansion, with the MacDowell Club and in joint recital with the late Oscar Lozzi, pianist, at Memorial Hall. He has also given recitals at the Copley Plaza Hotel, Boston; in Worcester, New London and other New England cities. Friday he is to play Mendelssohn's Concerto in E-minor for Violin and Orchestra as part of the following program:

Overture, "The Sicilian Vespers" .... Verdi
Symphony in G-major, No. 88 (old B. & H. No. 13) .... Haydn
"Voices of Spring Waltzes" ...... Strauss
Concerto in E-minor for Violin and Orchestra .... Mendelssohn
George Jordan, violinist
Prize Song, from "Die Meistersinger" Wagner-Wilhelmj
"Parade of the Little Lead Soldiers" .. Pierne
"Dance of the Comedians," from "The Bartered Bride" .... Smetana

At the concert in Plantations Auditorium next Sunday evening Mme. Ruisi will sing "O, Had I Jubel's Lyre," Handel; "Lovely Month of May," Hammond, and "Voi lo sapete, mama," from Mascagni's "Cavalleria Rusticana." The orchestra will play the overture to "Russlan and Ludmilla,' Glinka; Haydn's Symphony in B-flat major, eight Russian Folk Songs, opus 8, Liadow; Nocturne, from incidental music to King Christian," Sibelius, and "Norwegian Rhapsody," Lalo.

◆ ◆ ◆

NEW KENSINGTON, PA.
DISPATCH

DEC 6 - 1937

BOSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evening and Sunday afternoon, December 11 and 12, under the management of May Beegle. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs. The Sunday afternoon concert, which begins at three o'clock is planned for the convenience of out-of-town music lovers, and judging from the patronage and enthusiasm accorded the Boston Symphony last season, it is safe to predict that Syria Mosque will be filled to capacity for both performances.

Dr. Koussevitzky

The major works on Saturday night include the Brahms Symphony No. 1; Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments. On Sunday afternoon, December 12th, the Mozart Symphony in A major, and the Sibelius Symphony No. 2 will both be given, as well as Moussorgsky's Prelude to "Khovanstchina," and Strauss' "Till Eulenspiegel's Morry Pranks,' after the old-fashioned Roguish Manner.

Many local music lovers are planning to attend one or both of these concerts.

PITTSBURGH, PA.
POST - GAZETTE

DEC 10 1937

Martinets

LISTENERS who fortunately own radio-phonograph sets and who plan to hear Serge Koussevitzsky and the Boston Symphony play Sibelius' "Second Symphony" tomorrow night, might wisely secure Koussevitzsky's record album of this opus. It's full of beauty—and part of the second movement reminds one of Sibelius' greatest triumph, "Finlandia."

GARDNER, MASS.
NEWS

DEC 6 - 1937

New Society To Honor Famous Finnish Composer

BOSTON, Dec. 6—Coincident with he 72nd birthday of the great Finnish composer, Jean Sibelius Dec. , comes the announcement of the ncorporation of the American Sibeius Society, a new non-profit organzation which has for its expressed urposes:

To foster appreciation and study f Sibelius and his works, to provide or a stimulation of interest in the omposer, the composers and their orks who have been influenced by m, and other composers whose orks may be deemed worthy of tensive study.

The Boston Symphony Orchestra as long been outstanding in its inrpretation and performance of the mposer's works under the direction of Serge Koussevitsky. The composer was honored by officials of the New England Conservatory when he visited America for the Norfolk Festival in 1914.

The Society has been formed by a representative group of music lovers of varied professions who wish to set in motion a movement, especially identified with Massachusetts, which will give tangible evidence of the artistic debt owed to Finland for the sponsorship of a musician whose music is unique in out time.

Prospective members of the Society should bear in mind that it is not necessary to be a musician, but simply to enjoy music, and that the purposes of the Society allow the widest possible scope of subjects to be discussed.

Inquiries should be addressed to Miss Mildred E. Bixby at 26 Central street, Boston, Mass.

BUFFALO, N. Y.
COURIER EXPRESS

DEC 6 - 1937

Conductor

Serge Koussevirtzky, world famous musician and conductor of the Boston Symphony Orchestra, which will give a concert in Elmwood Music Hall Tuesday evening.

Music

Boston Symphony Coming

The Boston Symphony Orchestra, under the direction of its famous Russian conductor, Serge Koussevitsky, will give a concert in Elmwood Music Hall, next Tuesday evening, under local booking of Zorah B. Berry.

The orchestra began the present season, its 57th, with a concert in Carnegie Hall, November 19th, playing the Sibelius Symphony No. 2, which will be played here.

"A huge audience, in festal mood, greeted the Boston Symphony Orchestra last evening," wrote Mr. Lawrence Gilman in the New York Tribune, following the Carnegie Hall concert. "The instrumentalists from the zone of the East Wind were never more admired and renowned in the metropolis than they are today. Their reputation is prodigious.

"Mr. Koussevitsky was the familiar visual and interpretative self—perhaps a shade less escetic in appearance than hitherto, but no less concentrated, taut, imperious, and controlling. Also, as of yore, he was fervently acclaimed by his audience.

"He was at his best in the superb creation of Sibelius, one of the most original, exciting and extraordinary achievements of the modern musical mind."

The Haydn Symphony in G major, No. 88 to be given on the Buffalo program, is the famous symphony which the composer wrote for performance in Paris and was originally known by the Breitkopf and Hartel number of 13.

The new socre of Prokofieff, the orchestral suite Lieutenant Kije, will be presented for the first time here. Prokofieff wrote the music for the Soviet film, Lieutenant Kije, in 1933. The film, and consequently the music, is light and satirical in character.

The program for Tuesday evening:

Haydn Symphony in G major, No 88
Prokofieff ....
Lieutenant Kije, Orqchestral Suite
Birth of Kije
Romance
Kije's Wedding
Troika
Burial of Kije
Sibelius.... Symphony No. 2 in D major

* * *

TOLEDO, O.
TIMES

DEC 6 - 1937

Symphony To Play Here

Boston Orchestra to Give Concert

A new score by Prokofieff, the orchestral suite, "Lieutenant Kije," will be presented for the first time here by Serge Koussevitzky when the famous Russian conductor and the Boston Symphony orchestra give a concert in the Museum of Art peristyle Thursday at 8:30 p. m.

Prokofieff wrote the music for the Soviet film "Lieutenant Kije" in 1933. The film, and consequently the music, is light and satirical in character; the movements describing "The Birth of Kije," "Romance," "Kije's Wedding," "Troika" and "Burial of Kije." The lieutenant was an imaginary figure, springing from a misunderstood remark made by a military aid to the czar.

The obsequious courtier, fearful of pointing out to the czar the mistake he had made, invents an officer by that name.

The program will open with Haydn's "Symphony in G Major, No. 88." The famous symphony which the composer wrote for performance in Paris formerly was known by the earlier Breitkopf and Hartel edition number 13.

The closing number will be Brahms' "First Symphony in C Minor."

BUFFALO, N. Y.
COURIER EXPRESS

[illegible] 6 - 1937

JOHN PRIEBE TO SING

Buffalo tenor to be soloist with Buffalo Orchestra

John Priebe, young Buffalo tenor, will be the soloist tonight at the concert of the Buffalo Orchestra in Elmwood Music Hall. Franco Autori will be conductor. Mr. Priebe has made an unusual choice of solos and will be heard in three Elizabethan songs arranged by the late Peter Warlock. Peter Warlock, which was the pseudonym of the brilliant young English writer, Philip Heseltine, found these songs in an early sixteenth century set of books in the British Museum, and arranged them for string orchestra.

Mr. Priebe also will sing the Mozart concert aria, Der Pieta, written in 1783 and used by the composer Anfossi for his opera Il Curioso Indiscreto. The orchestra will play the Mozart Haffner Symphony in D, the two Debussy nocturnes, Clouds and Festivals, and Strauss' Death and Transfiguration.

This concert is the third in the series of twelve to be given by the Buffalo Orchestra and the second to present a local soloist. Gordon Watkins, Buffalo pianist, will be soloist at the next concert on December 20th. In January, Gasper Cassado, celebrated Spanish cellist, last season a soloist with the New York Philharmonic, will play with the orchestra. Mr. Priebe will be a soloist in Boston in the spring performance of the Beethoven Missa Sollennis with the Boston Symphony Orchestra under Serge Koussevitzky.

TOLEDO, O.
BLADE

D[illegible] 6 [illegible]

To Discuss Symphony Program

In her music appreciation class tomorrow Emma Endres will analyze and discuss the program of the coming Boston Symphony orchestra concert, which includes the Haydn "Symphony in G Major, No. 88," Prokofieff's orchestral suite, "Lieutenant Kije," and the "First Symphony" of Brahms. The talk will be in the lecture hall of the Museum of Art at 10:30 a. m. and repeated at 8:30 p. m.

DONORA, PA.
HERALD-AMERICAN

DEC 7 - 1937

BOSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will

Cont. like "Gazette" right ↗

TOLEDO, O.
NEWS-BEE

DEC 1 - 1937

Winter Musical Events Inspire Plans For Parties Before and After

Nashes To Give Dinner Preceding Organ Recital at University Tuesday Evening

By HELEN FOOTE GRAHAM.

THE EARLY DAYS of December always are more or less quiet compared to those later in the month when there are parties galore for all ages and sets most of them formal affairs.

Currently, however, there are the usual informal gatherings, and with several musical events on the December calendar there will be parties before and after.

Mr. and Mrs. Philip C. Nash will entertain at dinner Tuesday evening in their home preceding the organ recital by Fernando Germani, the Italian virtuoso, in the Doermann Theater on the University campus. Mr. and Mrs. Preston E. James of Ann Arbor will be guests of honor at the dinner, the others including Mr. and Mrs. Jan S. Irvine, Mr. and Mrs. Hale T. Shenefield, Mrs. Roa Higgin and Dr. Robert Tucker.

The Nashes also will be hosts to a dinner group Thursday evening, Dec. 16, the night of the opening performance of "Yellow Jacket" by the University Dramatic Association in the University Theater.

The other important musical event this month is the annual membership concert for members of the Museum of Art. It will be Thursday evening, Dec. 9, when the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will ~~appear~~ for the third successive season.

OAKLAND, CAL.
TRIBUNE

DEC 2 - 1937

Lost Concerto Wins Acclaim

BOSTON, Dec. 2.—(AP)—A private playing by Yehudi Menuhin of Schumann's recently discovered "Lost Concerto" so impressed Boston Symphony Conductor Serge Koussevitzky that he urged the young violinist today to drop the Brahms Concerto from a future program here because it would be "distracting."

The conductor and a handful of music critic guests warmly acclaimed the Schumann selection, which has not yet been heard in concert in this country, although its world premiere was broadcast from Berlin last Friday.

As a result of Koussevitzky's reception, Menuhin decided today to advance the date of its American premiere and play the concerto, accompanied by piano alone, at his concert in New York next Monday evening.

JEANETTE, PA.
NEWS DISPATCH

DEC 2 - 1937

Boston Symphony Orchestra

The Boston Symphony Orchestra of 110 musicians will play at Syria Mosque, December 11 and 12 at Syria Mosque. The concerts are under the management of May Beegle.

Dr. Serge Koussevitsky will bring his orchestra to present the two outstanding programs, the first, Saturday night and the second, Sunday afternoon at 3 o'clock.

The major works on Saturday night include the Brahms Symphony No. 1; Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments. On Sunday afternoon the Mozart Symphony in A major, and the Sibelius Symphony No. 2 will both be given, as well as Moussorgsky's Prelude to "Khovanstchina," and Strauss "Till Eulenspiegel's Morry Pranks" after the old-fashioned Roguish Manner.

ROCHESTER, N. Y.
Democrat - Chronicle

68

DEC 5 - 1937

MONDAY DEC. 13 1937

Symphony Due Tomorrow

TOMORROW evening the Boston Symphony Orchestra will return for a single concert in the Eastman Theater under the baton of Serge Koussevitzky. The concert is listed in Series "A" of the events sponsored by the Civic Music Association.

Holders of Series "A" tickets are reminded that this concert is on Monday, rather than the customary Friday evening. Previous tour bookings made the Monday date necessary, it was said.

The orchestra will play Mozart's Symphony in A major; the Prelude to Moussorgsky's opera, "Khovantschina;" "Till Eulenspiegel's Merry Pranks," by Strauss; and Tschaikowsky's Fourth Symphony, in F minor.

The Eastman Theater box office reports that a capacity house will be in attendance, with less than a 100 single seats remaining on sale tomorrow morning.

NEWS

BOSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evening and Sunday afternoon, December 11 and 12, under the management of May Beegle. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs. The Sunday afternoon concert, which begins at three o'clock is planned for the convenience of out-of-town music lovers, and judging from the patronage and enthusiasm accorded the Boston Symphony last season, it is safe to predict that Syria Mosque will be filled to capacity for both performances.

Dr. Koussevitzky

The major works on Saturday night include the Brahms Symphony No. 1; Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments. On Sunday afternoon, December 12th, the Mozart Symphony in A major, and the Sibelius Symphony No. 2 will both be given, as well as Moussorgsky's Prelude to "Khovanstchina," and Strauss' "Till Eulenspiegel's Morry Pranks," after the old-fashioned Roguish Manner.

Many local music lovers are planning to attend one or both of these concerts.

GAZETTE

3/37

BOSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evening and Sunday afternoon, December 11 and 12 under the management of May Beegle. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs. The Sunday afternoon concert, which begins at three o'clock is planned for the convenience of out-of-town music lovers, and judging from the patronage and enthusiasm accorded the Boston Symphony last season, it is safe to predict that Syria Mosque will be filled to capacity for both performances.

Dr. Koussevitzky

The major works on Saturday night include the Brahms Symphony No. 1; Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments. On Sunday afternoon, December 12th, the Mozart Symphony in A major, and the Sibelius Symphony No. 2 will both be given, as well as Moussorgsky's Prelude to "Khovanstchina," and Strauss' "Till Eulenspiegel's Morry Pranks," after the old-fashioned Roguish Manner.

Many local music lovers are planning to attend one or both of these concerts.

WHEELING, W. VA.
NEWS

DEC 5 1937

BOSTON SYMPHONY AT SYRIA MOSQUE

SERGE KOUSSEVITSKL LEADS FAMED ORCHESTRA IN NEW PROKOFIEFF SCORE

Pittsburgh, Pa., Dec. 4—A new score of Prokofieff, the orchestral suite "Lieutenant Kije," will be presented for the first time here by Serge Koussevitzky when the famous Russian conductor and the Boston Symphony orchestra give the first of two concerts in the Syria Mosque, next Saturday evening, December 11, at 8:30, and Sunday afternoon, December 12, at 3. Prokofieff wrote the music for the Soviet film, "Lieutenant Kije," in 1933. The film, and consequently the music, is light and satirical in character—the movements describing "The Birth of Kije," "Romance," "Kije's Wedding," "Troika," and "Burial of Kije." The lieutenant was an imaginary figure, springing from a misunderstood remark by a military aid to the Czar. The obsequious courtier, fearful of pointing out to the Czar the mistake he had made, invents an officer by that name. The opening number for the Saturday evening concert will be a "Concerto for Strings," by Philip Emanuel Bach, which has been arranged for larger orchestra by Maximilian Steinberg. The closing number will be the First Symphony of Brahms in C Minor.

The Sunday afternoon program starting at 3 o'clock will open with Mozart's Symphony in A major, K. No. 201. This symphony of Mozart is a product of his 18th year. It is scored for small orchestra. The second number will be the prelude to Moussorgsky's opera "Khovanstchina," a tone poem in miniature, which sets the mood for the opening scene, a public square in Moscow at dawn. Richard Strauss' "Till Eulenspiegel's Merry Pranks," will complete the first part of the program. The closing number will be the second Symphony of Sibelius in D major. When this symphony was performed at the opening of the orchestra's season in Carnegie Hall, New York, in November, Lawrence Gilman wrote in the New York Tribune: "Koussevitzky was at his best in the superb creation of Sibelius, one of the most original, exciting, and extraordinary achievements of the modern musical mind. If Sibelius had written nothing but this single symphony, with its mysterious intensities, its haunting imaginative power, he would stand among the masters."

Many people from Wheeling will attend these concerts, especially on Sunday afternoon.

ANN ARBOR, MICH.
NEWS

DEC 6 - 19

Boston Symphony Here Wednesday

Koussevitzky To Conduct; Program Announced

Another Ann Arbor concert tradition will be observed next Wednesday night in Hill auditorium when the Boston Symphony orchestra plays its seventh annual Choral Union concert and its 14th here in the long history of the series. The program for the event was announced today.

Serge Koussevitzky, who has directed the Boston orchestra for 14 of its 57 years, will conduct the musicians in their concert here.

Appearance of the Boston orchestra will provide the fifth and last Choral Union concert before the Christmas holidays. After the vacation period, local concert-goers will have an opportunity to hear several newcomers to Hill auditorium, including Ruth Slenczynski, the Helsinki Finnish chorus, Gina Cigna, the Roth String quartet and Georges Enesco.

The Boston Symphony program:

Symphony in G major, No. 88 (B & H No. 13) .... Haydn
Adagio: Allegro
Largo
Menuetto: Trio
Finale: Allegro con spirito
"Lieutenant Kije", Orchestral Suite, Op. 60 .... Prokofieff
Birth of Kije
Romance
Kije's Wedding
Troika
Burial of Kije
Symphony No. 2 in D major, Op. 43 .... Sibelius
Allegretto
Tempo andante, ma rubato
Vivacissimo; Lento e suave

TOLEDO, O.
BLADE

1937

* * *

Mrs. Cornelia Colton Hollister will be hostess at a supper Thursday evening in the Park Lane complimenting Dr. Serge Koussevitsky, conductor of the Boston symphony orchestra, following the concert in the Toledo Museum of Art peristyle.

Out of town guests will be George E. Judd, Boston, manager of the orchestra; George Edman, editor of the Berkshire Evening Eagle, Lennox, Mass.

Miss Dorothy Sedgwick, Martins Ferry, O., who will be Mrs. Hollister's guest for several days this week and will attend the supper, will arrive tomorrow.

CHARLEROI, PA.
MAIL

DEC 4 - 1937

Boston Symphony Concerts At Mosque Next Week End

A rare musical treat that will attract concert-goers within a wide radius of Pittsburgh is offered in the two concerts to be given by the Boston Symphony Orchestra at Syria Mosque next Saturday evenin and Sunday afternoon, December 11 and 12. Dr. Serge Koussevitzky will bring his orchestra of 110 players to Pittsburgh presenting two outstanding programs.

The Sunday afternoon concert, which begins at 3 o'clock, is planned for the convenience of out-of-towr music lovers.

The major works on Saturday night include the Brahms Symphony No. 1 Prokofieff "Lieutenant Kije" Orchestral Suite, and the Bach Concerto in D major for stringed instruments On Sunday afternoon, December 12 the Mozart Symphony in A major and the Sibelius Symphony No. 2 wil both be given, as well as Moussorgsky's Prelude to "Khovanstchina," and Strauss' "Till Eulenspiegel's Morry Pranks," after the old-fashioned Roguish Manner.

Many local music lovers are planning to attend one or both of these concerts.

Dec. 10 SENTINEL 1937

OSTON SYMPHONY ORCHESTRA

Attracts Local Music Lovers

A rare musical treat that will attract concert-goers within a

69

CINCINNATI, O.
ENQUIRER

DEC 5 - 1937

Boston Group Programs Prokofieff Novelty For Concert Under Serge Koussevitsky Friday

SERGE KOUSSEVITSKY.

The Boston Symphony Orchestra, regarded as one of the greatest symphonic bodies in the world today, comes to Music Hall Friday evening as the fourth attraction in the current Artist Series. The orchestra is under the direction of Dr. Serge Koussevitsky. This is his fifteenth season as head of this organization which he has molded into one of the most responsive instruments in the history of orchestral enterprises.

Its full complement of 110 musicians will appear in the concert here Friday evening in a program of variety and interest.

Dr. Koussevitsky has selected one of the most charming of Haydn's symphonies with which to open his program, the one in G major, which was written for a society in Paris and first performed there in 1787.

This will be followed by a very popular novelty, an orchestra suite by the Russian composer, Prokofieff called "Lieutenant Kije." It is in five parts. The music was originally written for a film by the same name. Later the composer made an orchestral suite of it. The music is descriptive of the adventures of a mythical lieutenant in the Czar's army who was a creature of an obsequious courtier's mind who did not wish to offend his master when the latter made a mistake of identity.

The suite was first played in Moscow in 1934. It was given its first American performance in Boston on October 15 last and made a fine impression.

The program will conclude with a grandoise performance of one of the greatest tone poems in modern musical literature, Richard Strauss's "Ein Heldenleben" (a Hero's Life). This magnificent work has not been heard here in a number of years. It requires an orchestra of exceptionally large proportions. When it was first performed in Frankfort in 1899 it aroused a tremendous amount of discussion and was regarded as the final word in music. It was played the following year for the first time in Cincinnati at the May Festival under Theodore Thomas. Since then it has been heard several times, but because of its large apparatus is less frequently performed than any of the other Strauss tone poems.

The program in detail follows:

Symphony in G Major.............Haydn
Agadio; Allegro.
Largo.
Menuetto; Trio.
Finale: Allegro con spirito.
Lieutenant Kije.............Prokofieff
Birth of Kije.
Romance.
Kije's Wedding.
Troika.
Burial of Kije.
INTERMISSION.
Tone Poem—Ein Heldenleben, Op. 40 Strauss

ROCHESTER, N. Y.
TIMES UNION

DEC 6 - 1937

Few Seats Now Remain For Boston Symphony

A little symphony which Mozart composed at the age of 18 will be the opening number of the Boston Symphony Orchestra in its concert in the Eastman Theater tonight. Dr. Serge Koussevitzky, the orchestra's illustrious conductor, has revived this charming symphony of youth with conspicuous success. It is scored for a small string orchestra, with oboes and horns.

The second number will be the Prelude to Moussorgsky's opera 'Khovanstchina," a tone poem in miniature, which sets the mood for the opening scenes, a public square in Moscow at dawn.

Richard Strauss' "Till Eulenspiegel's Merry Pranks" will complete the first part of the programme. The closing number will be Tchaikovsky's Fourth Symphony in F minor, in the interpretation of which the Russian conductor holds a special fame.

The Eastman Theater box office reports a virtual sell-out for this concert, with none but a few seats in the higher price brackets remaining.

ROCHESTER, N. Y.
TIMES UNION

Boston Maestro Pleads Cause Of Modern American Music

Serge Koussevitsky, distinguished conductor of the Boston Symphony Orchestra, entered one of his urgent pleas for greater recognition of modern American music in Rochester today.

"America is now rich in good composers," said the famous musician who will lead his celebrated orchestral group at the Eastman Theater tonight.

"The trouble is that the American public is not aware of this. American music is exerting a tremendous influence on modern European composers, whereas formerly Americans thought the only good music came from Europe.

"Rochester has in Dr. Howard Hanson of the Eastman School one of the greatest propagandists for American music.

"The great job facing him and other American musicians is to make the public understand the value of American music. It is interesting to note that some of the great classical music of the day is reflecting the influence of American jazz."

The Rochester Philharmonic Orchestra was in Williamstown, Mass., today for an evening concert, opening a five-day tour with engagements in Troy, Saratoga Springs, Newburgh and White Plains.

MONTPELIER, VT.
ARGUS

DEC 7 1937

MUSICIAN DEAD

BROOKLINE, Mass., Dec. 7, (AP)—Henry Horatio Stanislaus, 55, an English horn player for 20 years in the Boston symphony orchestra, died yesterday at his home. Burial will be at Scarboro, Me. Stanislaus' parents were court musicians to Queen Victoria. He left his widow and two daughters.

ST. LOUIS, MO.
POST DISPATCH

A Boston Critic

Moses Smith in the Boston Evening Transcript.

THE St. Louis Symphony Orchestra is the second oldest orchestra with a continuous existence in the United States, being the senior of the Boston orchestra by a year and surpassed in age only by the New York Philharmonic Society.

In a little more than half a dozen years, attended by the usual local squabbles with the public and unions, Vladimir Golschmann has evidently succeeded, with the assistance of an able and sympathetic management, in rehabilitating the orchestra and subjecting it to ever higher artistic standards. The St. Louis orchestra is practically the equal of the great Eastern orchestras.

For some reason, the evening audiences are larger in St. Louis. But in age, predominance of the gentler sex and in cool responsiveness to the music-making, the audience was like that back home. It seems to admire the conductor and to be grateful to him for the things he is doing with (and to) the orchestra, but it will not get excited.

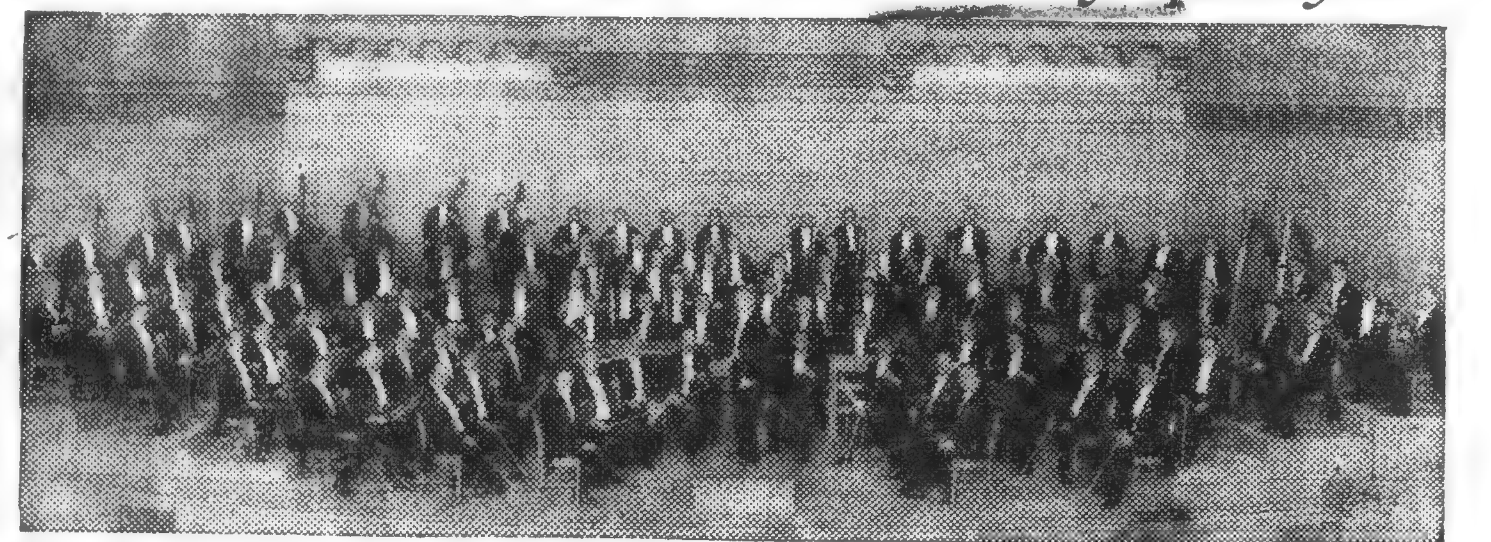
An orchestra is not made overnight, even with the best musicians. What was made clear, as the visitor listened to the St. Louis orchestra in a strange auditorium, was that the orchestra has now a fine esprit de corps and that it has a conductor of uncommon gifts under whose continued leadership it is bound to improve.

To the extent that the program and a single concert permitted one to judge one would say that Mr. Golschmann's competence is musical as well as technical, that he knows the scores and knows varying styles, and usually displays good taste. Above and beyond these things, he is a virtuoso conductor, with fire and bravura and imagination, usually kept under sane control.

MONROE, MICH.
NEWS

DEC 7 - 1937

Ann Arbor to Hear Boston Symphony



Serge Koussevitzky will conduct the Boston Symphony Orchestra in Hill Auditorium on Wednesday evening, December 8, when it makes its seventh annual concert in Ann Arbor.

MANCHESTER, N. H.
LEADER

DEC 7 - 1937

abouts, and after that, summonses.

Symphony Orchestra Member Succumbs

BROOKLINE, Mass., Dec. 7.—(A. P.)—Henry Horatio Stanislaus, 55, an English horn player for 20 years in the Boston symphony orchestra, died yesterday at his home. Burial will be at Scarboro, Me. Stanislaus' parents were court musicians to Queen Victoria. He left his widow and two daughters.

Boston Symphony To Give Concert

Serge Koussevitzky will bring the distinguished Boston Symphony Orchestra to Ann Arbor for a concert in the Choral Union series Wednesday night, December 8, at 8:30 o'clock in Hill Auditorium. This will constitute the seventh annual trip which this outstanding group has made to Ann Arbor. The following varied program has been arranged:

Symphony in G Major, No. 88, B. and H. No. 13, (Haydn); "Lieutenant Kije", orchestra suite, Op. 60 (Prokofieff); Symphony No. 2 in D Major, Op. 43 (Sibelius).

SYRACUSE, N. Y.
JOURNAL

DE 7 - 19

MUSICIAN DIES

BROOKLINE, Mass., Dec. 7 (INS).—Prof. Henry Horatio Stanislaus, 55, associated with the Boston Symphony orchestra for more than 20 years, was dead today.

TOLEDO, O.
BLADE

PLANS CONCERT FOR MUSEUM

Boston Symphony Group To Introduce New Composition.

Long famous for his practice of introducing new compositions on his programs, Conductor Serge Koussevitzky of the Boston Symphony orchestra will give Toledo its first opportunity to hear a work by Prokofieff when the ensemble plays in the Toledo Museum of Art peristyle Thursday evening.

The score to be given its first performance here is the orchestral suite, "Lieutenant Kije, Op. 60." It is described as a satirical commentary, its various sections being labeled "Birth of Kije," "Romance," "Kije's Wedding," "Troika" and "Burial of Kije."

Also on the program to be given here are Hayden's "Symphony in G Major, No. 88" and Brahms' "Symphony No. 1, C Minor, Op. 68."

Thursday evening's event will be the annual concert complimentary to members of the museum. There is no public sale of tickets, but members are permitted to purchase additional seats for their guests. The concert is scheduled to begin at 8:30.

HENRY H. STANISLAUS

Prof Henry Horatio Stanislaus, 55, a member of the Boston Symphony Orchestra for 20 years, died yesterday at his home, 107 Colburne Crescent, Brookline.

Mr Stanislaus was born at Kidderminster, Worcester County, England. His grandparents were court musicians to Queen Victoria and his father was a bandmaster and orchestra leader. The Brookline descendant of these illustrious musicians had played first oboe and English horn in many parts of the world.

He leaves a wife and two daughters, the Misses Virginia and Daphne Stanislaus. Funeral services will be held at the Waterman Chapel, 495 Commonwealth av, Thursday at 9 a m, and burial will be in Scarboro, Me.

LINCOLN, NEB.
STATE JOURNAL

NOV 7 - 1937

QUIET ENTRANCE FOR TOSCANINI SYMPHONY

Only Polite Mention Among Press; Cost Will Run Over $250,000.

NEW YORK—(AP)—Considerably to the astonishment of many people about town, the famous new Toscanini symphony orchestra was almost stillborn, this week. Created at a cost of $250,000, and likely to cost a lot more before the bills are all in, this magnificent body of players was given a dress rehearsal last Tuesday, and instead of the critical hullabaloo that normally would follow, there was practically silence. Polite mention was the rule in the press, although there has been more than polite mention in the musical circles which presumably know.

There it is said that the new orchestra is as good as any on earth, and better than many. This is probably too strong praise—the orchestra as it sounded Tuesday under Arthur Rodzinski was probably not as brilliant as the Boston symphony, not as luscious of tone as the Philadelphia when Leopold Stokowski conducts. it sounded much like the Philharmonic-symphony of New York, though not a man was taken from the Philharmonic.

The orchestra's reception may be a hangover from the debate over the ethical position of Toscanni in returning to America, and over the doubtful practicality of giving the now famous Toscanini broadcasts on Saturday night, when half the symphony orchestras in the country are playing in their own halls.

ROCHESTER, N. Y.
TIMES UNION

DEC 7 - 1937

Director Koussevitsky Wins Rounds of Applause From Capacity Audience

By RUTH B. CHAMBERLAIN

THE BOSTON SYMPHONY ORCHESTRA! . . . .

These were magic words which brought social and musical Rochester hurrying to the Eastman Theater last evening for the outstanding musical event of the 1937 season. A great orchestra . . . this Boston Symphony . . . and a brilliant conductor, this Serge Koussevitzky who from the moment he stepped to the podium kept an audience spellbound with the majesty of his directing.

It was a night of nights.

A brilliant audience in top hat and ermine streamed through the foyers of the theater to fill every nook and corner while the more enthusiastic music lovers obeyed the "Standing Room Only" sign and heard the concert throughout from the rear of the theater. The applause which welcomed Mr. Koussevitzky was but a minor salute as compared to the salvos of handclaps which brought him back to the stage for countless encores at the conclusion of his program.

For those supporters of Rochester's musical season the concert last evening was the ultimate in orchestral art and their appearance in the mezzanine balcony and orchestra circle on this occasion was further proof of their interest in the artistic development of Rochester. We refer to such earnest music lovers as Mrs. George F. Johnston, who by the way has an amazing exhibit of the musical instruments which she collected while on a world tour, now on display in the Art Gallery promenade of the theater. These cases were of great interest to the many spectators who chose to promenade through this corridor during the intermission.

Mrs. William B. Macomber and her sister, Mrs. Samuel E. Durand, the two charming and musically-minded daughters of Mrs. Robert Ranlet, president of the Woman's Committee of the Civic Music Association, were among the most enthusiastic listeners. Mrs. Charles M. Everest, attired in a gown of palest blue chiffon and lace, arrived with an old friend and music lover, Mrs. Henry G. Danforth.

Speaking of gowns there was an elegant array of smart frocks to be seen in the premenades during the intermission. Mrs. George E. Norton, wearing a lovely dinner gown of heaven-blue satin brocade was seen in the Art gallery with her husband, the Rev. George E. Norton and her sister, Miss Marion Beach, and Miss Janes Gillis. Here also we met Mr. and Mrs. Beekman C. Little, Mrs. Charles P. Ford, stunning in a gown of silver brocade . . . Mr. and Mrs. Fred K. Thompson, Charles K. Hutchinson, Mrs. Ralph Voorhees, Mr. and Mrs. Ernest C. Whitbeck and Mrs. William R. Hardy and her daughter.

Outstanding in chic was Mrs. A. B. Sanderl whose gown of American beauty transparent velvet was designed in the princess mode. She was accompanied by her sister Mrs. Cecil B. Mackey of Toronto whose gown of black transparent velvet was worned with a triple strand of pearls.

Mr. and Mrs. Edward Harris, Mr. and Mrs. Herbert Wall, Mrs. James M. Gleason, Miss Helen Rogers, Herbert Stern, Mrs. Whitney Allen, Augustine J. Cunningham, Miss Louise Devine, Joseph Taylor, Judge George Carnahan and Mrs. J. Foster Warner were among the distinguished Rochesterians noted during the evening.

We remember also: The smart little Juliet cap of gold sequins worn by Miss Antoinette Townson; . . . the rich simplicity of Mrs. Henry M. Stern's black frock; . . . those exquisite green orchids worn by Mrs. Frank P. Smith who with Mr. Smith and Mr. and Mrs. Waldo Potter enjoyed a cigarette and chat with us during intermission; . . . we remember also: The regal carriage of Mrs. George O. Bailey and her beautifully coiffured hair; . . . the kindly smile of Mrs. Milton Chapman whose frock of dark red lace over matching taffeta was entirely becoming; . . . Nor can we forget the generosity of her companion Miss Helen C. Richards whose proffered cough-drop saved us from missing any part of this wonderful concert.

Mrs. William E. Werner lovely in a gown of black transparent velvet with gold lame sleeves and silver fox cape, was among the

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ROCHESTER, N. Y.
Democrat - Chronicle

DEC 7 -

Boston Symphony Concert Draws Crowds of Music Lovers To Eastman Theater

WHEN Serge Koussevitsky stepped on the stage at the Eastman Theater to conduct the Boston Symphony last night, he was greeted with a long and hearty round of applause by a large audience in which society was well represented.

Appearance of the famous orchestra here is always a notable event on the music calendar, and never fails to attract hundreds to the theater.

Noted as they came in the mezzanine entrance were Mrs. Frederick T. Pierson, her son, Frederick and Mrs. Pierson, and Mr. and Mrs. Mitchell Pierson. Mrs. Alan Valentine came in with Mrs. Mary Steichen Martin, and also noted entering the theater were Mrs. William .T Noonan and her daughter, Mrs. Frank Beattie, Dr. and Mrs. Harold L. Alling, Mrs. John Hill Kitchen and Miss Louise Devine, Mrs. Charles P. Ford, wearing a white brocaded gown, and Dr. and Mrs. George E. Norton, the latter gowned in blue and silver brocade.

Mrs. Samuel E. Durand and Mrs. William B. Macomber were noted together, and also seen before the concert began were Mrs. George F. Johnston, Mr. and Mrs. Thaddeus S. Newell, Miss Marietta Dryer and Rufus Dryer 2nd, Mrs. J. Warren Cutler, Mrs. John Montignani, and Dr. and Mrs. Lewis Gilbert with Mrs. Eric B. Hoard.

Others seen before the concert were Dr. and Mrs. Charles B. F. Gibbs, Mr. and Mrs. Charles Challice, Mr. and Mrs. Joseph C. Willson, Mrs. Walter Farley with her sisters, Mrs. James Bristol and Mrs. Albert F. Sulzer, Mr. and Mrs. Irving Booth, the latter in a beautiful gown of cream satin over which was worn a long wrap of wine red velvet, Mr. and Mrs. Thomas Maloy, Mrs. Maloy in a wrap of black velvet with becoming shirred collar, Mrs. Smith Sheldon, Mrs. George Wetmore and her daughter, Dorothy, the latter in a ruby red velvet wrap, Mrs. Raymond A. Lander and her daughter, June, and Mrs. Arthur G. Dutcher and her son, Darrow.

Mrs. Walter Forsyth in a handsome wrap of black velvet with lovely collar of fox, with her mother, Mrs. Innis P. Allen, Mr. and Mrs. Ivan L. Nixon and their son, Richard, Mrs. Nixon stunning in a gown of black velvet with jeweled clip and smart wrap of black velvet with collar of chinchilla, Mr. and Mrs. Wendell J. Curtis.

Mrs. Taylor Bidwell and Mr. and Mrs. Walter Cassebeer, Mrs. Cassebeer attractively gowned in black crepe, Mr. and Mrs. Henry Stern, the latter in a most effective gown of black satin with panel of brilliant red and beautiful wrap of ermine, and Miss Louise Kelly.

A storm of applause followed the Strauss "Till Eulenspiegel" and the conductor was recalled several times before the members of the audience left their places to stroll in the corridor during intermission.

Noted in the corridor were Mrs. John Ward and daughter, Betty, who wore a lovely gown of blue with a matching ornament in her hair, Mr. and Mrs. Lawrence Hallett, the latter gowned in rust colored damask. Dr. David B. Jewett and his son, David, and Mr. and Mrs. Newton B. Castle, Mrs. Castle wearing a gown in an especially lovely shade of green.

Mrs. William P. Barrows, wearing black velvet with white lace collar and cuffs, was noted with Mr. and Mrs. Robert K. Osborne, and also seen chatting with friends during the intermission were Dr. and Mrs. Willson Coates, the latter gowned in olive green velvet, Dr. and Mrs. Robert Pratt, Mr. and Mrs. Frank J. Smith, Mrs. Smith in a lovely gown of brown net, Mr. and Mrs. Jesse Horwitz, Mrs. William F. Washburn in a gown of black velvet with lace trim, Miss Margaret Withington, Miss Marion Weed, in a lovely gown of black lace over white taffeta, and Mrs. Raymond Thompson with her daughter, Virginia.

Mr. and Mrs. Sandor Vas were noted, as were Mr. and Mrs. Harry Watts and Mr. and Mrs. John DeWitt, Miss Joan Carpenter, who wore a sweet gown of turquoise moire, Mrs. Leonard M. Weiner and her daughter, Dorothy, Dr. and Mrs. William A. McVay, Col. and Mrs. Harry Brown, Mr. and Mrs. Howard J. Ludington and Mr. and Mrs. Earl Sandmeyer.

Mr. and Mrs. Henry Hayes were noted chatting with Mr. and Mrs. Morton Baum, and others seen at the concert were Mrs. Charles D. Blackmon and her son, William, Mrs. Carl Paul and her son, Carl Jr., Mrs. Wade H. Reichard and her daughter. Mary Rose, who gown of black velvet with square cut neck line set off with brilliant clips was most becoming, and Miss Alice Howell, charming in black velvet, and her guest, Miss Ann Reinhold of Jacksonville, Fla., occompanied by Charles Crandall.

Mr. and Mrs. Nelson G. Corkhill were seen, as were Mrs. J. Foster Warner and her son, J. A. Warner, Mrs. Frank S. Thomas and her uncle, Samuel Averill, Miss Ellen Todd, Mr. and Mrs. Harrison L. Chapin, Mrs. Chapin in a graceful gown of rose satin, Mr. and Mrs. Stuart Frame with Mrs. Charles T. Crouch, Dr. and Mrs. Earl Elliott, Mrs. Robert Douglas wearing an exquisite gown of blue and silver lame, Dr. and Mrs. Karl Wilson, the latter attired in a gown of silver and blue lame, Mrs. Marjorie Pratt with her mother, Mrs. George Bailey. Miss Marion Myers and her brother, Jack.

Mrs. Mary Thomas in charming frock of lavender chiffon, Miss Florence McCurdy, smart in a gown of black crepe with puffed sleeves of silver brocade, Dr. and Mrs. Richard C. Jaenike, Miss Helen Rochester Rogers, Miss Helen Maloy, charmingly gowned in white crepe with wrap of black velvet, accompanied by her father, Charles J. Maloy, Dr. and Mrs. G. Kirby Collier, Mr. and Mrs. Leland Judd with Mr. and Mrs. Wadsworth Sykes, Mr. and Mrs. Wilbur B. Rayton, Mr. anl Mrs. Arthur M. Lowenthal, Charles Hutchison, Mr. and Mrs. Reed Shutt, Mr. and Mrs. Richard C. Jackson, Mrs. Davis Doron, Mrs. Bradley T. Frazier and Mr. and Mrs. R. E. Frederickson.

BUFFALO, N. Y.
COURIER EXPRESS

DEC 8 - 1937

(70)

SYMPHONY OF SORROW

Musicians Mourn Oboist's Death

Musicians of the Boston Symphony Orchestra last night gave their usual brilliant performance at Elmwood Music Hall although, unknown to the large audience, they were mourning the loss of one of their most noted confreres.

After the concert, Dr. Serge Koussevitzky, director, revealed the orchestra had been notified as it left Rochester yesterday morning that Henry Stanislaus, internationally-known oboist, had died of pneumonia in a Boston hospital.

Mr. Stanislaus, a native of England, had lived in Boston for the last 25 years and annually made the symphony's tour. Just prior to the start of the current tour he was taken ill and removed from his home to the hospital. The orchestra will move on to Ann Arbor, Mich., this morning.

MUSIC REVIEW

By
ISABELLE WORKMAN EVANS

The Boston Symphony Orchestra, under its magnificent leader, Sergei Koussevitzky, returned to Buffalo for a performance last night in Elmwood Music Hall, which will long be remembered by those fortunate ones present. The superb artistry and the amazing technical perfection of this body of fine musicians is sufficient to please the most critical connoisseur or to inspire the most apathetic layman. The concert was a presentation of Zorah B. Berry.

The Symphony in G Major, No. 88 by Haydn was the delightful opening number of the program. This perfectly disciplined band of artists, conducted by Dr. Koussevitzky since 1924, provided an interpretation with freedom of expression and opalescence of tone to delight the listener. An interesting program note informs one that this symphony was first performed at the concerts of the Boston Symphony Orchestra in the year 1889, just 80 years after the death of the composer. The vivid coloring, the rhythmic line, the mellifluent phrasing, the perfect control of the leader and the inspired response of the men, were all qualities of the performance which elicited rapturous applause from the audience.

An interesting feature of the program was the playing of the orchestral suite, Lieutenant Kije, Op. 60 by Prokofieff. This cleverly orchestrated number was published in 1934 and was given its first performance in the United States by the Boston Orchestra in October of this year. The music, which depicts many incidents in the life of a ficticious Russian officer, Kije, possesses extremely effective and clever instrumentation. The unusual solo passages were adroitly played and the entire composition was given a lucid and enjoyable performance.

The massive tonal effects of the Symphony No. 2 by Sibelius, offered great contrast to the delicacy of the opening Haydn opus. Dr. Koussevitzky imparted great contrast in moods and provided restraint and reserve in building up his climaxes which evoked storms of applause from the enraptured listeners. Dr. Koussevitzky returned many times to the podium to acknowledge the acclaim, which left no doubt that the evening was a memorable one.

H. H. STANISLAUS DIES IN BROOKLINE

Was in Boston Symphony Orchestra 20 Years

Prof. Henry Horatio Stanislaus, 55, of 107 Colburne Crescent, Brookline, associated with the Boston Symphony orchestra for 20 years, died yesterday at his home.

A native of Kidderminster, Worcester county, England, Mr. Stanislaus had played first oboe and English horn in symphony orchestras in many parts of the world. His grandparents were court musicians to Queen Victoria and his father had been bandmaster in the second battalion Scottish border regiment and had conducted a civilian orchestra.

After instruction by his father Mr. Stanislaus won two scholarships, including a maintenance grant, in the Royal Academy of Music at South Kensington, from which institution he was graduated with the title, Associate, Royal Academy of Music.

He then played first oboe and English horn in the Queen's Hall orchestra, conducted by Henry Wood, later coming to the Boston Symphony orchestra.

He leaves his wife and two daughters, the Misses Virginia and Daphne Stanislaus. Funeral services will be at 9 A. M. Thursday in the Waterman Chapel, 495 Commonwealth avenue. Burial will be in Scarboro. Me.

Musician Dies

HENRY H. STANISLAUS

BUFFALO, N. Y.
COURIER EXPRESS

Dec. 7/37

MUSIC REVIEW

By
ISABELLE WORKMAN EVANS

The Buffalo Orchestra of the federal music project and of the Buffalo Philharmonic Orchestra Society appeared again under its dynamic conductor, Franco Autori. last night in Elmwood Music Hall. This was the third recital of the current series; the enthusiasm of the public in applauding this organization which now is recognized as a permanent civic enterprise, is wholehearted. The soloist yesterday evening was the Buffalo tenor, John Priebe.

The gay and virile Symphony in D Major, Kochel, No. 385, by Mozart was the opening number. Mr. Autori gave this composition an interpretation notable for authoritative style, well proportioned nuance, and precise rhythm. The robust character imparted to the Allegro, the lovely tone quality of the Andante, the rhythmic charm of the Menuetto and the brillancy of the Finale were appreciated by the listeners.

Mr. Priebe has become widely known as a singer of oratorio. This tenor, who has been re-engaged as soloist with the Boston Symphony under Koussevitzky, chose numbers for last night's program well suited to the lyric quality of his voice. A group of Elizabethan Songs arranged with strong orchestra by the English composer, Peter Warlock, were Mr. Priebe's first offerings. He imparted appropriate feeling to the songs and presented them in an effective manner. The lovely quality of his voice which is never forced, was apparent in his offering of the aria Per Pieta, Non Ricercate, by Mozart. The applause was enthusiastic.

The beautifully impressionistic Nocturnes, Clouds and Festivals, by Debussy, were played by the orchestra in an effective manner. The many moods of these exquisite tone paintings were portrayed ably. The final program number was the dramatic Death and Transfiguration, by Strauss. The orchestra followed the leadership of Mr. Autori in impressive tonal shadings. The interpretation of this emotional tone poem received salvos of applause from the enthusiastic audience. The next concert of the series will take place December 20th and will feature C. Gordon Watkins, pianist, as soloist.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

DEC 7 - 1937

Tomorrow marks the 72d birthday of the great Finnish composer, Jean Sibelius. Coincident with the anniversary comes announcement from Boston of the incorporation of the American Sibelius society, a new non-profit organization which proposes to foster the appreciation and study of Sibelius and his works, to provide for stimulation of interest in the composer, the composers and their works who have been influenced by him, and other composers whose works may be deemed worthy of intensive study.

It is particularly fitting that this movement should begin in Massachusetts, for the Boston Symphony orchestra has long been outstanding in its interpretation and performance of Sibelius' works, under the direction of Serge Koussevitsky. When the composer visited America for the Norfolk festival in 1914, he was honored by officials of the New England Conservatory of Music in Boston.

TOLEDO, O.
TIMES
DEC 8 - 193

Many Visitors Here Will Attend Boston Symphony Orchestra

By IDA TAYLOR

THERE are many visitors in the city, most of whom will attend the concert to be given tomorrow evening, by the Boston Symphony orchestra, in the Peristyle of the Toledo Museum of Art.

Mrs. Clark Browning has as a guest in her home on Parkwood avenue, Mrs. G. W. Burton of Ft. Worth, Tex., who arrived Sunday from her home for a several weeks' visit here.

Mrs. Ralph Holbrook of Jersey City, former Toledoan who has been a guest for a brief visit in the home of Mrs. Robert West, will accompany her hostess to Ann Arbor today to attend a concert being given in that city this evening by the Boston Symphony orchestra.

Mrs. Holbrook will remain over for the concert tomorrow evening and plans to return to her home in the east on Saturday.

INDIANAPOLIS, IND.
NEWS

A SNAPP OF MUSIQUE

If you have forgotten that Bach had a sense of humor, you can remind yourself of that fact by listening to his "Peasant Cantata," which G. Bret has adapted and shortened somewhat, which Jeanne Guyla soprano, and Martial Singher, barytone, sing, and which Victor has recorded in set M-360. The music is sung in French, which sounds a little strange at first, but it is sung with gusto and with nice humor. M. Bret directs the orchestra with what you might call verve.

Two Bach arias, sung in German this time, and sung with understanding by Ria Ginster, soprano, are also available for those who dote on the classics. The arias are 'Hort doch der sanften Floten' and "Schafe konnen sicher weiden" (Victor 14385). You ought to do something about 'em.

You also ought to do something about Mme. Roesgen-Champion's recording of Haydn's Major Concerto for harpsichord and orchestra, if you dote on the classics. This harpsichordist is extraordinarily good, the orchestra conducted by Piero Coppola is competent, and the music is the kind that makes you sigh with contentment (Victor 12042).

The classic tradition is continued by Edwin Fischer's Chamber Orchestra, which plays Abaco's Concerto in B-flat major. Mr Fischer seems to be as good a director as he is a pianist (he doesn't do any playing here), and that's good enough for any one. And the music is charming (Victor 14418)

Albert Spalding, the violinist, who is coming to town this winter to be soloist with the Indianapolis Symphony, has recorded Beethoven's Romance in F Major, Op. 50 (Victor 14579). The playing is dextrous.

The romantic tradition is sustained by two records made by the Boston Symphony, Serge Koussevitzky conducting. The first (Victor 14415) contains the Overture to Moussorgsky's "Khowantchina," which will please you no end. The second is Faure's "Elegie" (Victor 14577), with Jean Bedetti playing the cello solo. The playing is as suave as the music.

Iturbi turns in "Cordoba," by Albeniz, a characteristic bit of Spanish music, which isn't as good as it sounds (Victor 1844). And Jussi Bjoerling, tenor, whom you may have heard on the air, sings two familiar operatic airs, "LaDonna e Mobile," from "Rigoletto," and "Recondita armonia," from "Tosca" (Victor 4372). You doubtless have read comments to the effect that this young man sounds like Caruso. He does, although his voice isn't as fully matured as the Caruso voice captured on records. But it's an outstanding voice, full, rich and free.

W. W.

YPSILANTI, MICH.
PRESS
DEC 9 - 1937

Koussevitzky Has Power In Symphony Direction

Ann Arbor, Mich., Dec. 9—The only appearance of the Boston Symphony Orchestra under the powerful direction of Serge Koussevitzky to be made in Michigan this season took place Wednesday evening at Hill Auditorium, marking the 14th concert played here by that organization.

The program, following the mold for orchestra programs this season, contained two symphonies, the G Major of Haydn, which opened the concert, and the Sibelius Second which closed it.

Between the two heavier works was played a new orchestral suite, "Lieutenant Kije" by Prokofieff, in which the modern Russian satirized the military pomp and circumstance of Imperial Russia. The work had its first American presentation by the Boston Orchestra on October 15 of this year and was as enthusiastically received there as it was in Hill Auditorium Wednesday. It was composed in 1933 and its relationship with things strictly modern is further marked by the fact that it was written as incidental music to a cinema.

The thrilling power of the Sibelius opus was presented in all its potential splendor and emotional effect, and the applause with which it was received brought Maestro Koussevitzky back to the podium again and again while the orchestra stood to receive the tribute of the audience for the masterful reading.

BUFFALO, N. Y.
TIMES
DEC 8 -

Boston Symphony Delights Packed House at Music Hall

By WILLIAM BREACH
Times Music Critic

An audience which filled Elmwood Music Hall welcomed with enthusiasm the return of the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, in a concert last night under the management of Zorah B. Berry. Orchestra and conductor in the finest fettle presented a lustrous concert both as to performance and program content.

The program opened with the Haydn Symphony in G. major, No. 88, the playing of which was marked by a sureness of attack and a beauty of tone that was a constant delight. The delicious humor and poetry of this delightful score were vividly set forth. Under Dr. Koussevitsky's deft baton the Largo was charged with depth of feeling, the Minuet moved with rhythmic grace and liveliness and the Finale with breath-taking speed and brilliance.

Serge Prokofieff's suite, "Lieutenant Kije," closed the first half of the program. This suite is derived from the incidental music which the composer wrote for a satirical Soviet film of the same title. This cleverly contrived score is undoubtedly very effective when heard in connection with the film. For concert purposes it seems somewhat too episodic to be entirely satisfactory, although it is bright and witty music written with exceptional sureness. It has brittleness and a satirical flavor characteristic of Prokofieff. It offers exceptional opportunities for individual players to display their skill. Needless to say it was played brilliantly and the audience received it with favor.

We are indebted to Dr. Kousseviteky for the opportunity of hearing the second Symphony of Sibelius. To many concert goers Sibelius is known only by his tone poem, "Finlandia." It is only within the last 15 years, or so, that the world has really begun to realize that he is one of the great symphonic writers.

CINCINNATI, O.
TIMES-STAR
C 9 - 1937

Boston Symphony Friday Night at

SERGE KOUSSEVITZKY

WHEN the Boston Symphony Orchestra comes to town on Friday evening, December 10, to give a concert in Music Hall, there will be 110 musicians on the stage, facing their eminent conductor, Dr. Serge Koussevitzky. This concert will be the fourth attraction in the current Artist Series and the first visit to this city in three years of this world-famous orchestra.

Dr. Koussevitzky will play a program of unusual proportions. He begins with the G major Symphony of Haydn, frequently known as the "Surprise" symphony. This will be followed by the first performance here of a new work by the Russian composer, Prokoffief. It is an orchestral suite called "Lieutenant Kije". This lieutenant is a fictitious character invented to save the Czar, Paul I from embarrassment when he misinterprets one of his aide's reports. The music is humorous and sardonic. Originally written for a motion picture which was produced in Moscow, the orchestral suite had a great success in Paris last spring and was first played in America last October by the Boston orchestra.

The concluding number on the progra

poem. Heldenleben (A Hero's Life) by Richard Wagner. This work requires the largest of orchestras and is now regarded as the greatest work Richard Strauss has written for orchestra. Because of its great requirements it is seldom played. The Boston orchestra has made it one of its specialties and Dr. Koussevitzky was induced to place it on the Cincinnati program.

Because the Boston orchestra seldom visits this part of the country and its Cincinnati appearance is the only one in southern Ohio, many music lovers from all around will be on hand for this performance. The seat sale, which is in progress at the Baldwin store, 142 West Fourth street, indicates that the capacity of Music Hall will be tested.

TOLEDO, O.
BLADE

BOSTON SYMPHONY TO PLAY TONIGHT

Performance of Orchestra Is for Museum Members.

Led by the noted Serge Koussevitzky, the Boston Symphony orchestra will be heard in the Museum of Art peristyle this evening at 8:30. The Boston organization, one of the oldest and most famous in the country, has made several appearances here, always winning high acclaim from the city's music lovers.

Selections announced for tonight's program include the first Toledo performance of a Prokofieff suite, "Lieutenant Kije," said to be one of that composer's most interesting scores.

Two symphonies have been announced, Haydn's "G Major, No. 88" and Brahms' "No. 1, C Minor, Op. 68."

This is the annual concert complimentary to members of the museum and for that reason there has been no public sale of seats. Members, however, can purchase additional seats for their guests.

PITTSBURGH, PA.
SUN - TELEGRAPH

Boston Symphony to Play Sibelius Composition Here

The famous second symphony of the brilliant Finnish composer, Jean Sibelius, will be included on the program of the Boston Symphony Orchestra when it presents two concerts in Pittsburgh Saturday night and Sunday afternoon.

Today marks the seventy-second anniversary of the birth of Sibelius.

A new score by Prokofieff will be presented for the first time here by the orchestra.

Yesterday marked the seventy-second anniversary of the birth of Sibelius.

CINCINNATI, O.
POST
1937

Fourth of Artist Series Friday

The Boston Symphony Orchestra, consisting of 110 musicians, comes to Music Hall Friday evening as the fourth attraction in the Artist Series. This will be the first visit of this notable orchestra to Cincinnati in three years.

It will be under the direction of Dr. Serge Koussevitsky, who has been leader of the orchestra for 15 years.

The program it offers includes the G Major Symphony of Haydn, the 88th symphony that prolific composer wrote.

Then will follow the first performance here of a new work by the Russian composer, Prokoffief, called "Sergeant Kije."

It is an orchestral suite arranged from the musical score which Prokoffief wrote for a motion picture, which was produced in Moscow in 1933. The music is in a sly, humorous vein as it has to do with a lieutenant who never existed except in the brain of the Czar Paul I. It was played for the first time in this country by the Boston orchestra in Boston Oct. 25 and scored a brilliant success.

The program concludes with the colossal tone poem "Ein Heldelleben" (Life of a Hero) by Richard Strauss.

The visit of the Boston orchestra is bringing to town music lovers from Louisville, Dayton, Lexington, Oxford, Manchester and Indianapolis.

The Boston orchestra plays one week in the middlewest and Cincinnati is one of the six cities selected. Seats are on sale at J. Thuman's box office in the Baldwin store.

ANN ARBOR, MICH.
NEWS
DEC 9 - 1937

Boston Symphony Thrills By Faultless Performance

By Kenneth N. Westerman

In its concert last night in Hill auditorium, the Boston Symphony orchestra brought again to an Ann Ann Arbor audience that faultless perfection in symphonic production which has grown to be an expected annual thrill. Orchestras may come and go, but when the Boston Symphony, under the masterly conducting of Serge Koussevitzky, literally throws itself into the interpretation of a great symphony, the memory of their past concerts becomes again a vivid pleasure, and one feels that thrill of super-excellence which causes him to enthusiastically proclaim that the playing of the Boston Symphony orchestra transcends all others.

When some one replies "How about"—whatever favorite they think of first—one merely shakes his head and declares that it simply isn't possible to do more perfect work than that of Tuesday night in the Sibelius Symphony No. 2 in D major, when the gripping fragmentary beauties were built into rugged powerful themes and Sibelius takes his place as one of the greatest of symphonic composers because the interpretation of Serge Koussevitzky and the Boston Symphony brings out all the intensity and vigor of his sturdy music.

The clean precision of melodic line in the Haydn Symphony in G major, the oddities of the Prokofieff Orchestral Suite, and the rugged beauties of the Sibelius Symphony made a program of unsurpassed excellence and variety.

The Boston Symphony orchestra, with its background of 57 years of the finest traditions of leadership, organization and artistry, has an ideal in production that demands an excellence not to be surpassed, and Serge Koussevitzky's leadership, scholarly but not pedantic, emotional but not effusive, vital but not erratic, vigorous but not violent, brings that ideal to fruition.

71

TOLEDO, O.
TIMES
DEC 8 - 19

Many Visitors Here Will Attend Boston Symphony Orchestra

By IDA TAYLOR

THERE are many visitors in the city, most of whom will attend the concert to be given tomorrow evening, by the Boston Symphony orchestra, in the Peristyle of the Toledo Museum of Art.

Mrs. Clark Browning has as a guest in her home on Parkwood avenue, Mrs. G. W. Burton of Ft. Worth, Tex., who arrived Sunday from her home for a several weeks' visit here.

Mrs. Ralph Holbrook of Jersey City, former Toledoan who has been a guest for a brief visit in the home of Mrs. Robert West, will accompany her hostess to Ann Arbor today to attend a concert being given in that city this evening by the Boston Symphony orchestra.

Mrs. Holbrook will remain over for the concert tomorrow evening and plans to return to her home in the east on Saturday.

INDIANAPOLIS, IND.
NEWS

A SNAPP OF MUSIQUE

If you have forgotten that Bach had a sense of humor, you can remind yourself of that fact by listening to his "Peasant Cantata," which G. Bret has adapted and shortened somewhat, which Jeanne Guyla soprano, and Martial Singher, barytone, sing, and which Victor has recorded in set M-360. The music is sung in French, which sounds a little strange at first, but it is sung with gusto and with nice humor. M. Bret directs the orchestra with what you might call verve.

Two Bach arias, sung in German this time, and sung with understanding by Ria Ginster, soprano, are also available for those who dote on the classics. The arias are 'Hort doch der sanften Floten' and "Schafe konnen sicher weiden" (Victor 14385). You ought to do something about 'em.

You also ought to do something about Mme. Roesgen-Champion's recording of Haydn's Major Concerto for harpsichord and orchestra, if you dote on the classics. This harpsichordist is extraordinarily good, the orchestra conducted by Piero Coppola is competent, and the music is the kind that makes you sigh with contentment (Victor 12042).

The classic tradition is continued by Edwin Fischer's Chamber Orchestra, which plays Abaco's Concerto in B-flat major. Mr Fischer seems to be as good a director as he is a pianist (he doesn't do any playing here), and that's good enough for any one. And the music is charming (Victor 14418)

Albert Spalding, the violinist, who is coming to town this winter to be soloist with the Indianapolis Symphony, has recorded Beethoven's Romance in F Major, Op. 50 (Victor 14579). The playing is dextrous.

The romantic tradition is sustained by two records made by the Boston Symphony, Serge Koussevitsky conducting. The first (Victor 14415) contains the Overture to Moussorgsky's "Khowantchina," which will please you no end. The second is Faure's "Elegie" (Victor 14577), with Jean Bedetti playing the cello solo. The playing is as suave as the music.

Iturbi turns in "Cordoba," by Albeniz, a characteristic bit of Spanish music, which isn't as good as it sounds (Victor 1844). And Jussi Bjoerling, tenor, whom you may have heard on the air, sings two familiar operatic airs, "LaDonna e Mobile," from "Rigoletto," and "Recondita armonia," from "Tosca" (Victor 4372). You doubtless have read comments to the effect that this young man sounds like Caruso. He does, although his voice isn't as fully matured as the Caruso voice captured on records. But it's an outstanding voice, full, rich and free.

W. W.

YPSILANTI, MICH.
PRESS
DEC 9 - 1937

Koussevitzky Has Power In Symphony Direction

Ann Arbor, Mich., Dec. 9—The only appearance of the Boston Symphony Orchestra under the powerful direction of Serge Koussevitzky to be made in Michigan this season took place Wednesday evening at Hill Auditorium, marking the 14th concert played here by that organization.

The program, following the mold for orchestra programs this season, contained two symphonies, the G Major of Haydn, which opened the concert, and the Sibelius Second which closed it.

Between the two heavier works was played a new orchestral suite, "Lieutenant Kije" by Prokofieff, in which the modern Russian satirized the military pomp and circumstance of Imperial Russia. The work had its first American presentation by the Boston Orchestra on October 15 of this year and was as enthusiastically received there as it was in Hill Auditorium Wednesday. It was composed in 1933 and its relationship with things strictly modern is further marked by the fact that it was written as incidental music to a cinema.

The thrilling power of the Sibelius opus was presented in all its potential splendor and emotional effect, and the applause with which it was received brought Maestro Koussevitzky back to the podium again and again while the orchestra stood to receive the tribute of the audience for the masterful reading.

BUFFALO, N. Y.
TIMES
DEC 8 - 1937

Boston Symphony Delights Packed House at Music Hall

By WILLIAM BREACH
Times Music Critic

An audience which filled Elmwood Music Hall welcomed with enthusiasm the return of the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitsky, in a concert last night under the management of Zorah B. Berry. Orchestra and conductor in the finest fettle presented a lustrous concert both as to performance and program content.

The program opened with the Haydn Symphony in G. major, No. 88, the playing of which was marked by a sureness of attack and a beauty of tone that was a constant delight. The delicious humor and poetry of this delightful score were vividly set forth. Under Dr. Koussevitsky's deft baton the Largo was charged with depth of feeling, the Minuet moved with rhythmic grace and liveliness and the Finale with breath-taking speed and brilliance.

Serge Prokofieff's suite, "Lieutenant Kije," closed the first half of the program. This suite is derived from the incidental music which the composer wrote for a satirical Soviet film of the same title. This cleverly contrived score is undoubtedly very effective when heard in connection with the film. For concert purposes it seems somewhat too episodic to be entirely satisfactory, although it is bright and witty music written with exceptional sureness. It has brittleness and a satirical flavor characteristic of Prokofieff. It offers exceptional opportunities for individual players to display their skill. Needless to say it was played brilliantly and the audience received it with favor.

We are indebted to Dr. Kousevitsky for the opportunity of hearing the second Symphony of Sibelius. To many concert goers Sibelius is known only by his tone poem, "Finlandia." It is only within the last 15 years, or so, that the world has really begun to realize that he is one of the great symphonic writers.

CINCINNATI, O.
TIMES-STAR
DEC 9 - 1937

Boston Symphony Friday Night at Music Hall

SERGE KOUSSEVITZKY

WHEN the Boston Symphony Orchestra comes to town on Friday evening, December 10, to give a concert in Music Hall, there will be 110 musicians on the stage, facing their eminent conductor, Dr. Serge Koussevitzky. This concert will be the fourth attraction in the current Artist Series and the first visit to this city in three years of this world-famous orchestra.

Dr. Koussevitzky will play a program of unusual proportions. He begins with the G major Symphony of Haydn, frequently known as the "Surprise" symphony. This will be followed by the first performance here of a new work by the Russian composer, Prokoffief. It is an orchestral suite called "Lieutenant Kije". This lieutenant is a fictitious character invented to save the Czar Paul I from embarrassment when he misinterprets one of his aide's reports. The music is humorous and sardonic. Originally written for a motion picture which was produced in Moscow, the orchestral suite had a great success in Paris last spring and was first played in America last October by the Boston orchestra.

The concluding number on the program is the stupendous tome poem, "Heldenleben" (A Hero's Life) by Richard Wagner. This work requires the largest of orchestras and is now regarded as the greatest work Richard Strauss has written for orchestra. Because of its great requirements it is seldom played. The Boston orchestra has made it one of its specialties and Dr. Koussevitzky was induced to place it on the Cincinnati program.

Because the Boston orchestra seldom visits this part of the country and its Cincinnati appearance is the only one in southern Ohio, many music lovers from all around will be on hand for this performance. The seat sale, which is in progress at the Baldwin store, 142 West Fourth street, indicates that the capacity of Music Hall will be tested.

TOLEDO, O.
BLADE

BOSTON SYMPHONY TO PLAY TONIGHT

Performance of Orchestra Is for Museum Members.

Led by the noted Serge Koussevitzky, the Boston Symphony orchestra will be heard in the Museum of Art peristyle this evening at 8:30. The Boston organization, one of the oldest and most famous in the country, has made several appearances here, always winning high acclaim from the city's music lovers.

Selections announced for tonight's program include the first Toledo performance of a Prokofieff suite, "Lieutenant Kije," said to be one of that composer's most interesting scores.

Two symphonies have been announced, Haydn's "G Major, No. 88" and Brahms' "No. 1, C Minor, Op. 68."

This is the annual concert complimentary to members of the museum and for that reason there has been no public sale of seats. Members, however, can purchase additional seats for their guests.

PITTSBURGH, PA.
SUN - TELEGRAPH
9 1937

Boston Symphony to Play Sibelius Composition Here

The famous second symphony of the brilliant Finnish composer, Jean Sibelius, will be included on the program of the Boston Symphony Orchestra when it presents two concerts in Pittsburgh Saturday night and Sunday afternoon.

Today marks the seventy-second anniversary of the birth of Sibelius.

A new score by Prokofieff will be presented for the first time here by the orchestra.

Yesterday marked the seventy-second anniversary of the birth of Sibelius.

CINCINNATI, O.
POST
1937

Fourth of Artist Series Friday

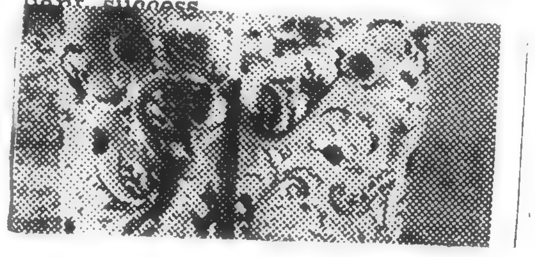
The Boston Symphony Orchestra, consisting of 110 musicians, comes to Music Hall Friday evening as the fourth attraction in the Artist Series. This will be the first visit of this notable orchestra to Cincinnati in three years.

It will be under the direction of Dr. Serge Koussevitsky, who has been leader of the orchestra for 15 years.

The program it offers includes the G Major Symphony of Haydn, the 88th symphony that prolific composer wrote.

Then will follow the first performance here of a new work by the Russian composer, Prokoffief, called "Sergeant Kije."

It is an orchestral suite arranged from the musical score which Prokoffief wrote for a motion picture. which was produced in Moscow in 1933. The music is in a sly, humorous vein as it has to do with a lieutenant who never existed except in the brain of the Czar Paul I. It was played for the first time in this country by the Boston orchestra in Boston Oct. 25 and scored a brilliant success.



ANN ARBOR, MICH.
NEWS
DEC 9 - 1937

Boston Symphony Thrills By Faultless Performance

By Kenneth N. Westerman

In its concert last night in Hill auditorium, the Boston Symphony orchestra brought again to an Ann Ann Arbor audience that faultless perfection in symphonic production which has grown to be an expected annual thrill. Orchestras may come and go, but when the Boston Symphony, under the masterly conducting of Serge Koussevitzky, literally throws itself into the interpretation of a great symphony, the memory of their past concerts becomes again a vivid pleasure, and one feels that thrill of super-excellence which causes him to enthusiastically proclaim that the playing of the Boston Symphony orchestra transcends all others.

When some one replies "How about"—whatever favorite they think of first—one merely shakes his head and declares that it simply isn't possible to do more perfect work than that of Tuesday night in the Sibelius Symphony No. 2 in D major, when the gripping fragmentary beauties were built into rugged powerful themes and Sibelius takes his place as one of the greatest of symphonic composers because the interpretation of Serge Koussevitzky and the Boston Symphony brings out all the intensity and vigor of his sturdy music.

The clean precision of melodic line in the Haydn Symphony in G major, the oddities of the Prokofieff Orchestral Suite, and the rugged beauties of the Sibelius Symphony made a program of unsurpassed excellence and variety.

The Boston Symphony orchestra, with its background of 57 years of the finest traditions of leadership, organization and artistry, has an ideal in production that demands an excellence not to be surpassed, and Serge Koussevitzky's leadership, scholarly but not pedantic, emotional but not effusive, vital but not erratic, vigorous but not violent, brings that ideal to fruition.

LEWISTOWN, MONT.
DEMOCRAT-NEWS

DEC 9 - 1937

Rubinstein, Famous Pianist, Launches Another U. S. Tour

By JOHN SELBY
Associated Press Arts Editor.

NEW YORK.—(AP)—One of those vital men of medium height strolled down the Queen Mary's hooded gang-plank the other day, bearing under his arm a sausage.

He was shortly installed in a Park Avenue hotel, and there on a table in his drawing room stood an elegant basket of fruit, in the exact middle of which lay a gayly colored can of spinach.

Yet the man was Arthur Rubinstein, no delicatessen expert but one of our great pianists, who has just reintroduced himself to the American public after a decade in other lands. He played the B flat Brahm's Concerto with the New York Philharmonic-Symphony under John Barbirolli.

The sausage was imported thus unconventionally because Rubinstein likes that kind of sausage. But the spinach was a gift, and this is the why of that:

"I had a pupil, last summer," he explains, "from America. She played well, but she didn't dig down into the keys enough.

"I said to her, 'what you need is some of Pop-Eye's spinach.' And when I arrived she sent me some spinach. So."

Rubinstein has traveled more than a million miles giving concerts, although he is not yet 50 years old. This is a sample. Last season up to last spring, he was giving concerts in Europe. He had given almost without pause, 192 of them in every European country but Germany. Before April 17 he had made another brief tour of Italy, and had played the length of North Africa. After a Paris concert on April 17 he took ship with his wife and two children for South America.

There he played almost everywhere, flying the Andes four times. He returned to his Paris home (a former cobbler's shop atop Montmartre) for a day or so, and took a plane once more, this time for Australia.

He played in Australia until October; arrived early this month in Paris, and now is doing a transcontinental tour of the United States and Canada which will close late in February. He will go to the Orient—to play concerts of course—after that.

Rubinstein talks easily, well and fast. He likes good living, and says so. He has few illusions, and can even confess that what he plays recitals for, really, is the kick of it.

"That's why artists sometimes keep going too long, he says. "You see actresses marry money, for example, and see them steering back to the stage—not because they need money, but because they need applause. It's a drug."

Rubinstein likes other things, however. One is making records—although he owns neither phonograph nor radio. The latest record made is the Franck Sonata, with Jascha Heifetz. He thinks this one of the best he ever did.

"You see, Heifetz is a dignified, poised and reposeful player. And unkind people have said I am not respectful enough. He gave me something, and I gave him something."

At times disconcertedly frank, Rubinstein confesses, for example, that he is "99 per cent interested in women, and only 1 per cent in men."

One of the things out of his past which still makes him chuckle is his experience with Queen Victoria's piano. He played the piano for the present Duke of Windsor. Unfortunately he forgot the instrument was a museum piece; finally it literally came to pieces under his hands.

The Duke was affability itself. But each time he has seen Rubinstein since he has asked "when did you last break a piano?"

Rubinstein snared headline honors in New York concert halls this week with the Boston Symphony under Serge Koussevitzky, which began its 52nd consecutive series of concerts in New York.

CINCINNATI, O.
TIMES - STAR

SOLD-OUT HOUSE FOR BOSTON ORCHESTRA

The visit of the Boston Symphony Orchestra, which plays a concert at Music Hall on Friday evening, will be heard by a sold-out house. The orchestra carries 110 men, less to increase its numerical solidity than to cover every possible position in the band required by the music of the program.

Many who will listen to the music which Dr. Koussevitzky has arranged for the occasion will accept the glamour of the orchestral music as played, without analyzing reasons for its excellence. One reason, of course, is that this orchestra is subjected to comparatively few changes of personnel and practically no changes of policy.

One of the very evident policies is that of maintaining the concerts and their programs on the highest artistic line. The mere suggestion of considering what is so frequently and disastrously called "the public demand" receives but little, if any, consideration from an artistic ensemble. What the public demands is frequently not allied to the finest artistic ideals in music. Having maintained, since its formation, this high standard, defined and enforced by those informed on the subject, this particular orchestra has a unique reputation.

As to program-making, that is a matter of individual preference. However much one may regret the omission of a great symphony from the program formed for the Boston Orchestra concert, the Haydn symphony, which opens the concert, the new musical skit by the waggish Prokofieff and Strauss's "Heldenleben," will be superbly played and flawlessly. The three-number program also indicates adherence to the classic model, of overture, concerto and symphony, which is alas becoming obsolete. But not in Boston.

It would seem that in our eagerness to hear as much music at a concert as it is possible for an orchestra to play, during its allotted period of the program, we forget that with more than three numbers and these of different form, there are apt to be several inferior numbers, which efface the clear memory of their betters.

Through the kindness of a friend, one had the program of the newly-formed orchestra at Flint, Mich. Advanced amateurs, teachers and professional musicians, the program announces these 100 players to be. They are directed by Dr. William Wellington Norton. A by-line says that the public is invited to attend this series regularly, as all the programs are related to each other in presenting a definite idea for the year. Yet one discovers from the program at hand that, in order to include six numbers within a given time, the last movement of Tschaikowski's fifth symphony was omitted. A chorus of women's voices sang some Christmas music, there was the third movement of the "Grand Canon Suite," "On the Trail," by Ferde Grofe; "Wotan's Farewell," which had an ensemble of six harps for its explanation; introduction to the third act of an opera by Kistler—and a capacity house to hear the music. One is not certain that the enthusiasm with which this program was evidently compiled, nor the six harps for "Wotan's Farewell"—for orchestra without Wotan's voice—is sound program-making.

This orchestra has a Monday night rehearsal, which is free to the public. The idea is to cultivate a familiarity with orchestral music on the part of the audience. The popular concerts have no admission fee.

One bows to the orchestra of Flint, Mich., which collects one hundred players, including six harps, in a city not before celebrated for producing music. The residence therein of so many musicians competent and willing to play in an orchestra suggests that Flint had always the makings of an orchestra, and needs but to study program-making from a model in order to become another music center.

NINA PUGH SMITH.

Michigan News Dec. 8/37

MUSIC

By WILLIAM J. LICHTENWANGER

Seventy-Two

It is a happy coincidence that tonight's playing of the Sibelius Second Symphony by the Boston Orchestra should fall upon the 72nd anniversary of the birth of the great Finnish composer. The performance may be taken as the Boston's and Ann Arbor's joint contribution to the worldwide observances which will mark the birthdate of one who has come, through long years of insufficient but ever-growing recognition, to be hailed as the greatest of living composers.

When this Second Symphony was written, just after the turn of the century, Brahms was but a few years dead, Stravinksy was as yet unknown, Debussy was in his prime, and Richard Strauss, genius or charlatan, was dazzling the world with his orchestral thunderbolts. Now, 35 years later, Strauss is still the voice of the over-stuffed 'nineties,' and the younger Stravinsky, post-impressionist, is as definitely pre-war in his enduring works as Debussy himself. Only Jean Sibelius, he of the massive skull, is yet fresh and vigorous, and has yet finally to come into his own.

The Second Symphony, in the same key of D major which enthralled Haydn (as far as Breitkopf and Hartel are concerned), Beethoven, Mendelssohn and Brahms when these composers were embarking upon their second symphonic ventures, was composed during the years 1901-1902, while the composer was enjoying his first visit to Italy. This southern genesis has led some commentators to see the work as an "Italian Symphony," full of warm and sunny optimism in direct contrast to the austerity and melancholy of the composer's other symphonic sagas of the bleak and barren North. But while Italy may have had a heartening influence upon the composer which is indirectly reflected in the warm vigor of the Second Symphony, it is much easier to see in the work the patriotic passion and lofty ideals of an ardent young genius whose people were subejct to a Slavic master.

ORCHESTRAL SUITE, OP. 60
"LIEUTENANT KIJE"—Prokofieff.

Once upon a time, so a popular Russian story goes, the Czar, Nicholas I, misread the report of a military aide so that the last syllable of the name of a certain Russian officer which ended with "ki" and the Russian intensive expletive "je" (untranslatable by any English word but similar in meaning and position to the latin 'quidem") formed a nonexistent name 'Kije." The obsequious courtiers fearing to incurr the Czar's wrath by pointing out to him his mistake, decided to invent an officer by the name as misread by the Czar, and so "Lieutenant Kije" sprang, Minerva-like, full-grown from their nodding heads.

Having lived for quite a while in the rather shadowy sphere of anecdote, Lieutenant Kije was brought to the less-volatile world of the screen a few years back by the Belgoskino Film Co. of Leningrad. Serge Prokofieff furnishing music for the transmutation. From the screen the doughty Lieutenant, evidently a heroic Russian Eulenspiegel, comes to the concert stage in the guise of a suite in five parts, demoninated as: I. Birth of Kije; II. Kije's Lovemaking; III. Kije's Wedding; IV. Troika; V. Burial of Kije.

SYMPHONY IN G MAJOR,
B & H 13—Haydn.

I. Adagio: Allegro; II. Largo; III. Menuetto; IV. Rondo Finale (Allegro con spiritoso).

This symphony is the seventh of the eleven which Haydn wrote during 1784-1789 for the famous Concerts Spirituel in Paris, among which were also the "Oxford," "Hen," "Bear," and "Queen of France." Taken as a whole, it might easily have been this symphony which Berlioz had in mind when he wrote of Haydn's music:

"It belongs to the kind of naively good and gay music that recalls the innocent joys of the fireside and the pot de feu. It comes and goes, never brusquely. At 9 o'clock it puts on a clean nightcap, says a prayer, and sleeps in the peace of the Lord."

The second movement, Largo, however, is of a little more serious mien which confounds those to whom "Papa Haydn" is never more than light and breezy, cheerful or frivolous. The simple nobility of its theme, subsequently elaborated upon in Beethovenish fashion, is almost Beethovenish in depth and is an unmistakable antecedent of those glorious Largos later to come.

PITTSFIELD, MASS.
EAGLE

DEC 8 - 1937

MEMBER OF SYMPHONY DIES

Henry Stanislaus, Internationally-Known Oboist, Played at Festival

(Special to THE EAGLE)

BUFFALO, N. Y., Dec. 8.—Henry Stanislaus, brilliant internationally known oboist of the Boston Symphony Orchestra, is dead.

Receiving news of his death while on their annual tour, the members of the orchestra and Dr. Serge Koussevitzky, conductor, were like one family, all moved by the passing of a member who had been in its circle 25 years.

Unknown, however, was this sorrow to the overflow audience of 3500 that gave the orchestra an ovation at Elmwood Hall here last night.

Stanislaus died of pneumonia at a hospital in Boston.

At the Berkshire Festival last summer, Stanislaus was one of the musicians who pitched his tent on the shores of Lake Mahkeenac, at Tanglewood.

TOLEDO, O.
NEWS-BEE

DIRECTOR

Serge Koussevitsky

Serge Koussevitsky will bring his Boston Symphony Orchestra to the Museum of Art peristyle tonight for a concert.

RUSSIAN SUITE CONCERT FEATURE

Prokofieff's orchestral suite, "Lieutenant Kije." will be included in the concert of the Boston Symphony Orchestra at 8:30 p. m. today in the Museum of Art.

The score, to be played here for the first time, was written in 1933 for the satirical Soviet film, "Lieutenant Kije." Other numbers on the program, conducted by Serge Koussevitzky, will be the Symphony of Haydn in G Major, No. 88, and the First Symphony of Brahms in C Minor.

CINCINNATI, O.
POST

Many Visitors To Hear Concert

The fourth concert in the Artist Series Friday night in Music Hall, presenting the Boston Symphony Orchestra, will bring a great number of out-of-town music lovers to Cincinnati to hear this celebrated orchestra. J. H. Thuman, impressario of the series, has received requests for reservation from dozens of persons not only in nearby cities but in surrounding states.

The orchestra's one-week tour is a heavy one for the musicians played Monday night in Rochester, N. Y., Tuesday night in Buffalo and Wednesday night in Ann Arbor. They will give a concert Thursday night in Toledo and then will come to Cincinnati for the Friday program. On Saturday night they are scheduled to play in Pittsburgh, whence they will return to Boston.

noted con- this section.

PITTSBURGH, PA.
PRESS

DEC 1 . . 937

(72)

Symphony To Give Concerts At Syria Mosque

Koussevitzky to Conduct Group Tomorrow And Sunday Afternoon

A new score of Prokofieff, the orchestral suite "Lieutenant Kije," will be presented for the first time here by Serge Koussevitzky when the famous [redacted] conductor and the Boston Symphony Orchestra give the first of two concerts in the Syria Mosque tomorrow evening and Sunday afternoon, at 3 o'clock.

Prokofieff wrote the music for the Soviet film, "Lieutenant Kije," in 1933. The film, and consequently the music, is light and satirical in character—the movements describing "The Birth of Kije," "Romance," "Kije's Wedding," "Troika," and "Burial of Kije."

The opening number for tomorrow's evening concert will be a Concerto for Strings, by Philip Emanuel Bach, which has been arranged for larger orchestra by Maximilian Steinberg. The closing number will be the First Symphony of Brahms in C minor.

The Sunday afternoon program will open with Mozart's Symphony in A major, K. No. 201. The second number will be the Prelude to Moussorgsky's opera "Khovanstchina," a tone poem in miniature, which sets the mood for the opening scene, a public square in Moscow at dawn. Richard Strauss' "Till Fulenspeigel's Merry Pranks" will complete the first part of the program. The closing number will be the Second Symphony of Sibelius in D major.

MONDAY, DEC. 13, 1937

THE PITTSBURGH PRESS

LAWRENCE, MASS.
TRIBUNE

Announce the Incorporation of the American Sibelius Society.

Coincident with the 72nd birthday of the great Finnish composer, Jean Sibelius on Dec. 8, comes the announcement from Boston of the incorporation of the American Sibelius society, a new non-profit organization which has for its expressed purposes: To foster appreciation and study of Sibelius and his works, to provide for stimulation of interest in the composer, the composers and their works who have been influenced by him, and other composers whose works may be deemed worthy of intensive study.

It is particularly fitting that a movement for the appreciation of the composer should have its inception in Massachusetts, where the Boston Symphony orchestra has long been outstanding in its interpretation and performance of the composer's works under the direction of Serge Koussevitsky, and in Boston, where the composer was honored by officials of the New England Conservatory when he visited America for the Norfolk Festival in 1914. The society has been formed by a representative group of music lovers of varied professions who wish to set in motion a movement, especially identified with Massachusetts, which will give tangible evidence of the artistic debt we owe to Finland for the sponsorship of a musician whose music is unique in our time.

By special arrangement with the society, the American soprano, Theodate Johnson, who has received her entire vocal training with Ruth Thayer Burnham of Boston, went this fall to Finland, where she made an intensive research for material about the composer, with special emphasis on the unfamiliar song repertoire which she coached with Mme. Hagelstam. While in Helsingfors she conveyed the good wishes of the society to the Helsingfors university chorus, which will make its first appearance this season in America, and also conferred with the composer at Jarvenpaa, in order to bring back to the society new and first hand details of the composer's works.

Prospective members of the society should bear in mind that it is not necessary to be a musician, but simply to enjoy music, and that the purposes of the society allow the widest possible scope of subjects to be discussed. Inquiries should be addressed to Miss Mildred E. Bixby at 26 Central street, Boston, Mass.

ALLENTOWN, PA.
CALL

DEC 10 1937

'Canned' Music Business Faces Rapid Change

Record Making Methods May Be Up Today, Down Tomorrow

By JOHN SELBY
Associated Press Arts Editor

NEW YORK. (AP)—The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious. Much music has been done four times already: once in the old mechanical method; once when this method had been improved; once when electrical recording came in; again recently, because electrical recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

Television may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long playing record may be produced. And so on.

Recording is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But it can be taken places, and it is generally cheaper to do that than to move the artists.

It weighs several tons — nobody seems to have thought to weigh it exactly. Mostly it can go by express, the more delicate parts are carried by the recording crew as personal baggage.

As a matter of fact, each man has his favorite recorder, which he values much as Heifetz values his two best violins. These recorders are adjusted to infinitisimal precision; some recording experts prefer one adjustment, some another.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and 1½ inches thick. With such a job as recording Bach's "St. Matthew Passion" to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for the Victor company, and Charles O'Connell, who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus and of course the Boston Symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be 54 of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap on paper, once the job was done. The trouble was that of the 54 "sides," only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting, however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one half of one eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

Recording men insist there is nothing in the musical world surer than the pitch of a given tone on a record; always it will reproduce truly if the machine is turning at the correct speed.

This matter of pitch also does its tricks. One day the Beethoven Eighth Symphony was being done at Boston. The first two movements were completed one day; next morning the third, or scherzo, was recorded.

Koussevitzky listened to the playback on the scherzo and exclaimed: "It's a half tone sharp." It was, too.

This was corrected immediately, and the result played once more for Koussevitzky. "Yes," said he, "the pitch is right, but that's not my tempo. It's a shade slow."

He was correct again, although probably not one musician in a thousand could have told it.

Much recording is done in the Academy of Music in Philadelphia, where the orchestra plays in the empty hall, using the regular stage set designed for it by Leopold Stokowski. No acoustical doctoring is necessary, though in Symphony Hall, Boston, and Carnegie Hall, New York, curtains and such like are sometimes hung.

Carnegie Hall sees little recording, although Messrs. Wallerstein and O'Connell recall ruefully one experience there with Toscanini. A lot of money had been spent to record some things with the spike-mustached little Italian. When he heard the playback he refused to approve a single thing.

Microphone placement is often as tricky as anything else. There are two kinds of mikes—unidirectional, which means the mike absorbs the sound as it sweeps in a straight line from the performer; velocity, which focuses on particular sections of the whole.

Probably the trickiest problem with mikes was recording the enormous Wanamaker organ in Philadelphia. This is so large that 20 symphony orchestras could be seated in the space it requires. It is built into a store, on several floors, with a rotunda to complicate the course of the sound waves.

At first the records were filled with mysterious sounds like doors opening and shutting, squeaks, and so on. These were only the usual small noises around a big organ, but they insisted on recording themselves. Finally, by a long course of experiments, the microphones were placed so as to pick up tone and not noise—fortunately, the result was like an organ playing in a great cathedral, instead of a retail store.

The technical principles of manufacturing records have been improved, yet remain basically the same as of old. What most people do not realize is, however, that their records are never stamped from the master matrix once this is completed.

13

TOLEDO, O.
BLADE

DEC 10 1937

Boston Symphony Orchestra Concert Well Received Here

Museum of Art Members Enjoyably Entertained During Three-Number Program, Directed By Serge Koussevitzky.

BY RUTH ELGUTTER

There are orchestras in the country—in the world, in fact—whose conductors and men have such high standards of musicianship that their number may be counted on the fingers of one hand, with perhaps a thumb to spare. Of this distinguished company is the Boston Symphony orchestra as directed by Serge Koussevitzky.

If Toledoans needed more evidence of that fact than they have had heretofore, it was presented last night when the Boston virtuosi played their fourth annual concert for members of the Museum of Art in the peristyle before the most smartly dressed audience of the season.

In listening to the noted aggregation, it is difficult to say just where the musicianship of Mr. Koussevitzky leaves off and that of the men begins, so perfect is the coordination between them. It is a delight to watch the distinguished conductor—there is such ease in his direction. His expressive hands carry most of the melodies with occasionally a shake of the head at an exceptionally powerful passage or a lift of the eyebrow at a tender note.

Haydn Symphony First

That he is a master at program building also was apparent in last night's concert. Only three works were played, but all are of major significance and together they presented a rare balance of tonal delight.

First was the Haydn "Symphony in G Major, No. 88" (distinguished by publishers from the numerous other works in the same group by the descriptive phrase, B. and H. No. 13) from which was extracted its just share of exacting and classical beauty.

From the formality of the old master's work, Mr. Koussevitzky covered musical centuries by going to the work of Prokofief of Soviet Russia, a composer whom Mr. Koussevitzky considers the greatest modern writer of music and whose works he introduced in this country. The composition played was "Lieutenant Kije, Orchestral Suite, Opus 60," a novelty, to be sure, but a delightful work.

As played by the Boston group it was something to be remembered no matter how one may regard it. This reviewer liked it from the first muted cornet tone announcing the birth of Lieutenant Kije, accompanied with some fanfare of drums. to the lyrical tones of his burial music.

The work originally was written as the score for a Soviet film, telling a satirical tale of one Lieutenant Kije, character of the imagination, who came into being because a czar of Russia once misread his aide's handwriting and what was intended as a closing phrase he took as a name and O. K.'d the payroll. Then and there the fiction was fantastically created, a legend crediting Kije with birth, romance, wedding, holiday and death, as related in the musical work. The composer later transcribed the music for symphony orchestra and Mr. Koussevitzky has done the rest magnificently.

Brahms Work Pleasing

As might be imagined from the story, the music is fantastic, satirical and, at times, if less expertly played, might even be discordant, but it also has within it an undercurrent of emotion, a simplicity and a tenderness which make it of musical importance.

Listeners might have differed in opinion about the Haydn work and certainly about the Prokofieff composition, but there could have been little difference in reaction to the Brahms Symphony No. 1 in C Minor, Op. 68," which closed the program. Musician and layman alike could enjoy the warmth of its melody as the Boston Symphony orchestra flooded the hall with its rich tones. Here was music which could be enjoyed by the mind and the heart alike.

Great as would have been the pleasure at hearing more music by the Massachusetts aggregation, had they played an encore, anything presented after the Brahms work would have been anti-climax by comparison.

So it was appropriate, with the thrillingly harmonious tones fresh in the memory to have a smiling Koussevitzky return to the stage again and again to acknowledge the enthusiastic applause with a pleased bow and each time include in his response the entire orchestra, which is as one with him.

Toledo looks forward to Mr. Koussevitzky's visit next season.

PITTSBURGH, PA.
POST - GAZETTE

DEC 10 1937

BOSTON SYMPHONY TO PLAY TOMORROW

Concert, Including Sibelius Work, Also Listed for Sunday.

When the Boston Symphony Orchestra comes to Pittsburgh this week for a pair of concerts on tomorrow night and Sunday afternoon, December 11 and 12, a new score of Prokofieff will be presented for the first time here by Conductor Serge Koussevitzky. The work is entitled "Lieutenant Kije," which Prokofieff wrote for the Soviet film of the same name in 1933. In addition to the Prokofieff composition, Bach's Concerto in D major for stringed instrumetns and Brahms Symphony No. 1 in C minor.

The Sunday afternoon concert will open with the Mozart Symphony in A major, which was written when Mozart was 18. The second number is the Prelude to Moussorgsky's opera "Khovanstchina," with Richard Strauss' "Till Eulenspiegel's Merry Pranks" and the Second Symphony of Sibelius in D major following.

TOLEDO, O.
BLADE

DEC 10 1937

Mrs. Hollister Hostess at Supper Party

THE CONCERT by the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky last evening was attended by one of the most enthusiastic and brilliantly gowned audiences of the season.

Mrs. Cornelia Colton Hollister was hostess at a supper party following the concert given in honor of Dr. Koussevitzky in her home at the Park Lane.

Among her out-of-town guests were George E. Judd of Boston, the manager of the orchestra; Miss Dorothy Sedgewick, a houseguest of Mrs. Hollister's who came from her home in Martins Ferry, O., for the concert, and George Erdman, editor of the Berkshire Evening Eagle, Lenox, Mass.

Mrs. Hollister is a patron of the Berkshire Symphonic Festival association and is a member of the advisory board of that organization.

The Boston Symphony orchestra gives several concerts during the summer on the estate in Lenox, Mass., where Mrs. Hollister and her sister, Miss Olive Colton, spend their summers. Miss Colton is at present in Washington, D. C., as the guest of Miss Amy Maher.

Mrs. Hollister was gowned in an ocean green satin model embroidered with tiny lilacs, over which she wore a royal evening coat of brocaded tapestry in pastel shades, trimmed with a Russian sable collar and having a wide belt of black obi cloth embroidered in gold.

Miss Sedgewick wore a striking gown of American Beauty taffeta moire, made on princess lines, with a black velvet evening coat with kolinsky collar.

Pink roses centered the supper table at the Park Lane, where places were marked for Dr. Koussevitzky, Miss Sedgewick, Mr. Judd, Mr. Erdman, Mrs. Harold Reynolds, Mrs. Zorah Bowman, Miss Katherine Geddes and Miss Ruth Elgutter.

Miss Sedgewick will leave today for Cleveland before returning to her home. Mr. Erdman and Mr. Judd will go to Cincinnati to attend the concert which Dr. Koussevitzky will direct this evening.

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony

Last week, at Symphony Hall, Dr. Koussevitzky presented the Haydn Symphony No. 99; the first performance of Edward Burlingame Hill's new Symphony No. 3 in G major; the Mozart Piano Concerto in C major, Emma Boynet, soloist; and Respighis orchestral transcription of the Passacaglia and Fugue in C minor for Organ by Bach.

Mr. Hill's latest opus is a pleasant and pleasing addition to American music. In it one can discern the composer's evident mastery of technique and his decided knowledge of the modern orchestra. If Mr. Hill prefers to look back to the past instead of facing the present, not to mention the future, it is only what we expect from the genial Harvard professor whose roots and traditions naturally predispose him to a certain gentlemanly conservatism. The audience thoroughly approved the work, recalling the composer time and time again to the platform.

The great virtuosity of the orchestra was displayed to great advantage in the Haydn—perhaps to too great advantage to do musical justice to the last movement. Bach's transcribed organ piece was given a breath-taking performance by the conductor although Respighi's treatment is open to question: the substance there was but the soul was lacking. Bach's majestic dignity is not aided by too lavish orchestral decoration.

The soloist, Emma Boynet, scarcely did justice to Mozart. This C major concerto demands something more than a facile technique and a pleasant disposition. Underneath the delicate tracery, Mozart forged a foundation of iron and it is only in the spirit of understanding Mozart's basic steadfasness that we can approach this little-understood genius.

The orchestra and conductor were, as usual, in fine form.

State Symphony

The State Symphony paid its homage to German music at Sanders Theater last Sunday evening in the third of its series of national concerts. Alexander Thiede presented three great representatives of the German school: Bach, in a transcribed Choral Prelude; Wagner in the Magic Fire Music from Die Walkure; Beethoven in the Eroica Symphony.

The conductor approached the music in a reverent spirit giving it the most careful treatment possible. As a whole, the orchestra responded nobly although there were, it must be admitted, a few deficiencies here and there. But the sincerity of purpose, to be noticed in all Federal Music presentations of late, was, in a sense inspiring both to orchestra and audience.

We were glad to see Mr. Thiede admonish noisy late comers by halting the music. He has been long-suffering and patient long enough and the rebuke was certainly forthcoming. Evidently some people are under the impression that bad manners are excusable at popular-price presentations.

Milo-Moise Goldstein

That talented and sensitive musician, Milo-Moise Goldstein, was responsible for some fine 'cello playing last Tuesday evening, at the studios of the Professional Musicians Society, 274 Boylston street.

TOLEDO, O.
NEWS-BEE

DEC 10 1937

Furs, Jewels Much in Evidence At Boston Symphony Concert

Ermine, Mink and Sable, Lovely Gowns Seen at Season's Big Musical Event

AS MEMBERS of one of the most resplendent audiences ever to assemble in the Peristyle of the Museum of Art hurried from their cars Thursday night to escape the cold blasts of winter, an air of excitement and expectation prevailed . . . they were about to hear another concert given by the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky.

Annually in the museum series there is a concert for members and this was the first that Mrs. Edward Drummond Libbey, widow of the museum's benefactor, has missed. She is in California.

Glimpses of ermine, mink and sable were not uncommon as the music lovers hurried to their seats, and jewels flashed brilliantly under the soft lights in the Peristyle.

Mrs. Webb C. Hayes' mink jacket and tiny round muff gave an added richness to her black velvet gown as she chatted for a few minutes with her brother, Gerald V. C. Baker, and her sister-in-law, Mrs. A. L. Baker, in the Pronaos. Also lavishly furred in mink were Mrs. H. Godfrey Phillipps and Mrs. J. C. Blair.

Just as stunning in their simplicity were the furless evening wraps worn by Dorothy Rowland and Marjorie Retherford. Miss Rowland's cloth coat of dull black was fashioned on strictly tailored lines and Miss Retherford's, of black velvet, was softly draped.

Mrs. James Bentley's ermine cape lent a smart contrast to her sapphire blue gown of slipper satin, and the ermine ascot on Mrs. Joseph W. Robinson's velvet evening wrap was most striking.

NOT UNTIL the intermission was it possible to view fully the many lovely gowns worn by feminine listeners. Mrs. James West's black gown was most unusual, designed with a panel of black and gold striped lame which swept into a graceful train in back. The fitted bodice was of the same striped material.

Mrs. Frank Suydam wore a gown of wine colored crepe trimmed with bands of velvet in the same shade on the skirt, matching velvet hip-length jacket and sable scarf.

Mr. and Mrs. Reeve Kelsey Biggers (Suzanne White), who have just returned from their honeymoon in Honolulu, were there. Mrs. Biggers was attired in a black crepe dress fashioned with a straight floor-length skirt. The bodice and short sleeves were trimmed with clusters of gay-colored sequins.

A cluster of aqua marine and orchid velvet flowers trimmed the front of the square neckline of Doris Harther's black velvet gown.

AMONG OTHERS in the audience were Mrs. Leonard Phillipps (Ruth Cartwright), Mrs. Charles B. Belknap, Mr. and Mrs. William Booker, James Hodge, Romaine Bidwell, Miss Leslie Leland, Dr. and Mrs. R. Lincoln Long, Mrs. Robert West, Mr. and Mrs. Joseph K. Close, Mr. and Mrs. Carleton Broer, Mrs. E. H. Close, Mr. and Mrs. Walter Hayes, Mr. and Mrs. Karl Hoke, Mrs. E. H. France and her daughters, Mrs. Oscar Foster, Juliet and Eliabeth France; Mrs. C. S. Bigelow and her daughter, Mrs. Isaac Kinsey Jr.; Mrs. H. L. Thompson and her son, Lawrence; Mr. and Mrs. William A. Gosline and their daughter, Mrs. C. Lockhart McKelvy; Mr. and Mrs. Dan Summers, Josephine and William Blair, Mr. and Mrs. Henry R. Bloch, Mr. and Mrs. C. T. Hanson, Dr. J. Lester Kobacker, Dr. and Mrs. A. L. Steinfeld.

Mr. and Mrs. Clark Husted, Mrs. Julius Lamson, Mrs. Harrie Chamberlin, Mrs. John D. Biggers, Mr. and Mrs. Stanley Mauk, Mrs. Carlton K. Matson, Mr. and Mrs. Meredith Ashley, Mrs. Thomas P. Goodbody, Mrs. Lyman Goodbody, Carl Goodbody, Williamene Nelles, Jack Marshall, Mrs. Karl Hardee, Mr. and Mrs. Thomas Bentley, Mr. and Mrs. Durban Longenecker, Mr. and Mrs. David Goodwillie, Mr. and Mrs. Richard Logan, Mrs. Mary Willing Megley, Maxine Barnes, William Mauk, Barnes Mauk, Mrs. Oliver N. Hiett, Judge and Mrs. Silas E. Hurin, Judge and Mrs. Julian P. Tyler, Mr. and Mrs. Philip Nash, Mr. and Mrs. Fred Bissell, Kate Harsch, Mrs. Spencer Vanderbilt, Mrs. Jessie Dowd Stafford and her daughter, Isabel.

TOLEDO, O.
TIMES

DEC 10 1937

Brilliant Audience Attends the Boston Symphony Concert

By IDA TAYLOR

THE most brilliant audience of the winter filled the Peristyle of the Toledo Museum of Art last evening for the concert presented by the Boston Symphony orchestra, under the direction of Dr. Serge Koussevitsky.

This annual concert complimentary to the members of the museum always is the outstanding musical event of the season.

Several supper parties were given following the concert, among the most important of which was the one for which Mrs. Cornelia Colton Hollister was hostess, honoring Dr. Koussevitsky, in her home at the Park Lane.

Out-of-town guests at the supper included Mr. George E. Judd of Boston, the manager of the orchestra; Miss Dorothy Sedgewick of Martins Ferry, O., and Mr. George Edman, editor of the Berkshire Evening Eagle, Lennox, Mass.

Mrs. Hollister is a patron of the Berkshire Symphonic Festival association and is on the advisory board of that organization.

Each mid-summer season the Boston Symphony orchestra gives several concerts on its estate in Lenox, Mass., where Hawthorn's "Tanglewood Tales" were written. Mrs. Hollister and her sister, Miss Olive Colton, who is in Washington, D. C., spend every summer at Lenox.

Many Stunning Gowns Were Worn

IT WAS an evening of superlatives in dress as well as music with lavish fabrics, rich furs and rare jewels.

"Acres of ermine and mountains of mink" as one spectator phrased it, were much in evidence.

Mrs. Hollister was stunning in a beautiful gown of ocean green brocaded satin embroidered with tiny lilacs and having a corsage of dark autumn leaves.

A large pearl comb, with three pearl pendants, adorned her hair.

Combs and ornaments of gold and silver seem to be replacing flowers and feathers.

A royal evening coat of obei cloth, strictly tailored, with a Russian sable collar, completed Mrs. Hollister's luxurious ensemble.

Miss Sedgewick's striking gown was of American Beauty tafetta moire, made on princess lines, over which she wore a black velvet coat trimmed with kolinsky.

Mrs. William A. Gosline's black and white brocaded gown had the small pattern outlined with brilliants, and the bodice had bands of the diamonte trimming. A long white lace scarf added an artistic touch.

A bronze embroidered tafetta, fashioned with a square neckline and small puff sleeves, formed the smart model worn by Mrs. Charles T. Harther.

Mrs. C. Lockhart McKelvy was stunning in a frock of American Beauty uncut velvet, with a short jacket of matching sequins. She wore a short cape of baum martin.

A short jacket of Yale blue sequins was worn by Mrs. Earl Newcomer over her smart black velvet gown.

Miss Sally Libbey looked very handsome in a white brocaded satin frock, having a basque jacket with kolinsky collar and cuffs. Mrs. James Bentley wore a long white ermine wrap over her sapphire blue net gown. Miss Frances Barney's watermellon velvet wrap was a luscious color.

OTHERS in the fashionably dressed audience were Mr. and Mrs. Lyman Spitzer, Judge and Mrs. Julian Tyler, Mr. and Mrs. Richard D. Logan, Mr. and Mrs. Joseph W. Robinson, Mr. and Mrs. Ward Canaday, Mr. and Mrs. Leonard Phillipps, Miss Wilhelmina Nelles, Jack Marshall, Mrs. Thomas P. Goodbody, Carl Goodbody, Mr. and Mrs. Frank Suydam, Mr. and Mrs. Thomas Bentley, Mr. and Mrs. Frederick Bissell, Mr. and Mrs. Whiting Shepard, Mrs. Lamson Rheinfrank, Mrs. Sidney Spitzer, Mrs. Herbert Baker, Mrs. George Close, Jr., Mr. and Mrs. Albert Miller, Mr. and Mrs. Stanley Mauk, Mr. and Mrs. William Booker, Mr. and Mrs. Sinclair Walbridge, Mr. and Mrs. George Pope MacNichol, Miss Peggy Mennel and Redfield Beckwith.

The Ann Arbor News
Michigan
Dec 9/37

(24)

MONDAY, DEC. 13, 1937

Boston Symphony Thrills By Faultless Performance

By Kenneth N. Westerman

In its concert last night in Hill auditorium, the Boston Symphony orchestra brought again to an Ann Ann Arbor audience that faultless perfection in symphonic production which has grown to be an expected annual thrill. Orchestras may come and go, but when the Boston Symphony, under the masterly conducting of Serge Koussevitzky, literally throws itself into the interpretation of a great symphony, the memory of their past concerts becomes again a vivid pleasure, and one feels that thrill of super-excellence which causes him to enthusiastically proclaim that the playing of the Boston Symphony orchestra transcends all others.

When some one replies "How about"—whatever favorite they think of first—one merely shakes his head and declares that it simply isn't possible to do more perfect work than that of Tuesday night in the Sibelius Symphony No. 2 in D major, when the gripping fragmentary beauties were built into rugged powerful themes and Sibelius takes his place as one of the greatest of symphonic composers because the interpretation of Serge Koussevitzky and the Boston Symphony brings out all the intensity and vigor of his sturdy music.

The clean precision of melodic line in the Haydn Symphony in G major, the oddities of the Prokofieff Orchestral Suite, and the rugged beauties of the Sibelius Symphony made a program of unsurpassed excellence and variety.

The Boston Symphony orchestra, with its background of 57 years of the finest traditions of leadership, organization and artistry, has an ideal in production that demands an excellence not to be surpassed, and Serge Koussevitzky's leadership, scholarly but not pedantic, emotional but not effusive, vital but not erratic, vigorous but not violent, brings that ideal to fruition.

TOLEDO, O.
NEWS-BEE

[illegible] 37

Boston Symphony

Capacity Audience Hears Concert in Museum Peristyle

Serge Koussevitzky brought his Boston Symphony Orchestra to Toledo last night to fill the Museum of Art's peristyle with his own interpretation of the great first symphony of Johannes Brahms.

He delighted a capacity audience with his famous strings both in the warm Brahms first movement and in Josef Haydn's Symphony in G Major.

Following a pattern, familiar to Toledo audiences, the gray-haired maestro opened the program with the Haydn symphony, moved to a modern Russian orchestral suite antl closed with the stirring Brahms.

Between two opposite forms of the symphony, Mr. Koussevitzy gave the first Toledo performance of Serge Prokofieff's orchestral suite, Lieutenant Kije. The suite is derived from music he wrote in 1933 for a Soviet film.

With a military fanfare the Russian hero is brought to life, though the second movement, Romance, seemed something less than romantic. The Troika, fourth movement, is suggestive of an earlier Russia.

Perhaps Koussevitzky is the greatest master of Brahms. Certainly his interpretation last night left nothing desired by the listener, at least to judge by the applause.

Undoubtedly Mr. Koussevitzky's arrangement of the orchestra, splitting his strings, first violins on the left, second on the right, tends to emphasize the section. For the Brahms, the result is to bring out the recurrent themes which make the final movement so enjoyable.—C. M. R.

CINCINNATI, O.
TIMES - STAR

DEC 11 1937

BOSTON ORCHESTRA IN FINE FORM

The Boston Orchestra, 110 men, directed by Dr. Serge Koussevitzky, played at Music Hall on Friday evening to an almost capacity house. The music, superbly played, was a program disappointment. But, as this was known in advance, it was possible to concentrate on the orchestra itself, on the manner of its director, and on the interpretation of the program he had chosen.

With an orchestra of festival proportions, a symphony of ampler proportions would have been delightedly received. Not every member of the band came on to play the Haydn Symphony in G major, nor is this pleasant composition designed for Music Hall and its vastness. Notwithstanding the artlessness of the music, it was possible to admire the manner of its production. Always the balance of the orchestra permitted one of the director's specialties to be heard. This is the adept turn of the phrase, causing it to reach a bowed apex, arched into a line of beauty, large or small, as the occasion demands. With Haydn the demand is of lesser degree, but the art is no less perfect instrumentally.

The Boston Orchestra, is admired for certain traits, certain manners, and styles. It is an orchestra so well proportioned that seemingly not one member of it is superfluous. It includes not one man too many, nor one for its complete quota of sonority. And yet, there are but ten cellos, and violas, twelve firsts, it was not possible to count the rest of the orchestra. One things which leads to instrumental excellence, is the instruments used by the ensemble. They are of first quality. Another detail which may add to a unity of accord, is that the first violins, while bowing in unison, although with slightly different method, holds their instruments in exactly the same position. The band has a superb concertmaster, and a first bass player to whom Dr. Kousssevitsky accorded special honors.

It is recalled that the original essays of the celebrated director of the Boston Orchestra were upon the bass fiddle.

The Prokofieff suite is designed for a scenario. Devoid of scene and pictorial representation, in concert form the music is overlong and despite its evident cleverness, a trifle boring. Dr. Koussevitsky played both the Prokofieff music and Strauss's "Heldenleben," in episodic style, detaching each incident for its fellows. In the suite there is declaration from a hushed woodwind of the hero's personality, so one assumes, preceding all but one section. In that, the announcement is given to a deeper voice. The music tells the underlying tragedy of a former Russian officer, born in full uniform in the brain of his czar, a sort of gentlemanly Russian Minerva.

It was a question in the minds of musicians how Dr. Koussevitsky would play Strauss's own musical picture of himself, in his "Life of a Hero." For "Heldenleben" is a musical biography of Richard Strauss, written by himself, and he ought to know about himself. In "Heldenleben" there are presented, as in the Domestic Symphony and elsewhere in the Strauss compositions, those impedimenta which prevent genius from full and early flight to the empyrean of musical art. The inconsequent chatter of a too-devoted wife, the dour opposition of certain recalcitrant critics, who fail immediately to acclaim genius under whatever form it may present itself.

It is said that Dr. Koussevitsky has his own ideas about Strauss music. Also it was thought that he might play "Heldenleben" as pure music and not as a biography. On the contrary, except for the fifth section, the interpretation was as vivid, as personal as if Koussevitsky, too, suffered from the same afflictions as Strauss. There was even a too great intensity in the direction, which was fairly dragged from the superb orchestra, to indicate the sufferings of the artist from a plethora of instrusive and unimportant details, chattering consorts and malign critics. It was so personal as to arouse unprecedented interest in a composition not considered the most sympathetic of Strauss's many. These details curtail the grandeur of the Strauss orchestral phrase, but they were incomparably expressed by an unrivaled orchestra and a director convinced of the righteousness of his cause.

NINA PUGH SMITH.

75

Exhibitions of the Week in the Boston Art Galleries

B. Trans — Dec. 11/37

Winslow Homer at Symphony Hall, Group Shows and Varied Talents Fill the Schedule

A notable achievement is being consummated at Symphony Hall. The trustees, with the assistance of, and through affiliations with museums, and friends of the Symphony, are showing exhibitions of the Fine Arts in the previously barren lobby behind the first balcony. Such a feature is truly appreciated in broadening the scope and increasing the range of values given by the organization. The present show consists of about thirty Winslow Homer water colors, some of which, coming from the estate of Mrs. Charles Savage Homer have never before been exhibited.

There is a fine selection, picked from all phases of Homer's work, including his early lithographs, an early oil, "Nooning," and his water colors from Devonshire, the West Indies trip, and New England. One of the best water colors which has not been shown before is "Palm Trees—Bahamas." At first glance, the ·e is taken up wholly by a massive waving palm, but slow· a fine depth of contrasting background offsets this, and shows a grand sense of painting.

CONTEMPORARY GROUP AT GRACE HORNE'S

The group showing at Grace Horne's, which takes up two galleries, is a good representation of what is being done around Boston at the present time. About twenty artists are shown, and the general impression is one of a more facile and understanding approach to the field of modern painting, and, withal, a more definite and studied desire for drawing.

In addition to these, Allan Rohan Crite has added a refreshing and new approach to the understanding of Negro spirituals. In a series of pen and ink sketches he recreates a similar atmosphere of peace, sacredness and reflection, tracing the course of three of these well-known hymns. Pervaded by a fine sense of rhythm, interesting design and power, these interpretations are boldly drawn and with, perhaps, more attention to detail would stand out highly in this individual field.

Susan Moore Sisson has a room full of decorative flower studies in water color. Though tightly drawn and executed, they have a very decorative pattern and design. Careful study of the anatomy of her plants make these drawings unusual, though one feels that stronger values throughout might give them more power.

DIVERSIFIED SHOW AT VOSE GALLERIES

The Vose Galleries are showing a diversified group of still-life paintings, water colors of Spain, pastel portraits and statuary.

Elizabeth Piutti-Barth, giving up, for the time, portrait work, presents some colorful and carefully handled Chinese statuary in which its translucency and textures stand out in simple compositions against rich backgrounds.

The group of Patricia Tate's pastel portraits show improvement in drawing and application of tonal values over her past work, and are an interesting report of progress. The subjects include all ages, and are all pastels, save a charcoal portrait of Dodge MacKnight.

The water colors of Spain by Edith Hoyt give a rather subdued impression of what always used to be a sunny, warm country. This feeling may be brought about by the lack of definiteness in her edges and an occasional muddiness of wash.

Some scenes from the West are more colorful, more crisply drawn and show more water color technique, with their larger, more powerful washes, and more facile modelling.

NORMAN ROCKWELL IN THREE MEDIA

Last Monday, Bell and Fletcher, Ltd., opened a showing of Norman Rockwell's illustrations, a diversified group, depicting his technique in three media.

His is the interesting and rare case of an illustrator who, with a love of personalities, interest in true historical representation, combined with an artistic sensitiveness and technique, raises the standards of that much maligned class.

The series of eight illustrations for "The Adventures of Tom Sawyer" show from the preliminary sketches, through charcoal studies, to the final oil the careful delineation that goes into these canvases.

A series of five drawings depicting the life of Louisa May Alcott, with fine crisp draughtsmanship were done in Concord, where Rockwell studied original sources and atmosphere for his sketches.

The show is interesting because of the opportunity to study the approach and outlook a well-known illustrator must take in his field, which, while transitory, is important in depicting the trend of the time.

ROBERT GORDON FISHER

CINCINNATI, O.
ENQUIRER

DEC 11 1937

Boston Symphony Orchestra Is Lauded For Prokofieff And Strauss Renditions

BY JOHN P. RHODES.

The Program

Symphony in G-major, No. 88 (B. & H. No. 13) .... Haydn
I. Adagio; Allegro
II. Largo.
III. Menuetta: Trio
IV. Finale: Allegro con spirito
"Lieutenant Kije," Orchestral Suite, Op. 60 .... Prokofieff
I. Birth of Kije
II. Romance
III. Kije's Wedding
III. Troika
V. Burial of Kije
"Ein Heldenleben" (A Hero's Life), Op. 40 .... Straus
I The Hero; II The Hero's Adversaries; III The Hero's Consort; IV The Hero's Conflicts; V The Hero's Mission of Peace; VI The Hero's Withdrawal and End.

Occasionally one has the rare and yet incisive experience of having a preconceived attitude changed against his will. Last night this reviewer had that experience, listening to the program presented by the Boston Symphony Orchestra at Music Hall, under the direction of Serge Koussevitzky.

The program which at first only partly seemed designed to exhibit the talents of the 110 players in the orchestra, principally because of the inclusion of a Haydn symphony, proved to be quite the contrary. An additional presupposition that a composition by Prokofieff could be nothing if not more or less dissonant, and consequently inconsistent, side by side with another by Richard Strauss, also proved to be incorrect.

The Austrian composer's symphony, played with what the Teutons might call "schmalz," amplified in tone volume far beyond the orchestral limitations of Haydn's day, carried all the force of latter-day spmphonies. The second largo movement had a breadth of feeling that was almost Beethovenesque, and yet moved with the simple dignity and restraint characteristic of Haydn himself. Other parts of the work seemed almost new in their brilliance.

As far as the Prokofieff work was concerned, the Soviet composer seems to have changed tactics somewhere along the line between his Opus 41 and Opus 60. Whereas "The Age of Steel" ballet, coming out of the U. S. S. R. several years ago, was harsh and at times cacophonous, even in its more witty moods, the "Lieutenant Kije" suite played last night seemed surprisingly dulcet and rhythmic.

As a French reviewer, Robert Bernard said, on hearing some of Prokofieff's more recent works in Paris this summer, "one could hardly get from these pieces a true impression of what is done and what is supposed to be done in the U. S. S. R." The country which fosters the art of men like Shostakovitch and Miaskovsky, seems suddenly, in this Prokofieff number, to have turned its back on all that communistic law represents—revolutionary mass activity and violence.

The sententiousness of the lieutenant in full regimentals, his melancholic wooing of an unnamed Dulcinea, and his subsequent jingling troika-ride and final requiem demand as much if not more discretion on the part of individual players in an orchestra as any of Prokofieff's other works. The demands were met by the Boston orchestra with unerring precision and subtle tone shading.

In its proper place as a grand finale, the Strauss "Heldenleben" demonstrated the Koussevitzky organization at its best, or rather at that acme of perfect associated with its performances in the public mind. Those who attempt the performance of works of the German musician find him a severe taskmaster. When his commands are obeyed as they were last night, the result is immensely gratifying.

"Ein Heldenleben" is perhaps the most grandiose of Strauss compositions. It contains an astonishing amount of sheer music, considering that it may have been an attempt on the composer's part toward self-glorification. A provoking amount of quarreling among the woodwind instruments, a deal of growling in the bases, the recurrent crash of percussion, combined with the grandeur of the main "hero" theme make the work a sublime achievement.

The understanding cooperation of the Boston musicians, individually and en masse, impelled by the driving urge of their conductor, worked toward and achieved the end which Strauss strove to reach in writing the work. Whether the success of the orchestra results from the dynamic power of Koussevitz or from the splendid cooperation of the players is begging the issue. Dependent one upon the other, and being fortunate in having both, the Boston orchestra is rightly ranked with one, or at most two, rivals in the United States.

MINNEAPOLIS, MINN.
STAR
Dec. 11/37

LOST RHAPSODY—

Whiteman Discovers Gershwin Masterpiece

Chicago—(U.P.)—Years ago the late George Gershwin, best known among composers of the so-called American folk music, wrote a rhapsody and filed it away to be forgotten.

Gershwin

Apparently he believed it worthless. Eventually it was lost.

Today, found by orchestra leader Paul Whiteman among old arrangements, it was revealed as a "Second Rhapsody in Blue."

Whiteman, one of the composer's closest friends, and his orchestra, made the first rhapsody famous.

He was rummaging through Gershwin arrangements used 10 and 12 years ago in an attempt to settle a dispute over comparison of present day swing and jazz when he discovered the Second Rhapsody.

"I forgot the controversy and hurried to have my pianist play it," said Whiteman. "Some of the other boys listened in. I believe it equals the first rhapsody."

* * *

Whiteman said the score originally was written as accompaniment to a motion picture and was re-named "Rhapsody in Blue." It was played once by the Boston Symphony.

"It will be presented under its original title of "Rhapsody in Blue," he said. "You might call it a 'tone poem' with a strong love theme running through it."

Gershwin died in Hollywood July 11 of a brain tumor. The "Rhapsody in Blue" and "American in Paris," were his best known works.

CINCINNATI, O.
POST

DEC 11 1937

MUSIC FOR TODAY

Lillian Tyler Plogstedt

Last night, as the fourth attraction of the Artist Series the Boston Symphony Orchestra, Serge Koussevitsky conducting, gave a concert in Music Hall. It was an ideally arranged program that was presented; just long enough to whet one's appetite, and of a perfect sequence. A Haydn symphony, a new work by Prokofieff, one of the most interesting of the modern composers, and the magnificent Strauss tone poem, "Ein Heldden-leben," presented sharp contrasts, and works that must inevitably have pleased everyone from the classicist to the most ardent protagonist of modern scores.

Koussevitsky is one of the most dynamic of conductors, and his every desire is mirrored in the playing of his superb orchestra. He molds them to the most magnificent climaxes, the most exquisite phrasing, the most complete exposition of the meaning of every portion of a work.

Nothing lovelier than the playing of the Haydn Symphony, the one in G Major, No. 88, can be imagined; what exquisite tenderness and beauty in the slow movement, and what buoyancy in the finale.

Prokofieff has the gift of writing music filled with sly humor and a certain rough gaiety. The work offered last evening was an orchestral suite entitled "Lieutenant Kije," the name of an officer who did not not exist, but was invented to spare the feelings of Czar Paul, who had misread the report of an aide, so that the last syllable of the name of a Russian officer which ended in "Ki," and the Russian expletive "Je," formed the name Kije.

Five episodes in the life of this figmentary personage, his birth, romance, wedding, his troika, or three-horse sleigh, and his funeral make up this charming work. It was magnificiently played, with all the grotesquery, and comic descriptions of the career of "Kije" graphically revealed. We neglected to say that the music was written for a Soviet film bearing the same title.

But the greatest glory of the program was in the playing of the wonderful Strauss work: "The Life of a Hero," painted on the orchestral canvas by that past master of art of orchestration, Richard Strauss, and interpreted by so splendid an orchestra held the audience spellbound and kept it standing at the close for a great ovation to the musicians and their gifted leader. Especial mention (if one can single out a single choir for this honor) should be made of the string section, which plays with such perfect ensemble and such velvety tone, and to their splendid concert-meister, who so beautifully interpreted the love motive in the third section of the work.

DECATUR, ILL.
HERALD

DEC 13 1937

ANGRY MAESTRO TELLS AUDIENCE TO STAY IN BED

By Associated Press

PITTSBURGH—Angered by latecomers Serge Koussevitzky, conductor of the Boston symphony orchestra, halted a concert before a capacity audience of 3,600 at Syria mosque yesterday.

He strode from the music hall and refused to return for five minutes.

As he left, the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay home in bed. They should have some respect for the art."

Placated by anxious friends backstage, Koussevitzky returned after a five-minute interval, picked up his baton and without a moment's hesitation resumed at the beginning.

PITTSBURGH, PA.
POST - GAZETTE
DEC 11 1937

Varied Musical Programs Will Be Presented Here

Boston Symphony To Play Tonight And Tomorrow.

VIOLINIST IN DEBUT

Local Youth to Be Heard In Recital Tuesday; Ballet Is Coming.

Serge Koussevitzky and his Boston Symphony orchestra will give concerts tonight and tomorrow night at the Mosque, ushering in a week of activity marked by appearances of the Vienna Choir Boys, the Ballet Caravan and Violinist Ossy Renardy.

Koussevitzky, whose rumored retirement from conductorship of the Boston Symphony may make this his last appearance here in that capacity, will be doubly welcomed by the city's concert-goers—for his reputation as one of the world's ranking conductors and for the inclusion in his programs of two symphonies in interpreting which he peculiarly excels.

They are the orchestral suite, "Lieutenant Kije," of Prokofieff whose satirical treatment of a symphonic theme gives him a place in Russian music similar to that occupied by the poet, Pushkin, in literature, and the Second Symphony of Sibelius in D major.

Walter Winchell Column
like same on opposite page

CHICAGO, ILL Dec.
HERALD - EXAMINER 12/37

CLARKSBURG, W. VA. Dec.
EXPONENT 12/37

WILKES BARRE, PA. Dec.
INDEPENDENT 12/37

Daytona Beach Fla.
Sun. Record Dec.
12/37

(26)

CINCINNATI, O.
TIMES - STAR

DEC 1

THE BOSTON SYMPHONY ORCHESTRA, with the distinguished Serge Koussevitzky conducting, brought a thunderous applause at the conclusion of the program, Friday evening, from an audience that filled to capacity the spacious Music Hall for the fourth attraction of the artist series.

Music lovers arrived early to hear this highly anticipated concert, and promenaded in the foyer greeting friends before taking their places in the vast auditorium.

Dr. and Mrs. William Tunstall Semple, who returned last week from a visit to El Paso, Tex., occupied one of the boxes on the left of the auditorium with Mrs. Joseph Spencer Graydon and Mr. John Dee Wareham.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, and Mrs. Goossens were present in a box with Mr. and Mrs. J. Herman Thuman and Mr. and Mrs. Emil Heermann.

Mr. and Mrs. Colin Gardner motored here from Middletown and heard the concert with Mr. and Mrs. Phillip Wyman in their box on the left of the auditorium. Mrs. Wyman answered inquiries for her daughter, Miss Nancy Smith, who is spending the winter abroad with a travel group and is at present enjoying a sojourn in Rome. Miss Smith is a popular member of the younger set, and will be much missed from the junior festivi— this yuletide season, her friends anticipating her return next June.

Mr. George H. Warrington arrived with his son-in-law and daughter, Mr. and Mrs. Samuel Bailey, the latter wearing a dubonnet satin gown with a gray fur wrap. Mrs. Warrington, who is enjoying a brief visit in New York, was much missed from this family group.

Mr. and Mrs. A. Julius Fleischmann, the latter wearing a handsome black decollete with a diamond and turquoise necklet, were accompanied by Mrs. Fleischmann's mother, Mrs. William H. Kruse.

Mr. and Mrs. Learner B. Harrison were among the many from Indian Hill attending the concert. Mrs. Harrison wore a fascinating black dinner gown topped by a silver sequin high necked bodice.

Mrs. Russell Wilson, wearing a charming gown of violet blue, and Mrs. Mark Mitchell in a black satin decollete, heard the concert together.

Mr. and Mrs. Lucien Wulsin, the latter wearing a pale green lame bodice with a black skirt, mingled with their friends during the twenty minute intermission.

Mr. and Mrs. Leroy Ballinger, who have moved to the Hotel Gibson from their country place on the Ohio River until after the Christmas holiday season when they will probably depart for their usual stay in Florida, were among the early arrivals. They are anticipating the return December 18 of their elder daughter, Miss Natalia, who is a freshman at Connecticut College, and who will be warmly welcomed at the Christmas festivities.

Dr. and Mrs. Gale S. Lowrie and Mrs. Guido Gores were a congenial trio from Clifton, in the throng of music lovers.

Mr. and Mrs. Henry Merkel occupied Col. and Mrs. C. O. Sherrill's well placed seats. Col. Sherrill is confined to his home on East Hill avenue, with an attack of the grippe from which he is now convalescing.

Miss Elizabeth Matthews and her mother, Mrs. Mortimer Matthews, were among the many who motored in from Glendale for the Boston Symphony. Others from this nearby village included Mr. and Mrs. Harold Van Buren, Mr. and Mrs. Bruce Whiting Brown and their daughter, Miss Emily; Miss Mary Johnston, Mr. Charles Sawyer, Mr. and Mrs. William Anderson, Mr. and Mrs. Marston Allen, Mr. and Mrs. Stanley Allen and their son, Mr. Van Ness Allen.

Mrs. Logan Thomson with her daughter, Miss Jane, and Miss Alice Rammelsberg arrived from College Hill, the Misses Gertrude and Bertha Cist being among others from this hilltop suburb.

Mr. and Mrs. William G. Kittredge III and the latter's mother, Mrs. Tylor Field, made up a family group for the concert. They are now occupying Father Spence Burton's residence on Reading road, since the Kittredges gave up the John W. Tarbill, Jr.'s Glendale home, and Mrs. Field has recently sold her Grandin road home to Mr. and Mrs. Harvey Knowles.

Among others who chatted with friends in the foyer included Mr. and Mrs. Robert E. Harrison, Mr. and Mrs. William H. Harrison, Mr. and Mrs. Albert Strietmann, the Misses Martha, Marjorie and Gwendolyn Rawson, the Misses Eleanor and Louise Wilby, Mrs. James Morrison, Mr. and Mrs. Harry S. Robinson, Miss Beatrice Shillito, Mrs. William Webb Hill, Mr. and Mrs. Richard W. Barrett and Mr. and Mrs. Donald Robinson.

Dr. and Mrs. John A. Hoffmann, Mr. and Mrs. Jerome Sturm, Mrs. Nina Pugh Smith, music critic of the Times-Star; Mr. and Mrs. Anthony Bullock, Mr. William G. Stiegler, Mr. and Mrs. Edward Orr, Dr. and Mrs. Derrick Vail, Dr. and Mrs. Henry Goodyear, Miss Blanche Greenland, Mr. and Mrs. Richard Austin, Mr. and Mrs. Robert L. Black, Mr. and Mrs. Frederick W. Hinkle, Mrs. David Austin, Mrs. Fenton Lawson, Miss Norma Geier, Mr. Walter Geier, Miss Woodra Walters, Mr. Richard Kohl, Mr. and Mrs. Orian Kaufman, Mr. and Mrs. Edward Parsons, the Rev. and Mrs. Robert S. Lambert, Mr. John Mott Boswell and his daughter, Miss Helen; Mrs. H. Frederick Schaefer and her daughters, the Misses Mary and Louise; Mr. and Mrs. Ralph Caldwell, Mrs. Stanley Merrill, Mr. and Mrs. Charles L. Harrison, Jr., Mrs. Tyler Plogstedt, Miss Elizabeth Gamble, Mr. and Mrs. F. B. Beinkamp, Mr. and Mrs. Harry Weil, Mrs. J. Walter Freiberg, Mrs. Max Schmidt, Dr. and Mrs. Otto Geier, Miss Emily Poole, Mr. and Mrs. Phillip Geier, Mr. and Mrs. Bayard Kilgour, Jr., Mr. and Mrs. Howard Cox, Mrs. Rudolph Balke, Mr. Charles McLaughlin, Mrs. Burtis B. Breese and her daughter, Mrs. Jane Breese Millard.

Mrs. R. K. Brodie and his daughter, Miss Ruth; Mr. and Mrs. W. L. Scott Alter, Dr. and Mrs. Martin Fischer, Mr. and Mrs. Charles Upson, Mrs. Laura Simpson Lamb, Dr. Karol Liszniewski, Mr. and Mrs. Maxwell W. Fuller, Mr. and Mrs. Asa Atkins, Mr. Edmund Kittredge, Mr. Joseph Field, Mr. and Mrs. Carl Strauss, with the former's mother, Mrs. Albert Strauss; Miss Mary Louise Kohl, Mr. Franklin Loveland, Miss Katherine Wulsin, Miss Barbara Allen Smith, Mr. Gordon McKim, Jr.; Mr. and Mrs. J. B. Hawley, Mr. and Mrs. Charles Coleman Benedict, Mr. and Mrs. Rudolph Tietig, Mr. Rudolph Tietig, Jr.; Miss Agnes Tietig, Mr. John McCormick, Mrs. Donald Dearness, Dr. William Craddock, Mr. and Mrs. Howard B. Luther, Mr. and Mrs. William Hardy, Mr. and Mrs. Ben E. Tate, Dr. and Mrs. Claude Lotspeich, Mr. and Mrs. William Shroder, Dr. and Mrs. Robert Carothers, Miss Amy Sherlock, Mrs. Frank Kunkel and her daughter, Mrs. Robert Cline; Mr. and Mrs. Malcolm MacAvoy, Dr. and Mrs. Martin Dumler, Dr. and Mrs. Dudley Palmer, Mr. Lino Mattioli, Mrs. Dorothy Rawson, Mrs. T. J. Davis, Mrs. Katherine Blakmore.

PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 11 1937

Tonight Pittsburgh will welcome the Boston Symphony Orchestra and its conductor, Koussevitzky, to Syria Mosque and again tomorrow afternoon.

. . . Following tonight's concert the Frederic Schaefers are having a reception in their Devon Road home honoring Dr. Koussevitzky. Mr. Schaefer is vice president of the Pittsburgh Orchestra Association, under whose auspices the orchestra comes to Pittsburgh.

HOUSTON, TEX.
POST
Walter Winchell
DEC 14 1937

CINCINNATI, O.
ENQUIRER

DEC 11 1937

LAST NIGHT Mr. J. Herman Thuman realized another triumph of impresarioship in his Artists' Series which packed Music Hall from turret to foundation stone, and gave those devotees who helped make up this vast audience the time of their lives.

Of course the great Koussevitzky and his 110 orchestral marvels, who gave the subscribers to the Artist Series and unalloyed musical thrill, in themselves almost filled this towering auditorium, those who secured the comparatively few other seats considering themselves as the beloved of Chance!

In the intermission the spacious foyer, reminded fashionable life of important May Festivals where promenading in the intermission was a penance rather than a pleasure—so huge was the throng attempting to move about even in that capacious entresol.

To witness Koussevitzky's control of his orchestra until it appeared to the initiate as one instrument in varied genres, was in itself worth the price of admission so unique is this distinguished Russian's manner of conducting. No wonder these musicians, with arresting veneration, regard this brilliant authority's magic control of his men, and his unique directoral effects which bind these artists together as one man of many musical minds.

Koussevitsky's uniquely original mannerisms and his expenditure of energy were in themselves amazing, although the results were so marvelous as to make the enthusiastic audience forget them—so much a part of Koussevitzky are these high-geared movements of hands and arms, of facial distortions, and the managing of his magic baton. Incidentally, he has beautiful hands, which he uses with the finesse of a woman.

This occasion was a very real one, and brought out fashionable life from the youngster still in school; through the debutante groups of recent years; the young marrieds (who came out in force—particularly from Indian Hill and its contiguous territory); and including the elder generation of Cincinnati and this vicinity.

The intelligentzia of Glendale was there, so, too, was that of suburbs and city. In short, last night's audience made up one of those occasions of which it may well be said that "Society was present in toto!"

To list these names would be, practically, to include the entire social register, as well as those who dedicate their own talents to the art of music, and who form a very important and intriguing little community in themselves.

They, too, were there in full panoply.

The boxes were very gay and decorative.

With Mr. and Mrs. Eugene Goossens were the Emile Heermanns and Mr. and Mrs. Thurmans.

With Mrs. Gardner of Middletown, who looked especially charming in her red-gold dinner gown, were Mr. and Mrs. Philip Wyman, the latter being a decorative adjunct to that loge and equally charming in the wide corridors during the intermission. Her gown was of black velvet—very becoming and simple in effect, but notably flattering to her charming coloring and naturalness.

Near by, also on the south side, Mr. and Mrs. William T. Semple, with Mrs. Joseph Spencer Graydon and Mr. J. D. Wareham, made up a group that was surrounded during the brief intermission. The one disappointment of this occasion was the absence of Mr. Graydon, who, as is often the case, was called out of town on legal matters.

On the north side of Music Hall there were comfortably ensconced Mr. and Mrs. George Warrington, who had with them, among others, their son and daughter, Mr. and Mrs. Samuel Bailey (Elsie Warrington).

Another gay group occpying a loge in that vicinity were Mr. and Mrs. J. H. Thuman and their pretty young daughter, who assembled as her comrades of the occasion, her brother, Mr. "Bill" Thuman; Mr. and Mrs. Robert Ames, Betty Lee Spencer, and Mr. Robert Egan.

And so it went. A thrilling evening, both from the standpoint of a most felicitous assembling of "the right people," and from that of a program presented by one of the most accredited and commended symphony orchestras in America.

OWING to an error in writing the cards of invitation for Mr. and Mrs. Roger Kemper Rogan's dinner, the date was correct but the day specified was incorrect.

This much-anticipated affair which Mr. and Mrs. Rogan are giving for their son, Mr. John B. Rogan, takes place on Thursday, December 30, and promises to be one of the most charming of all such affairs of the Christmas holidays.

It will be confined to the debutantes of the year and the men who trot about with them.

LANCASTER, PA.
SUNDAY NEWS

DEC 12 1937

Gershwin's 2nd Rhapsody Found After His Death

Chicago, Dec. 11.—(UP)—Years ago the late George Gershwin, best known among composers of the so-called American "classical jazz," wrote a rhapsody, filed it away and it was forgotten. He apparently believed it was worthless.

It was found by orchestra leader Paul Whiteman among old arrangements, and was reported to be a "second rhapsody in blue." Whiteman was one of the composer's closest friends. His orchestra, which usually introduced Gershwin's works, made the first rhapsody famous.

"Apparently George didn't think much of this one," Whiteman said. "But I believe it equals the first."

He said he was rummaging through arrangements, used 10 and 12 years ago in an attempt to settle a dispute over comparison of present day swing and jazz.

"I started with one pile of long-forgotten music and began thumbing it through. I came to a sheet bearing the title, "Second Rhapsody" written in George's familiar scrawl. I tore open the cover and recognized his typical manner of writing notes. I forgot the controversy and hurried to have my pianist play it Some of the other boys listened in.

"They were exceptionally impressed. The orchestral arrangement required little work."

Whiteman said the score originally was written as accompaniment to a motion picture and was re-named "Rhapsody in Rivets" for the purpose.

"It will be presented under its original title of 'The Second Rhapsody in Blue,'" he said.

The rhapsody was played once by the Boston Symphony, he said.

"I expect there will be criticism because the work is called a rhapsody since it does not conform to the style set by Liszt rhapsodies. But it must be remembered that 'rhapsody' means 'free form.'"

DETROIT, MICH.
FREE PRESS

DEC 12 1937

THE Observatory Lodge will be a center of activity this Sunday night as Dr. Henry K. Ransom will entertain a number of friends at supper, and Dr. and Mrs. Cameron Haight will also have a Sunday night supper party for members of the surgical staff.

* * *

The Boston Symphony concert is always inspiration for parties, and Wednesday evening Allan Taylor, of Adrian, entertained at dinner at the Michigan League preceding the concert. A group of notables gathered after the concert at the home of Mr. and Mrs. Charles A. Sink, of Olivia Ave. To celebrate the birthday of Dr. Reed Nesbit, Mrs. Nesbit invited a number of friends to their home on Devonshire Road.

* * *

CINCINNATI, O.
POST

DEC 11 1937

Smart Set Hears Boston Orchestra

Festive Throng Fills Music Hall for Fourth Program of Artist Series; Box Parties Are Reminiscent of May Festival Performances

BY MAY DEARNESS

The Boston Symphony Orchestra's concert Friday night in Music Hall for the fourth program of this year's Artist Series brought out society in grand number and gala attire. The huge hall was filled nearly to capacity with only a few seats vacant in the first few rows downstairs and on the extreme sides in the gallery.

The box parties were almost as festive as at a May Festival performance. Mr. and Mrs. Joseph Spencer Graydon shared one of these loges with Dr. and Mrs. William T. Semple and John Dee Wareham. In the adjoining box with Mr. and Mrs. J. Herman Thuman were Mr. and Mrs. Eugene Goossens and Mr. and Mrs. Emil Heermann.

Mr. and Mrs. Colin Gardner motored from Middletown to hear the concert with Mr. and Mrs. Philip Wyman in their box party. Mrs. Calvin Verity and her son, William, headed another group of friends in a loge on the other side of the hall. George H. Warrington occupied another box on that side with his son-in-law and daughter, Mr. and Mrs. Samuel Bailey.

Mr. and Mrs. Julius Fleischmann and his mother, Mrs. Lily Ackerland Fleischmann, were joined by Mr. and Mrs. Lucien Wulsin nad Mrs. T. J. Davis and her daughter, Mrs. Sidney Hosmer, in the crowded lobby during intermission. Mrs. Katherine Blackmore and Mrs. Jonathan Allen were in another group.

Mr. and Mrs. Robert Van Fossen, who are leaving in about a week for a Christmas holiday in Florida, enjoyed a brief visit with Mr. and Mrs. Ellsworth F. Ireland and Dr. William H. Craddock during the intermission. With Mr. and Mrs. David C. Horton were Miss Katharine Wulsin and several friends.

Dr. and Mrs. Gale Lowrie had seats far down on the left of the auditorium. Sitting near them were Dr. and Mrs. Albert Freiberg, Mrs. John Crawford Pogue and her son, Robert; Mr. and Mrs. Robert E. Harrison, Richard S. Whitacre, Mr. and Mrs. William M. Knox, Henry Zoellner, James Heekin, Mrs. George Hoadley and Mrs. Fenton Lawson.

Among some of the many others in the enthusiastic throng were Dr. and Mrs. Howard McIntyre, Dr. and Mrs. C. M. Lotspeich, Mr. and Mrs. Jerome Sturm, Mr. and Mrs. Walter Pritz, Mrs. Philip Werthner and her aunt, Miss Marie Martin; Miss Beatrice Shillito, Dr. and Mrs. Otto Geier, Mrs. Ralph Pappenheimer with Dr. and Mrs. Alfred Springer, Dr. and Mrs. Daniel Laurence, Mr. and Mrs. John Strauss, Mrs. Frank Krug, Miss Mildred Eaker.

Mr. and Mrs. Ben Tate, Mr. and Mrs. Roger Kemper Rogan, Dr. and Mrs. Victor Fischbach, Mr. and Mrs. Herbert Hoffman, Mr. and Mrs. Rudolph Wurlitzer, Mr. and Mrs. Frederick Wallis Hinkle, Dr. and M Beverley W. Bond, Mr. and M William H. Harrison, Mrs. Ne Wright, Walter Heermann, Dr. a Mrs. Martin Dumler, Mr. and M Donald Robinson.

BALTIMORE, MD.
AMERICAN
Walter Winchell
DEC 12 1937

SCRANTON, PA.
SCRANTONIAN
Walter Winchell
DEC 1937

PITTSBURGH, PA.
SUN - TELEGRAPH
Walter Winchell
DEC 1937

MIAMI, FLA.
HERALD
Walter Winchell

MINNEAPOLIS, MINN.
MORNING TRIBUNE
DEC 1 193

Walter
WINCHEL
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ROCHESTER, N. Y.
Democrat - Chronicle
Walter Winchell
DEC 12 1937

. . . Insiders say that Serge Koussevitzky will resign as conductor of the Boston Symphony when the season ends . . . There probably isn't anything to all that talk about Lily Pons and Kostelanetz being secretly sealed—she is being adored publicly by another . . . They are baiting E. Cantor to go into the Capitol to revive vaudeville there

“Firm Hands to Grasp

HANDS OF JASCHA HEIFETZ
Who will be soloist with the Boston Symphony Orchestra, under Serge Koussevitzky on Friday afternoon and Saturday evening, December 17 and 18

77

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, DECEMBER 11, 1937

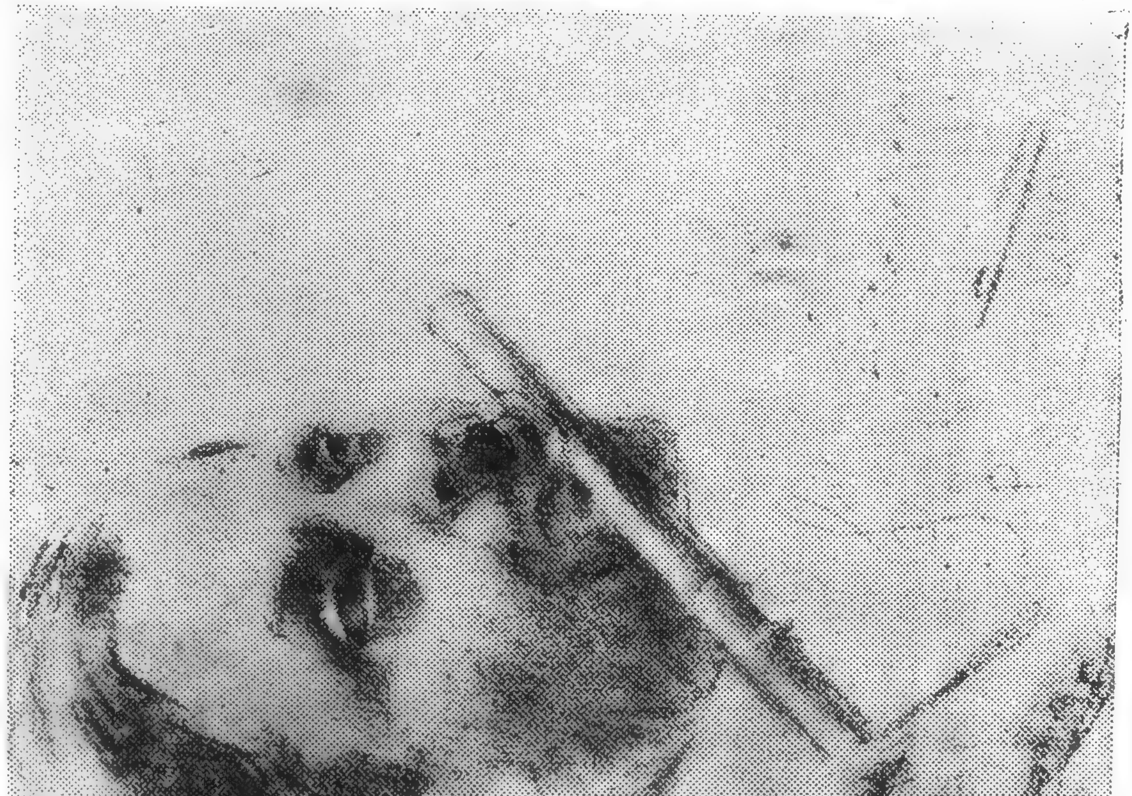
A Master From the First

Petersen

Josef Hofmann, Pianist
Left—As Young Prodigy. Right—As Pedagogue and Interpreter

THE BOSTON HERALD, SUNDAY, DECEMBER 12, 1937

Heifetz with Symphony; Flute Play



George Laurent, flutist of the Boston Symphony Orchestra and musical director of the Flute Players Club which will give its 88th concert at the Hotel Vendome on Sunday afternoon, Dec. 19.

Edward Kane, tenor soloist with the Handel and Haydn Society at their annual presentation of Handel's Christmas oratorio, "The Messiah," which will be given at Symphony Hall on Sunday and Monday evenings, Dec. 19 and 20.

Jascha Heifetz, distinguished violinist, who will be the soloist at the Friday afternoon and Saturday evening concerts this week, playing Brahms' Concerto and, for the first time in America, Prokofieff's Second Concerto.

LOWELL, MASS.
SUNDAY TELEGRAM

DEC 12 1937

JASCHA HEIFETZ SYMPHONY SOLOIST

The Boston Symphony orchestra will give its ninth pair of concerts in Symphony hall next Friday afternoon and Saturday evening, and the fourth concert of the series in Sanders theatre, Cambridge, on the previous Thursday evening, December 16.

Jascha Heifetz will appear as soloist with the orchestra for the Friday and Saturday concerts. The violinist, together with Serge Koussevitzky and the orchestra, will then give the first presentation in America of the Second Violin Concerto of Serge Prokofieff. The concerto was first performed in Madrid in 1935, the year of its composition. Mr. Heifetz will also appear in the Violin Concerto of Brahms in D major.

The programme for the concert in Sanders theatre, Cambridge, will consist of the Symphony of Mozart in A major, K. No. 201; the Third Symphony of Edward Burlingame Hill, which recently had its first performance at the Boston concerts; and the "Scotch" Symphony of Felix Mendelssohn.

Hofmann

(Continued from Page 11)

from memory, this was seldom done 50 years ago. Von Bulow, after years of laborious study, considered performing without music an intellectual accomplishment of which to be proud. Yet the small boy, Josef Hofmann, had memorized his program.

Invariably, the reviewers of the time placed particular stress on the boy's naturalness. He was "a healthy, happy, natural boy . . . in no wise externally different from any other child of ten . . ." In other words, he was a prodigy but not a precocity.

Josef Hofmann was born in Cracow, Poland, on Jan. 20, 1876. His father was a professor of piano at Warsaw Conservatory and conductor of the Warsaw Opera. His mother was a distinguished singer. At the age of three, he started piano lessons guided by his father, mother and aunt. His first public performance was at Ciechocinek, near Warsaw, in 1879, when he played his own valse, mazurka and nocturne. At nine, he was touring Europe; and also at that time he paid a visit to the United States.

But it was not until Nov. 29, 1887 that he gave his first concert in this country. It was at the Metropolitan Opera House. Less than a month later, he gave in Boston the concert which made possible the present golden jubilee appearance.

In 1894, Mr. Hofmann made his first public concert appearance after the seven years' seclusion and study. It was in Hamburg; and the pianist, then 18, played Rubinstein's D minor concerto, with the composer conducting. After this the master refused to give Hofmann any more lessons. "I have told you all I know about legitimate piano-playing and music-making," he told his pupil.

In the ensuing years, Mr. Hofmann has toured Europe and America many times. He has published books as well as musical compositions. In 1926, in addtion to his many other activities, he took on the post of general director and dean of the Curtis Institute of Music in Philadelphia.

PITTSBURGH, PA.
PRESS

DEC 12 1937

Orchestra music lovers will no doubt be out en masse this afternoon for the matinee concert of the Boston Symphony Orchestra at Syria Mosque scheduled for 3 o'clock. For sheer beauty of performance this great orchestra and its distinguished leader, Dr. Serge Koussevitzky, occupy a niche all their own in the modern musical world, a further proof that Pittsburgh can ill afford to dispense with

with Cleopatra to bring it about; he was planning his last campaign to conquer Persia as a prelude to naming himself Emperor, when he was assassinated

PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 12 1937

Don't Blame Social Ills on Art Sergei Koussevitzky Says Here

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SERGEI KOUSSEVITZKY—Famed conductor of the Boston Symphony which is playing here. He says music, with all art, has no relation to contemporary practical life, was disappointed in having missed the "Yellow Cloth" and the whole International.

Music Has No Part In World Unrest, He Declares

Art, divorced completely from contemporary practical life, is the idea of Sergei Koussevitzky, Russian conductor of the Boston Symphony Orchestra, appearing today in its second Pittsburgh concert. He said:

"Art has nothing whatsoever to do with social troubles. Real art is abstract with no relation to material things. It is the expression of an emotion—a completely abstract thing."

Sibelius, he said, created in a most peaceful period, yet the composer is one of the greatest of modern times. Sibelius, Ravel, and the Russians, Stravinsky and Prokofieff, are the Tschaikowskys, the Wagners and the Brahms of today.

TIME DOESN'T MATTER

He pointed out:

"Music is not a matter of the length of time it takes to play, but rather of its thoroughness of expression. I consider the value of the nine-minute 'Afternoon of a Faun,' by Sibelius, as great as the five-hour Wagner 'Sigfried' music."

The lithe little man, as energetic in conversation as upon the orchestra platform, was "very, very, sorry" to arrive in Pittsburgh almost a week after the closing of the Carnegie International. He said:

"I had so looked forward to seeing it. It is possible, you know, that a painter is influenced by music. Music is abstract, and abstract painting comes closest to expressing an emotion. Braque, who did 'Yellow Cloth,' is very great in his still life."

'MUSIC GREATEST ART'

Music, Koussevitzky insists, in tracing the evolution of art, is the greatest art. He said:

"There is no question of it. It is the last art to develop, and is the most abstract. All art developed toward the beginning of music. Sculpture developed at the peak of architecture, painting at the highest point of sculpture, and music, finally, at the highest peak of painting."

Koussevitzky recalled his student days in Russia when, he said, conditions for young composers were very bad. Rachmaninoff's famous prelude in C-Sharp Minor was sold for $15.

HE AIDED MUSICIANS

The Boston conductor, himself, was at that time composing, and he resolved that when he once possessed money, he would make things easier for musicians.

Later Koussevitzky founded the Edition Russe, and in it Stravinsky and Prokofieff first appeared. Prokofieff was but fifteen. Last year, at 45, he played his third Piano Concerto for the second time with the Boston Symphony orchestra.

And last evening, in the Syria Mosque concert, Koussevitzky directed the Boston orchestra in Prokofieff's "Lieutenant Kije" orchestrali suit.

TOLEDO, O.
TIMES

DEC 12 1937

Smartly Gowned Audience Attends Symphony Concert

THE most brilliant audience of the winter filled the Peristyle of the Toledo Museum of Art for the concert presented Thursday evening, by the Boston Symphony orchestra, under the direction of Dr. Serge Koussevitsky.

This annual concert, complimentary to the members of the museum always is the outstanding musical of the season.

Several supper parties were given following the concert, among the most important of which was the one for which Mrs. Cornelia Colton Hollister was hostess, in her home in the Park Lane, complimenting Dr. Koussevitsky.

Other out-of-town guests at the supper included Mr. George E. Judd of Boston, the manager of the orchestra; Miss Dorothy Sedgwick of Martin's Ferry, O., and Mr. George Edman, editor of the Berkshire Evening Eagle, Lenox, Mass.

Mrs. Hollister is a patron of the Berkshire Symphonic Festival association, and is on the advisory board of that organization.

Each mid-summer season the Boston Symphony orchestra gives several concerts on its estate in Lenox, where Hawthorne's Tanglewood Tales were written. Mrs. Hollister and her sister, Miss Olive Colton spend their summers at Lenox.

It was an evening of superlatives in dress as well as muisc with lavish fabrics, rich furs and rare jewels.

Acres of ermine and mountains of mink as one spectator phrased it, were much in evidence.

Mrs. Hollister was stunning in a beautiful gown of ocean green satin brocaded, embroidered with tiny lilacs and having a corsage of dark autumn leaves.

A large pearl comb, with three pearl pendants, adorned her hair. Combs and ornaments of gold and silver seem to replace flowers and feathers, somewhat.

A royal evening coat of obei cloth, strictly tailored with a Russian sable colar, completed Mrs. Hollister's luxurious ensemble.

Miss Sedgewick's striking gown was of American Beauty taffeta moire made on princess lines, over which she wore a black velvet coat, trimmed with kolinsky.

Mrs. William A. Gosline's black and white brocaded gown had the small pattern outlined with brilliants, and the bodice had bands of the diamonte trimming. A long white lace scarf added an artistic touch.

A bronze embroidered taffeta, fashioned with a square neckline and small puff sleeves, formed the smart model worn by Mrs. Charles T. Harther.

MANY attractive affairs were given last evening, the most popular evening of the week in Toledo, for entertaining.

Mrs. George M. Tood entertained a small group of friends at a buffet dinner in her Scottwood avenue home.

This was the first of two dinners which Mrs. Todd has arranged for different groups.

CAMDEN, N. J.
COURIER

[illegible] 1937

Stragglers Chase Koussevitsky Off Concert Podium

Pittsburgh, Dec. 13 (UP)—Several concert stragglers today considered virtues of the anonymity of promptness after their tardiness brought an attack of temperament upon Serge Koussevitsky, conductor of the Boston Symphony Orchestra that interrupted the concert.

Koussevitsky glared at one red-faced group, but did not stop the music. At a second swish of silks, however, the conductor threw aside his baton and stomped off the stage.

"I will not go back there, never!" Koussevitsky shouted to an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

But he did go back, and started Mozart's Symphony in A Minor all over again—while the audience inspected the stragglers, and the stragglers inspected their shoes.

Pittsburgh Sun-Telegraph- Monday,
Dec. 13, 1937

78

City of Symphony Music Lovers

PITTSBURGHERS LIKE symphony music . . . not only do they go to hear their own Pittsburgh Symphony Orchestra but visiting orchestras as well.

Saturday night and yesterday afternoon the Boston Symphony attracted music-lovers by the hundreds to Syria Mosque.

More and more of the younger set as well as their elders are concert-goers.

Chatting in the foyer during intermission at Saturday's concert were debutantes Mary Hammond, Jean Keister, Harriet Ann Willets, Mary Ward and Ann Berger in ice-green slipper satin.

Post-deb Muriel McKaig chose a period frock for the concert . . . of black satin with an off-the-shoulder neckline and a full gathered skirt.

SPOKANE, WASH.
SPOKESMAN REVIEW

DEC [illegible]

ORCHESTRA CZAR GETS DANDER UP

Koussevitsky Flares at Late Comers During Symphony Concert.

PITTSBURGH, Pa., Dec. 12. (AP)—Angered by late comers, Serge Koussevitsky, conductor of the Boston Symphony orchestra, halted a concert before a capacity audience of 3600 at Syria Mosque today.

He strode from the music hall and refused to return for five minutes. As he left, the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay home in bed. They should have some respect for the art."

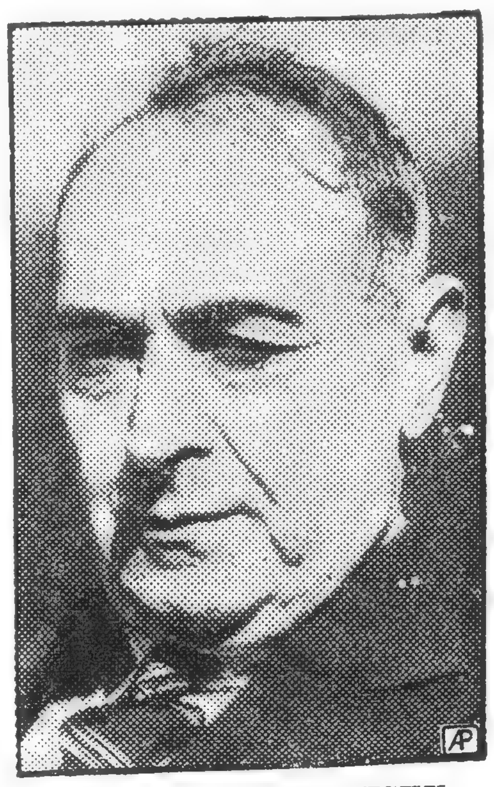
Earlier in the concert, while the orchestra was well into the first movement of Mozart's Symphony in A major, he had laid down his baton, whirled toward the audience and shouted instructions that no one was to enter after the music had begun. The same request was printed on programs.

A few moments later, two tardy spectators brushed by ushers and walked down an aisle.

The conductor slammed his baton on the music stand, and strode from the stage.

Placated by anxious friends backstage, Koussevitsky returned after a five-minute interval, picked up his baton and the concert resumed without further interruption.

Angered by Late-Comers, Symphony Orchestra Conductor Halts Concert



SERGE KOUSSEVITSKY

PITTSBURG, Dec. 12.—(AP)—Angered by latecomers, Serge Koussevitzky, conductor of the Boston Symphony orchestra, halted a concert before a capacity audience of 3,600 at Syria mosque today.

He strode from the music hall and refused to return for five minutes.

As he left, the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay home in bed. They should have some respect for the art."

Earlier in the concert, while the orchestra was well into the first movement of Mozart's Symphony

(Continued on Page 2, Col. 3)

Cont. 9

Koussevitzky, noted con-

this section.

UTICA, N. Y.
OBSERVER DISPATCH

DEC [illegible] 1937

MAESTRO QUITS CONCERT STAGE IN PITTSBURGH

Latecomers Anger Famed Symphony Conductor —Program Delayed

Pittsburgh — (AP) — Angered by late-comers, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, halted a concert before a capacity audience of 3,600 at Syria Mosque yesterday.

He strode from the music hall and refused to return for five minutes.

As he left, the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay home in bed. They should have some respect for the art."

Earlier in the concert, while the orchestra was well into the first movement of Mozart's Symphony in A Major, he had laid down his baton, and whirled toward the audience.

He shouted clipped instructions that no one was to enter after the music had begun. The same request was printed on programs.

The conductor slammed his baton on the music stand and strode from the stage.

Placated by anxious friends backstage, Koussevitzky returned after a five minute interval, picked up his baton and without a moment's hesitation resumed at the beginning.

The concert proceeded without further interruption, but it was a chastened, amazed audience that spread the story throughout Pittsburgh.

BUFFALO, N. Y.
NEWS

DEC 13 1937

LEADER HALTS CONCERT

Koussevitzky Walks off Stage When Annoyed by Late Comers.

PITTSBURGH, Dec. 13 (AP).—Angered by latecomers, Serge Koussevitzky, conductor of the Boston Symphony orchestra, halted a concert before a capacity audience of 1600 at Syrie mosque Sunday. He strode from the music hall and refused to return for five minutes.

As he left, the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay at home. They should have some respect for the art."

Earlier in the concert, while the orchestra was well into the first movement of Mozart's symphony in A major, he had laid down his baton, and whirled toward the audience. He shouted clipped instructions that no one was to enter after the music had begun. The same request was printed on programs.

MONDAY, DEC. 13, 1937
THE PITTSBURGH PRESS

79

KANSAS CITY, MO.
STAR
DEC 12 1937

MUSIC AND MUSICIANS.

To Finland Again to Hear "Windswept Music"

Subscribers to the Evening Concerts of the Kansas City Philharmonic Orchestra Will Hear Sibelius's Second Symphony Thursday and Friday Nights in Music Hall.

THE symphonies of Sibelius, the Finn, are confessionals, like those of Tchaikovsky. Not that the two men are at all alike, except perhaps in an occasional passage of orchestral speech, but both are direct and vivid in their musical utterances. When Sibelius, whose Second Symphony we are to hear in the fifth pair of subscription concerts next Thursday and Friday evenings in Music hall of the Municipal Auditorium listened to the quartet in F, opus 59, of Beethoven, he saw pictures both strange and beautiful. He saw enchanting gardens with birds of paradise, lakes of red water, and he heard Beethoven sighing nearly all the time.

In the first movement of his Second Symphony Sibelius is likewise somber and sighing, but probably without being conscious of it. The movement was designed as a pastoral one and Paul Rosenfeld thought he heard "home sounds" in it with cattle in the scene and the burden of a lowly tragedy.

Philip Hale, annotating it for the Boston Symphony, thought Rosenfeld must have gained his impressions from a "tea table performance."

"The music," Hale says, "is extremely northern, bleak and windswept. Arresting and impressive music; and lo, suddenly Sibelius drops into Tchaikovskian mood, and even speaks the self-torturing Russian's speech. Yet Sibelius is generally in the foreground, and his speech is generally his own. It is when he would touch the heart of the public that Tchaikovsky pushes him aside."

Philip Hale's psychological insight was uncanny and that this is a case in point, will be disclosed in the performance of the work. "There is much of interest in the symphony besides the peculiar aesthetic and racial quality," he says. There are qualities of orchestration that hold the attention and excite admiration, as the long pizzicato for the double basses."

ST. PETERSBURG, FLA.
INDEPENDENT
DEC 13 1937

Conductor Quits Stage in Anger; Later Goes Back

Pittsburgh, Dec. 13—AP—Serge Koussevitzky, noted conductor of the Boston Symphony orchestra, strode heatedly from the stage of the Syria Mosque yesterday after halting a program because late arriving customers thre whis musicians off stride.

The artist first had whirled toward the audience of 3,500 when he heard noise while directing the first movement of Mozart's Symphony in A Major.

Hardly, had he resumed when two tardy persons pushed past ushers and down the aisle.

Koussevitzky slammed his baton on the music stand and left, his face flushed.

"I will not go back there, never," he shouted at an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

His jangled nerves quieted, the conductor returned in three minutes and completed the concert without incident. In fact he said himself he thought the orchestra achieved "magnificent heights" in its rendition of Sibelius' Symphony in D Major.

MONDAY, DEC. 13, 1937 — THE PITTSBURGH PRESS

Koussevitsky Magic Provides Rare Treat

Boston Symphony Thrills Capacity Audiences in Two Concerts at Mosque—Late-Comers Anger Maestro Who Halts Program Twice

By RALPH LEWANDO
Press Music Critic

Listening to supreme orchestral performance was the experience of capacity audiences attending the Boston Symphony Orchestra concerts in Syria Mosque yesterday afternoon and last Saturday evening.

Playing two different programs the Hub's incomparable orchestra and its peerless conductor, Dr. Serge Koussevitzky, provided rich musical fare the projection of which was intrinsically artistic, technically flawless and potently appealing.

Mr. Lewando

The huge outpouring of concertgoers for both occasions gave evidence not only of the high esteem in which Dr. Koussevitzky and the Boston musicians are held, but indicated that Pittsburgh's large army of music lovers are discriminating supporters of the highest phases of art expression, of which — in the symphonic fields—the leader and players from Boston are the outstanding example.

Grand Program Builder

A program builder par excellence, Dr. oussevitsky yesterday offered Mozart's 29th Symphony, in A Major; Moussorgsky's prelude to his opera, Khovanstchina; Richard Strauss' Til Eulenspiegel and Sibelius' 2nd Symphony.

Dr. Koussevitzky is unique in his manner of bringing to utterance the vitality, zestful spirit and expressive appeal innate in Mozart's orchestral works. Even in this early symphony—Mozart was 18 when it was composed—written for strings two oboes and two horns, which many leaders are prone to disregard as meriting attention, Dr. Koussevitzky took it and revealed its loveliness to the full. The four short movements are gems of genius.

When the quiet serene Andante had begun, Dr. Koussevitzky suddenly stopped the orchestra. He resumed in a few moments, but after several bars had been played the conductor again laid down his baton and hurriedly left the stage. He reappeared in a few minutes, began the Andante for the third time and proceeded uninterruptedly to the number's conclusion.

Later he explained to this reviewer that he found it impossible to attend to his artistic duties while people were permitted to enter the auditorium unhindered.

The concert continued with the Moussorgsky item, a piece depicting "dawn on the Moskwa River," given with exquisite tonal coloring.

Brahms Real Treat

The Saturday concert brought to performance C. P. E. Bach's D Major concerto for strings in the Seinberg ararngements, Brahms' 1st Symphony and the first local presentation of Prokofieff's "Lieutenant Kije," the latter an orchestral suite composed in 1933 as incidental music for the Soviet film of similar title. The story deals with a fictitious character of ancient Russia.

The music, for all of its interest and inventiveness, is, after all, an integral part of the picture for which it was written, and probably would be the more enjoyed in connection with a cinema performance. However, it is highly ingenious, modern, and utilizes remarkable instrumental combinations. For instance, the baritone solo part which occurs only in the picture, is given to a tenor saxophone, and later to a solo bass and other deep sounding instruments. These proceed interwoven in various combinations with the remainder of the orchestra. Dr. Koussevitzky's ministrations as interpreter and the orchestra's fine collaboration were productive of a highly interesting performance.

However, the real treat of the evening was focused in the playing of the mighty Brahms 1st Symphony, of which Dr. Koussevitky is a foremost interpreter. He led his brilliant forces in a galvanic performance of the mighty work.

At both concerts salvos of applause were evoked, demonstrations bringing out the conductor time after time to acknowledge the tribute which he shared with his men.

Koussevitsky Scolds Concert Latecomers

Pittsburgh Tele. 12/13/37

Two patrons of the Boston Symphony Orchestra brushed past doormen and ushers during the orchestra's opening concert in Syria Mosque yesterday afternoon.

So, Serge Koussevitzky, conductor, threw down his baton and strode from the stage. The orchestra stopped in the middle of the first movement of Mozart's Symphony in A Major. Koussevitsky shouted:

"I will never go back there, never. The fools, better they should stay at home in bed. They should have some respect for the art."

Placated, he returned to the rostrum three minutes later, and began Mozart's opus a second time.

CONCERT INTERRUPTED

Just a few minutes before, latecomers had interrupted his opening Pittsburgh concert.

The first time, he merely laid down his baton, turned angrily to face the audience, but resumed immediately.

But when he led the orchestra into Sibelius' Symphony in D Major, the previous interruptions were swept away in Koussevitsky's version.

The slight, grey-haired Russian conductor himself said his musicians reached "magnificent heights" in presenting the Finnish composer's work.

MASTER'S PLAINT

Later, Koussevitsky wrote this to his friend, Sibelius:

"I write to tell you what I think of audiences that do not behave. We have played nine concerts in 10 days. It is a great strain. This afternoon in Pittsburgh some people walk in when I am conducting Mozart and it is too much. I leave the stage.

"What is it, my friend, that makes them act so? They buy good seats and then they come late. They should not do this. They must learn respect for the art, respect for the music and respect for the musicians."

Then he told Sibelius of playing his symphony. He wrote:

"When I was in Helsingfors, I said you have never heard your music. Would you only come to America, I will show you what your music really is. You do not know, you cannot know, because you have never heard it the way my boys played it this afternoon.

PLEADED TO SIBELIUS

"Many times I have asked you to come to this country. You say the ocean is too much for you. You are old now, you say. I am no longer young, either, but never before have I been so strong, and only now am I beginning a little to understand music.

"I shall conduct many years yet, and one day you will sit in my audience and listen to my orchestra play your music. Then you will know what I mean that you have never heard it."

POTTSVILLE, PA.
REPUBLICAN
DEC 13 1937

STOPS CONCERT AS LATE COMERS ENTER THEATRE

PITTSBURGH, Dec. 13. (AP)—Angered by latecomers, Serge Kousse-

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Monday, Dec. 13, 1937
PITTSBURGH SUN-TELEGRAPH

By J. FRED LISSFELT

After Director Koussevitsky thoroughly disciplined the audience yesterday afternoon in Syria Mosque, we settled down to hear one of the most amazing performances that the Boston Symphony Orchestra can play.

The climax was doubtless at the end of the Strauss tone poem, "Til Eulenspiegel's Merry Pranks," a work abounding in the frankest humor of medieval Germany with all its grotesqueries and mockery. It is the most vivid of all program music, no detail of which escapes the understanding of Koussevitsky. Having at his disposal the virtuosi of the instrumental world, he unleashed them into the most spontaneous playing of his visit.

The Moussorgsky Prelude to "Khovanstchina" developed its brief story under the steadiest control of tone color imaginable, while the second symphony of Sibelius soared to matchless power in the long developing theme. It was like going on a long journey with Koussevitsky; at every turn he showed a new aspect of the Finnish landscape, often bleak, and only now and then relieved by a touch of brilliant costume or the blinding northern sun.

In contrast, the Mozart Symphony No. 29 in A Major afforded the string section of the orchestra another of its lucky occasions to demonstrate its finesse.

WAYCROSS, GA:
JOURNAL-HERALD
DEC 12 1937

Find Another "Rhapsody In Blue" Written By Gershwin

CHICAGO, Dec. 11. (U.P.)—Years ago the late George Gershwin, best known among composers of so-called classical jazz, wrote a rhapsody and filed it away to be forgotten. He apparently believed it worthless.

Eventually it was lost. Today, found by orchestra leader Paul Whiteman among old arrangements, it was revealed as a "second rhapsody in blue."

Whiteman, one of Gershwin's closest friends, and whose orchestra made the first rhapsody famous, said he was rummaging thru arrangements used ten and twelve years ago in an attempt to settle a dispute over comparison of present day swing and jazz.

"I started with one pile of long-forgotten music and began thumbing it through. I came to a sheet bearing the title, 'second rhapsody' written in George's familiar scrawl I tore open the cover and recognized his typical manner of writing notes. I forgot the controversy and hurried to have my pianist play it.

"Some of the other boys listened and were exceptionally impressed. The orchestral arrangement required little work."

Whiteman said that although Gershwin "apparently didn't think much of the rhapsody, I believe it equals the first.

The rhapsody was played once by the Boston symphony, he said.

"I expect there will be criticism because the work is called a rhapsody since it does not conform to the style set by Liza rhapsodies. But it must be remembered that 'rhapsody' means 'free' form."

"That is the best description I can give of the 'second rhapsody' except that you might call it a 'tone poem' with a strong love theme running through it.

"It doesn't seize the imagination like the first but it does something to you after hearing it two to three times."

Gershwin died in Hollywood July 11 of a brain tumor. The "rhapsody in blue" and "American in Paris," were his best known works.

PHOENIX, ARIZ.
GAZETTE
13 1937

Late Comers Irk Conductor

PITTSBURGH, Dec. 13.—(AP)—Serge Koussevitzky, noted conductor of the Boston symphony orchestra, strode heatedly from the stage of the Syria mosque yesterday after halting a program because late arriving customers threw his musicians off stride.

The artist first had whirled toward the audience of 3,500 when he heard noises while directing the first movement of Mozart's symphony in A major.

Hardly had he resumed when two tardy persons pushed past ushers and down the aisle.

Koussevitzky slammed his baton on the music stand and left, his face flushed.

"I will not go back there, never," he shouted at an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

His jangled nerves quieted, the conductor returned in three minutes and completed the concert without incident. In fact he said himself he thought the orchestra achieved "magnificent heights" in its rendition of Sibelius' symphony in D major.

INDIANAPOLIS, IN
NEWS
13 19

at Latecomers

PITTSBURGH, December 13 (A.P.) — Angered by latecomers Serge Koussevitzky, conductor of the Loston Symphony Orchestra, ha a concert before a capacity audience of 3,600 at Syria Mosque yesterday

He strode from the music hall and refused to return for five minutes.

As he left the famous maestro blazed out at an attendant:

"I will not go back there, never! The fools—better they should stay home in bed. They should have some respect for the art."

Earlier in the concert, while the orchestra was well into the first movement of Bozart's Symphony in A Major, he laid down his baton, and whirled toward the audience

He shouted clipped instructions that no one was to enter after the music had begun. The same request was printed on programs.

A few moments later, two tardy spectators brushed by ushers, walked down an aisle.

The conductor slammed his baton on the music stand, and strode from the stage.

Placated by anxious friends backstage, Koussevitzky returned after a five-minute interval and resumed at the beginning.

LITTLE ROCK, ARK.
GAZETTE
DEC 13 1937

Koussevitzky in Outburst Of Temper at Pittsburgh.

Pittsburgh, Dec. 12 (AP).—Angered by

ETC.

DES MOINES, IA.
REGISTER
DEC 13 1937

QUITS IN HUFF

PITTSBURGH, PENN. (AP) — Angered by latecomers, Serge

WASHINGTON, D. C.
POST
DE 13 1937

Angered by Late-comers, Koussevitzky Walks Out

Pittsburgh, Dec. 12 (AP).—Angered

ETC.

NEW YORK, N. Y.
SUN
DEC 13 1937

KOUSSEVITZKY PIQUED

Late Arrivals at Concert Irk the Conductor.

PITTSBURGH, Dec. 13 (A. P.).—Serge Koussevitzky, noted conductor of the Boston Symphony

ETC.

PITTSBURGH POST-GAZETTE, MONDAY, DECEMBER 13, 1937.

City Has Rich Orchestral Experience In Playing of Superb Boston Symphony

By Dr. Frederick Dorian

Pittsburgh had another thrill in orchestral experiences in the eagerly anticipated appearance of Sergei Koussevitsky and the Boston Symphony.

Great accomplishments have been made in orchestral development in this country in the last few months, everyone is tense with curiosity to hear what Toscanini will do with the new NBC orchestra at Christmas, but in the meantime the Saturday night and Sunday afternoon performances by the Boston Symphony at Syria Mosque again proved the superiority of that organization.

From our own experience in Pittsburgh we realized that the success of even a good orchestra depends to a great extent upon the caliber of its leader. Boston is undoubtedly fortunate. The contact of the conductor with his musicians is a perfect one. Dr. Koussevitzky's command of his group, and in turn their response, is somewhat esoteric. The mutual interaction between the master and the organization, as witnessed in the two week-end concerts, is exactly what every orchestra strives for but seldom attains.

Both programs were well chosen, each bringing something new to Pittsburgh. We heard an orchestral suite which Prokofieff wrote for the Soviet film "Lieutenant Kije" and we heard in the afternoon concert Moussorgsky's Khovantachina Prelude.

Few initial performances of modern works are as kindly received as was Saturday's reading of "Lieutenant Kije." However, this clever composition by no means speaks the last word in the language of modern Russian music. There is a charming romance in the score (the second movement) which blends its melody with an unusual grouping of instruments such as tenor-saxophone or double bass, and so, at the end of the movement, Koussevitzky has occasion to share honors with the fine player of his favorite string instrument.

The conductor's performance of other contemporary works—Strauss and Sibelius — were done with striking virtuosity. We have for some time been acquainted with the Boston Symphony's reading of "Till Eulenspiegel" or the "Second Symphony" by Sibelius, before we had the opportunity to enjoy the overwhelming effect of an actual performance. In Brahm's "First Symphony" the conductor gives a more subjective interpretation—take as an example the finale of the work, the second appearance of the chorale theme, which was played with a great ritardando for which there is no prescription in the score.

Performances of a kind we heard this week-end do not need any extolling, they speak for themselves. But another type of criticism is needed; unfortunately a certain part of the audience, which during the Sunday performance of Mozart's A Major Symphony again and again disturbed Mr. Koussevitsky, so that once he was forced to leave the stage.

PITTSBURGH POST-GAZETTE: Dec. 13/37

"Better They Should Stay at Home"

—Post-Gazette Photo.

SERGE KOUSSEVITZKY.

Symphony Interrupted, Conductor Quits Stand

(Continued From Page One.)

collar, Koussevitzky was a slight, tired little man. The music of Sibelius always leaves him exhausted. It is his great love, and he is its greatest interpreter.

Royal Welcome to Boston.

"When your Pittsburgh orchestra comes to Boston, we shall give it the royal welcome," he told Edward Specter, Pittsburgh Symphony manager. "But to be great you must have a permanent conductor. You must get a young man, a vigorous man, a man who will give you his soul. Then you will have great music and you will come to visit me and play for us in Boston."

The conductor was asked to phrase a letter to his friend Sibelius telling him of the afternoon's experiences, and this is his message:

"My Dear Friend:

"I write to tell you what I think of audiences that do not behave. We have played nine concerts in 10 days. It is a great strain. This afternoon in Pittsburgh some people walk in when I am conducting Mozart, and it is too much. I leave the stage.

"What is it, my friend, that makes them act so? They buy good seats and then they come late. They should not do this. They must learn respect for the art, respect for the music and respect for the musicians.

"Later we played your second symphony. When I was in Helsingfors I told you you have never heard your music. Would you only come to America, I will show you what your music really is. You do not know, you can not know, because you have never heard it the way my boys played it this afternoon.

"The more I play your music, my friend, the more I adore it, the greater it becomes in my mind. You are beginning to be recognized after many years. It was so with Brahms, with Tschaikovsky, with Beethoven. It is so with you. The greatest happiness I could know would be to receive another composition from your hand.

Begs Him to Visit America.

"Many times I have asked you to come to this country. You say the ocean is too much for you. You are old now, you say. I am no longer young either, but never before have I been so strong, and only now am I beginning a little to understand music. I shall conduct many years yet, and one day you will sit in my audience and listen to my orchestra play your music. Then you will know what I mean that you have never heard it.

"Affectionately,

SERGE."

FORT WORTH, TEX.
Morning Star - Telegram
DEC 13 1937

Serge, Angered by Latecomers' Surge, Turns Red--Very

PITTSBURGH, Dec. 12 (AP).—Angered by latecomers, Serge Kous- ETC.

MILWAUKEE, WIS.
JOURNAL
D... 1937

Late Listeners Enrage Serge Koussevitzky

Pittsburgh, Pa.-(AP)-Serge Koussevitzky, noted conductor of the Boston Symphony orchestra, strode heatedly from the stage of the Syria mosque Sunday after halting a program because late-arriving customers threw ' is musicians off stride.

"I will not go back there, never," he shouted at an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

His jangled nerves quieted, the conductor returned after three minutes and completed the concert.

HARTFORD, CONN.
COURANT

Koussevitzky Quits Podium, Angered By Latecomers

Had Warned Pittsburgh Audience; Returns After Five Minutes

Pittsburgh. Dec. 12.—(AP.)—An- ETC.

SYRACUSE, N. Y.
POST - STANDARD
DEC 13 1937

Koussevitsky Chastens Latecomers

PITTSBURGH, Dec. 12. (AP)—Angered by latecomers, Serge Kousse- ETC

YOUNGSTOWN, O.
VINDICATOR
DEC 13 1937

Halts Concert To Score Tardy

Pittsburgh, Dec. 13 (A. P.).—Angered by latecomers, Serge ETC.

HAZELTON, PA.
Standard Sentinel
DEC 13 1937

FAMOUS MAESTRO HALTED CONCERT

Angered By Latecomers, Leader of Boston Symphony Orchestra, Strode from Hall.

PITTSBURGH, Dec. 12. (AP)— ETC

SAN ANGELO, TEXAS
STANDARD
DEC 14 1937

THE RUDE ONES

Angered by late comers, conduc-

MONDAY, DEC. 13, 1937 —THE PITTSBURGH PRESS

Symphony Concert Halted By Late-Arriving 'Fools'

Two late-comers sneaked in a side door at Syria Mosque yesterday in the midst of the Boston Symphony's playing of Mozart's Symphony in A Major.

Serge Koussevitsky, ranked as one of the nation's top-notch maestros, slammed down his baton and strode angrily off the stage.

"The fools, better they should stay at home, in bed," he ejaculated. "I will not go back there, never!"

He finally was calmed, however, and induced to return to the podium. An outburst of applause greeted his return. He turned, shrugged his shoulders and re-started the symphony, completed the concert.

With few exceptions today, orchestra lovers agreed that the incident "should be a lesson to Pittsburgh." The exceptions, among them some traditional late-comers, called the incident: "temperament."

The consensus was expressed by one symphony enthusiast, who said: "We certainly have been put in our place. I'd like to wring the necks of that couple."

Only nobody knew who they were. They really halted the program twice. In direct violation of the strict policy at all symphony concerts in Pittsburgh, the couple searched out an unguarded door at the left of the stage and sneaked in.

Mr. Koussevitsky, turned to direct the violins, was thrown off stride by the sudden flash of light from the opened doorway. He halted his baton in mid-beat. The couple stopped dead in their tracks. Mr. Koussevitsky resumed. The couple darted for seats. The conductor walked out.

Miss May Beegle, who brought the famed orchestra here, explained that doors are always closed during the playing of a symphony selection. She said agreement is reached in advance with visiting orchestras on when to seat late arrivals.

Despite this, however, Pittsburgh's reputation in courtesy to artists never has rated high. Symphony concerts are the only ones where the no-late-seating rule is strictly enforced. And at least once before, a conductor felt obliged to shame his hearers.

That conductor was Pittsburgh's own Emil Paur. He once halted a concert in the midst of a number, squatted down on the podium and just sat—until the audience quieted. Then they cheered him, too, as they did Mr. Koussevitsky yesterday.

Leopold Stokowski also once stopped a concert while playing here, at the Nixon. A crew of workmen were noisily conversing beneath the stage. Mr. Stokowski also has scolded his Philadelphia audiences for the same lack of courtesy which caused yesterday's incident here.

NORWICH, CONN.
BULLETIN
DEC 13 1937

LATE COMERS ANGER ORCHESTRA CONDUCTOR

PITTSBURGH, Dec. 12 — (AP) — Angered by latecomers, Serge Kous- ETC.

ST. PETERSBURG, FLA.
TIMES
DEC 13 1937

Angry Conductor Walks Out During Symphony Concert

PITTSBURGH, Dec. 12.—(AP)— Angered by late-comers, Serge ETC.

ST. LOUIS, MO.
STAR - TIMES
DEC 13 1937

Concert Conductor Walks Out, Angered At Tardy Arrivals

PITTSBURGH, Dec. 13.—(U. P.) —Several concert stragglers today ETC.

GREENVILLE, PA.
RECORD ARGUS
DEC 13 1937

Noted Conductor Halts Concert to Quiet Audience

Pittsburgh, Dec. 13—(AP)—Serge ETC.

WARREN, PA.
TIMES-MIRROR
DEC 13 1937

PITTSBURGH'S MORONS ANGER KOUSSEVITZKY

Pittsburgh, Dec. 13—(AP)—Serge Koussevitzky, noted con- ETC.

JEANETTE, PA.
NEWS DISPATCH
DEC 13 1937

QUIET, PLEASE:

Critics praising Serge Koussevitzky and his Boston Symphony Orchestra speak of the conductor as ascetic, taut, imperious and controlling and the mutual interaction between the master and organization as esoteric.

Yesterday afternoon in Syria Mosque just as Mozart's Symphony in A Major, No. 29, got under way, there was a slight commotion in one corner of the huge audience. The great Serge stopped the music. A few minutes later more programs crackled or perhaps someone tried to slip into a rear seat unobserved. Anyway the conductor angrily left the podium and the stage. When he returned the thousands there scarcely breathed for fear of offending.

The Mozart piece required felicitous touches to bring out its richest charm and the conductor's actions apparently weren't mere display of what is sometimes ridiculed as "artistic temperament." At any rate a Russian prelude called Khovanstchina, the more or less well known Till Eulenspiegel which Strauss made possible and the presentation of a symphony by the Finnish Sibelius which followed on the program ought to have convinced anyone that symphony orchestra concerts are places where one goes to hear and not to be heard.

That Finnish composer's work as presented by the Boston musicians was an example of what Pittsburgh's symphony orchestra some day may become.

The program started with an angry conductor, veins standing out in his forehead, perspiration on his cheeks and then a lilting bit of Mozart. It ended with a mental picture of Finland and its winds and rocks and cold waters. May Beegle did a distinct service by bringing the treat to this section.

(861)

PITTSFIELD, MASS.
EAGLE

DEC 13 1937

Koussevitzky Halts Pittsburgh Program Because of Late Comers

Late comers surging toward their seats yesterday afternoon in Syria Mosque, Pittsburgh, Pa., while the Boston Symphony Orchestra was playing the first movement of Mozart's Symphony in A Major, so disturbed Serge Koussevitzky, famous conductor, that he halted the concert for five minutes. The Mosque was filed to its capacity of 3600.

Earlier, the maestro had halted the orchestra and whirled toward the audience with clipped instructions that no one was to enter after the music had begun. A similar request was printed on the programs.

Koussevitzky Aroused

A few moments later, two tardy spectators brushed past ushers and walked down the aisle. Dr. Koussevitzky slammed his baton on the music stand and strode from the stage. To an attendant, he said: "They should have some respect for the arts."

After a five-minute interval, the conductor returned and resumed the program at the beginning. The evening before, the orchestra had played to equally as large an audience in Pittsburgh.

The Pittsburgh concerts were the last of seven scheduled for the annual Middle West tour which also touched at Buffalo, Rochester, Ann Arbor, Toledo and Cincinnati.

Large Audiences

Everywhere, the orchestra and Dr. Koussevitzky were received with enthusiasm. The seven concerts drew a total attendance of 25,000. At every concert were music lovers who made the pilgrimage last summer to Massachusetts to attend the Berkshire Symphonic Festival. In Toledo, Mrs Cornelia Colton Hollister [illegible] supper for Dr. Koussevitzky. She is a summer resident of Lenox and member of the Festival's advisory committee. Among those greeting Dr. Koussevitzky in Buffalo was Cameron Baird, graduate of Williams College and a moving spirit in the musical life of that city.

The orchestra returned to Boston today. George E. Judd, manager, and Charles W. Spaulding, assistant manager of the orchestra, and George W. Edman, clerk of the Berkshire Symphonic Festival, were on the tour.

NEW CASTLE, PA.
NEWS

DEC 13 1937

Koussevitzky Leaves Stage

Unusual Incident Marks Sunday Afternoon Concert In Pittsburgh

RETURNS TO STAGE AFTER INTERVAL

(International News Service)

PITTSBURGH, Dec. 13—"The fools, better they should stay at home."

Musical circles here today reverberated with the remark, delivered by the noted conductor of the Boston Symphony orchestra, Serge Koussevitzky, who peremptorily left the stage in the middle of a symphony concert here when interrupted by late-comers.

"I will not go back there, never," he shouted, after he had stalked off the stage, leaving the orchestra and a throng of 3500 music lovers petrified. "The fools, better they should stay at home, in bed. They should have some respect for the art."

Returns And Starts Over

Three minutes later, however, the conductor returned to the stage and started in the beginning again. The utmost quiet prevailed among the audience.

It was the famous orchestra's ninth concert in 10 days. The interruption came during the playing of the first number on the program. A few minutes earlier Koussevitzky had stopped the orchestra and then started over again when late arrivals interrupted him. When, a few minutes after that, two more late comers pushed their way past ushers and stroke down the main aisle, Koussevitzky strode from the stage leaving the auditorium in an uproar. The concert proceeded after that without incident.

Following its conclusion Koussevitzky laid at rest rumors that he was ill or intended to retire. Thoughts of retirement have not entered his mind, he said. He is not in poor health, he said, nor have doctors ordered him to take a rest.

INDIANAPOLIS, IND.
NEWS

DEC 13 1937

Maestro Halts Music in Fury at Latecomers

PITTSBURGH, December 13 (AP.) — Angered by latecomers,

CINCINNATI, O.
TIMES - STAR

DEC 13 1937

Symphony Head Cools Off After Public Flare-Up

Koussevitzky Strides Off Stage in Pittsburgh.

SERGE KOUSSEVITZKY, who conducted his Boston Sympho-

CINCINNATI, O.
ENQUIRER

13 1937

BATON DROPPED.

Koussevitsky In Rage

Over Latecomers, Walks Out On Pittsburgh Audience Of 3,600, But Later Resumes Program.

Pittsburgh, December 12—(AP)—Angered by latecomers, Serge Kous-

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POTTESVILLE, PA.
Schuilkill Reporter

DEC 13 1937

ANGRY MAESTRO WALKSOFFSTAGE

Late Comers Irk Conductor of Boston Symphony Orchestra; 'Fools,' He Says

PITTSBURGH, Dec. 13. (AP)—An-

LANCASTER, PA.
NEW ERA

DEC 13 1937

LATE ARRIVALS PEEVE LEADER

Serge Koussevitzky Leaves Stage in Pittsburgh, But Returns.

PITTSBURGH, Dec. 13.—(I. N. S.)—"The fools, better they should stay at home."

WASHINGTON, D. C.
HERALD

DEC 13 1937

MAESTRO WALKS OUT!

Irked by Tardy Patrons, He Quits

PITTSBURGH, Dec. 12 (C.T.P.S.).—Serge Kousevitsky, conductor of the Boston Symphony Orchestra, strode from Syria Mosque stage in the midst of a concert today. The orchestra was playing the first movement of Mozart's Symphony in A major when the conductor whirled on the audience as two tardy persons brushed by ushers. The conductor slammed the baton on the music stand and strode from the rostrum.

"I will not go back there, never," he shouted at attendants. "The fools, better they should stay at home in bed. They should have some respect for the art."

His jangled nerves quieted, Kousevitsky returned three minutes later and resumed the concert.

AMBRIDGE, PA.
CITIZEN

DEC 13 1937

Symphony Conductor, Angered by Late-comers, Quits Concert Stage

PITTSBURGH, Dec. 13.—(INS)—"The fools, better they should stay at home."

BALTIMORE, MD.
MORNING SUN

Angry Maestro Halts Concert And Berates Latecomers As "Fools"

Pittsburgh, Dec. 12 (AP)—Angered by

ST. LOUIS, MO.
POST DISPATCH

DEC 13 1937

CONDUCTOR STOPS SYMPHONY IN HUFF AT LATECOMERS

Serge Koussevitzky Walks From Stage at Pittsburgh, Finally Is Persuaded to Return.

By the Associated Press.

PITTSBURGH, Pa., Dec. 13.—Angered by latecomers, Serge Kous-

NEW YORK, N. Y.
WORLD - TELEGRAM

DEC 13 1937

Koussevitzky Walks Out on Pittsburgh

By the Associated Press.

PITTSBURGH, Dec. 13. — Serge Koussevitzky, noted conductor of the

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WICHITA, KAN.
EAGLE

DEC 13 1937

ORCHESTRA CHIEF ROARS OFF STAGE

Koussevitzky, Ired Over Latecomers, Is Talked into Resuming Baton

PITTSBURGH, Dec. 12.—(AP)—Angered by latecomers, Serge

NEW YORK, N. Y.
HERALD - TRIBUNE

DEC 13 1937

Koussevitzky Walks Out on Late Comers

Drops Baton in Pittsburgh, Cutting Mozart Short

By The Associated Press

PITTSBURGH, Dec. 12.—Angered by late-comers, Serge Koussevitzky,

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HAVERHILL, MASS.
GAZETTE

DEC 13 1937

KOUSSEVITZKY WALKS OUT WHEN TARDY PATRONS WALK IN

PITTSBURGH (AP)—Serge Koussevitzky, noted conductor of the

CAMDEN, N. J.
POST

Stragglers Chase Koussevitsky Off Concert Podium

Pittsburgh, Dec. 13 (UP)—Several concert stragglers today considered virtues of the anonymity of promptness after their tardiness brought an attack of temperament upon Serge Koussevitsky, conductor of the Boston Symphony Orchestra that interrupted the concert.

Koussevitsky glared at one red-faced group, but did not stop the music. At a second swish of silks, however, the conductor threw aside his baton and stomped off the stage.

"I will not go back there, never!" Koussevitsky shouted to an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

But he did go back, and started Mozart's Symphony in A Minor all over again—while the audience inspected the stragglers, and the stragglers inspected their shoes.

Local Scrappings

A couple of the usherettes at the Syria Mosque were taken over the coals following the Kousevitsky fireworks Sunday afternoon. . . . Marshall Goldberg's

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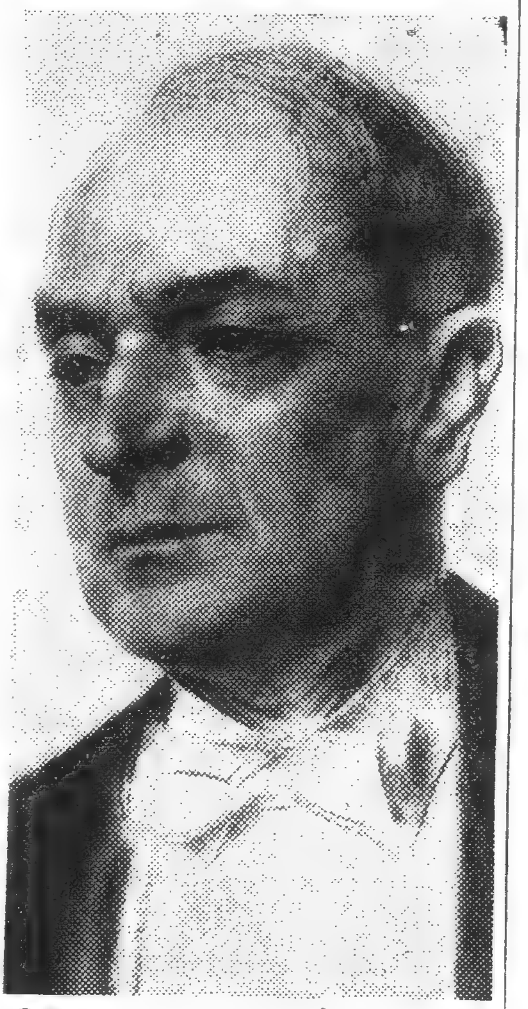
HARTFORD, CONN.
TIMES

NOV 15 1937

Here Tomorrow



SERGE KOUSSEVITZKY, who will lead the Boston Symphony at Bushnell tomorrow evening, as sketched by Alexandre Jacovleff.

WORCESTER, MASS.
GAZETTE

DEC 14 1937

Scheme for Late Arrivals

Serge Koussevitzky, the ordinarily gracious and patient conductor of the Boston Symphony Orchestra, flew far off the handle Sunday afternoon in Pittsburgh. The situation, in brief, was that he had demanded, early in the concert, that no one was to be allowed to enter while the orchestra was playing. Yet a couple of tardy arrivals pushed past the ushers shortly afterwards and proceeded down the aisle, no doubt with much muttering and dropping of accoutrements. The conductor slammed down his baton, walked out, and stayed out for five minutes. The "fools" have no respect for art, he said, and should have remained at home.

Inasmuch as the Pittsburgh football team isn't engaged in Rose Bowl preparations, it would have been wise to recruit ushers from that stalwart squad for the concert. For Dr. Koussevitzky should, in justice, have jumped on the ushers for relaxing their vigilance, as well as upon the interlopers.

The tough old question of late comers to concerts and theaters is unanswered, despite Dr. Koussevitzky's outburst. Some people always have to be late at such things, and having paid the ante, they dislike missing any part of the program. What all theaters and concert halls need, obviously, is a Tardy Room, or Detention Pen, with heavy plate glass permitting late arrivals to see what's going on and amplifiers to let them hear, but so arranged that they will never disturb the on-time audience or the performers. There should be no chairs to make lateness a luxury.

The plan sounds promising, the only possible hitch being that in many places the Detention Pen would, of necessity, have to be as large as the main auditorium itself.

DECATUR, ILL.
HERALD

DEC 14 1937

They Pay!

Serge Koussevitzky, conductor of the Boston Symphony orchestra, is the spoiled darling of Beantown's cultured set. Koussevitzky is temperamental because he is an artist, some say a genius. That temperament is indulged for the same reason.

Angered by late arrivals at a concert the other evening Conductor Koussevitzky stepped down from the podium and strode from the music hall. Backstage he bitterly denounced the late arrivals and called them ugly names. Friends of the ruffled genius rushed backstage and succeeded in soothing his outraged feelings. Koussevitzky returned to the podium, lifted his baton and the concert continued without further incident.

It is unfortunate but true that in this country the best in music does not pay its own way. It exists through the bounty of wealthy members of fashionable society. Those who pay the freight often are those who like to come in late so that they will be seen. Their tardiness may annoy Conductor Koussevitzky, but their contributions pay his salary. All of which may have been repeated to the ruffled artist by his anxious friends backstage.

Post — Dec 14/37

Gossip of the Town

TRUTH ABOUT TEMPERAMENT: Boston's Serge Koussevitzky, symphony orchestra maestro, stomped off a Pittsburgh podium in irritation because some of the citizenry galloped into the hall late and noisily. Was this a publicity stunt or an act? Says one of Boston's prominent musicians:

"Dull people cannot understand the other fellow's sensitiveness. Yet they themselves about to make a drive on the golf links will fly into rage because someone interrupted with even a whispered remark. No so? Consider how a contract bridge player reacts to intrusion."

And one of the town's minor conductors observed: "I don't blame him. How would you feel if you were keyed to the sharpest imaginable artistic pitch with 118 musicians, all of them scholars and the world's best, alert to your every gesture. Your concentration is tense, nervous, febrile and in a moment you are to be lost in the melodic and intellectual complications of Sibelius. Then some cluck who happened to be late in getting into the bath tub, strides in like the four horsemen in a civil war raid. It's devastating."

So it appears that symphony conductors who get angry with the customers have a pretty good case. And P. S.: Beethoven once got up at the piano when people talked at a house party while he played: "I will not play for swine," he said. And he didn't. Mozart, who had an acutely sensitive ear, actually fainted one time because someone hit a brazenly wrong note.

82

Koussevitzky Sad He Missed 'Yellow Cloth,' Lauds Painter

Dec. 13/37

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SERGEI KOUSSEVITZKY—Famed conductor of the Boston Symphony which is playing here. He says music, with all art, has no relation to contemporary practical life, was disappointed in having missed the "Yellow Cloth" and the whole International.

Music Greatest Art, Noted Conductor Says Here

Art, divorced completely from contemporary practical life, is the idea of Sergei Koussevitzky, Russian conductor of the Boston Symphony Orchestra, appearing today in its second Pittsburgh concert. He said:

"Art has nothing whatsoever to do with social troubles. Real art is abstract with no relation to material things. It is the expression of an emotion—a completely abstract thing."

Sibelius, he said, created in a most peaceful period, yet the composer is one of the greatest of modern times. Sibelius, Ravel, and the Russians, Stravinsky and Prokofieff, are the Tschaikowskys, the Wagners and the Brahms of today.

TIME DOESN'T MATTER

He pointed out:

"Music is not a matter of the length of time it takes to play, but rather of its thoroughness of expression. I consider the value of the nine-minute 'Afternoon of a Faun,' by Debussy, as great as the five-hour Wagner 'Sigfried' music."

The lithe little man, as energetic in conversation as upon the orchestra platform, was "very, very, sorry" to arrive in Pittsburgh almost a week after the closing of the Carnegie International. He said:

"I had so looked forward to seeing it. It is possible, you know, that a painter is influenced by music. Music is abstract, and abstract painting comes closest to expressing an emotion. Braque, who did 'Yellow Cloth,' is very great in his still life."

'MUSIC GREATEST ART'

Music, Koussevitzky insists, in tracing the evolution of art, is the greatest art. He said:

"There is no question of it. It is the last art to develop, and is the most abstract. All art developed toward the beginning of music. Sculpture developed at the peak of architecture, painting at the highest point of sculpture, and music, finally, at the highest peak of painting."

Koussevitzky recalled his student days in Russia when, he said, conditions for young composers were very bad. Rachmaninoff's famous prelude in C-Sharp Minor was sold for $15.

HE AIDED MUSICIANS

The Boston conductor, himself, was at that time composing, and he resolved that when he once possessed money, he would make things easier for musicians.

Later Koussevitzky founded the Edition Russe, and in it Stravinsky and Prokofieff first appeared. Prokofieff was but fifteen. Last year, at 45, he played his third Piano Concerto for the second time with the Boston Symphony orchestra.

And last evening, in the Syria Mosque concert, Koussevitzky directed the Boston orchestra in Prokofieff's "Lieutenant Kije" orchestral suite.

Boston Symphony Plays New Soviet Music Here

By J. FRED LISSFELT

Last night we found the Boston Symphony players and Director Koussevitzky again before the grandest and most truly enthusiastic audience of which Pittsburgh can boast. Once more these players set standards that we should well keep before us in perfecting our local orchestra.

Interest in last night's program centered in a new work of Prokofieff, which, I dare say, has removed for Pittsburgh the odium of "modern music." It is, indeed, music of the moment, made for a Soviet film story, "Lieutenant Kije," a fictitious character like Anatole France's "Putois," born of a dilemma in a man's brain.

The music carries us through the imaginary birth, the romance, wedding revelry, a sleigh ride, and the hero's death in the most amazing and melodic tunes and counterpoints. If made for the film, the music can stand alone as absolute music too. It is witty and intellectual at the same time, and Koussevitzky left nothing untouched to display its best features, including a solo in the double bass, stunningly played, a feat we have not known since the days of Emil Paur.

Carl Philip Emanuel's Concerto in D Minor for strings shows that choir of the Boston orchestra at best, not discounting the marvellous solo of the second movement.

The last half of the program was devoted to Brahams First Symphony, a work of rare richness and depth in Koussevitzky's reading. To analyze its many beauties would be presumption at this late day; we may merely say that the performance last night almost erases from our memory the many former local triumphs of this orchestra.

Concert Interrupted, Koussevitzky Quits

Late-Comers Spoil Boston Symphony's Start; Conductor Resumes After Cooling Off.

One pulsing vein bulging from his right temple, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, strode from Syria Mosque stage yesterday afternoon when late comers in the audience threw the orchestra off stride.

Playing its ninth concert in 10 days, the orchestra was well into the first movement of Mozart's Symphony in A Major when the conductor laid down his baton and whirled toward the audience. He had left strict instructions that no one was to enter after the music began. The order was clearly printed on the program.

Koussevitzky turned back to the orchestra, picked up his baton and resumed the concert. Two tardy persons brushed by ushers and walked down a main aisle. The conductor slammed the baton on the music stand and strode from the rostrum.

"I will not go back there, never," he shouted at an attendant. "The fools, better they should stay at home in bed. They should have some respect for the art."

His jangled nerves quieted, Koussevitzky returned three minutes later, picked up his stick and, without a moment's hesitation, started in from the beginning again. The orchestra was electrified, the audience still.

The concert proceeded without incident, and, in the last number, Sibelius' Symphony in D Major, the orchestra achieved what Koussevitzky himself admitted afterward were magnificent heights. The Finnish composer's work, as played yesterday, told of the winds and the rocks and the cold waters of his native land.

Koussevitzky is not in poor health. Physicians have not warned him to take a rest. He will not retire. He will continue to conduct. Thoughts of retirement are not in his mind. These were his sharp answers to published rumors that he is in ill health and will retire at the end of the current season.

Bundled in a great coat in his dressing room, his hands shaking violently and perspiration plastering his thin, grey hair to his forehead and trickling down under his

(Continued on Page Five. Col. 3.)

6

Respect For Artistry Demands Audience Get To Its Seats On Time

Pittsburgh Press

Conductor of Boston Orchestra Impresses Rights of Musicians To Silence As They Perform

Dec. 14/37

By MAXINE GARRISON

Serge Koussevitzky has the right idea. When two people pushed their way past the ushers and trailed down a main aisle in Syria Mosque Sunday afternoon, seeking their seats after the Boston Symphony Orchestra had begun its first number, the great conductor walked off the stage.

The program clearly stated that no one was to be admitted to the auditorium while a number was being played. It is highly doubtful if those two people disregarded the notice because they simply couldn't bear to miss another note of Mozart. They were surely not concerned with allowing other people to enjoy the music.

Koussevitzky is reported to have shouted as he left the stage, "I will not go back there, never! The fools, better they should stay at home in bed. They should have some respect for the art." He did go back, however, though reluctantly.

Koussevitzky is not ordinarily one of your hair-tearing, hand-waving "tempermental" conductors. He conducts the orchestra more quietly, with less of the erratic motions usually accepted as ecstatic emotions, then any leader I have ever watched. He puts great workmanship and deep feeling into the music without asking his audience to watch how excited he gets, how he is carried away by his own feelings plus the music, as is the wont of more leaders than have the musicianship to back up their acrobatics.

* * *

No small aggravation would be likely to upset the control Koussevitzky shows. In his action he expressed a long pent-up anger, among the spectators as well as the artist, against audience manners, or rather lack of manners, of today.

At the theater, people wade in after the play has begun with much flashing of ushers' lights, much loudly whispered "Pardon me's," much rustling of clothes and settling down into seats. Frequently such late-comers also continue the conversation they had not quite finished before entering the theater.

Between acts those same offenders will follow the urge to have a quick drink, and almost invariably be late in returning to their seats. Again the rustle and bustle, the search for fallen programs, and, for the people in their immediate vicinity, the loss of several minutes' action on the stage.

At both concerts and plays, a good percentage of the spectators seem to fear missing the last bus home or the first drink after the show. Knowing that the climax of the drama or symphony has been reached, they drown out the final scenes and bars by sliding noisily into their coats and maneuvering themselves into position for making one mad dash for the exit the minute the curtain or baton falls.

* * *

Why these people come in the first place, no one knows, although it has been suggested that they want to be seen in the best places. If so, someone should tactfully suggest that there are other "best places" where they can not only be seen, but can be openly talked about without having some of their glory dimmed by the attractions of the stage.

The artists have their troubles with professional courtesy, too, but they make it a point to settle theirs. Last winter in New York Helen Hayes played "Victoria Regina" in the theater next to the one which housed the Lunts in "Idiot's Delight." No more than one performance was needed to show that Victoria's whispered last scene would have a very loud accompaniment of machine gun rattle from the final bombardment scene in the play next door. For the first few nights it seemed that Victoria might die of apoplexy right on the stage, and her audience was much perturbed by the anachronistic rat-a-tat which accompanied her final whispers. It looked for a while as if the two companies might fight it out on that line if it took all winter, but eventually Miss Hayes moved her curtain up 15 minutes, allowing Victoria and the audience peace and quiet for that final scene.

There may have been hard feelings, but the matter was settled. If there were only some time engineer who could as easily settle the problem of late-comers who think they bought the theater along with their seats!

Let Them Wait

Record Dec 14/37

Some late comers who strode down an aisle while the Boston Symphony Orchestra was playing at Pittsburgh were properly rebuked. Dr. Serge Koussevitzky, conductor, halted the music and left the stage for a brief time in protest against the interruption.

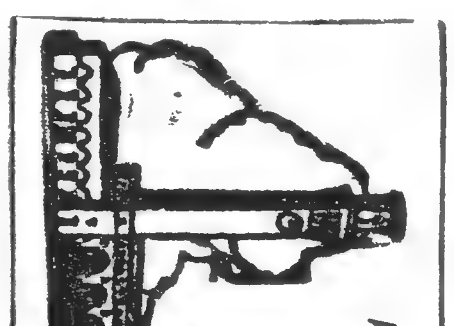
Dr. Koussevitzky confined himself to this protest, however. He did not scold the interrupters, as first reported. By halting the music for a moment he registered his due objection to the needless annoyance.

Music Is First

In Boston no late comer is allowed to enter Symphony Hall auditorium while the orchestra is playing or when any concert artist is singing or playing. The rule is stricly enforced, as it should be. If any patrons are late, let them wait until the number being rendered is finished.

WATERBURY, CONN.
DEMOCRAT

DEC 15 1937



Tall Tower Topics

BY THE MAN IN THE TOWER

When Koussevitzky, famous conductor, walked out on his audience the other night during one of his Philadelphia concerts because of annoyance from late-comers, many called it temperament. Others called it anger. Temperament or anger, we think he did the right thing. American people have notoriously bad manners at times, and at no time are their bad taste and bad manners more noticeable than at such affairs or when attending the theater. In metropolitan cities, particularly New York, audiences come swishing in all during the first act or first number at concerts and theatrical performances alike. Naturally this is most annoying to those who plan to get places at the allotted time. A person that comes in late to a symphony concert is just as rude as the invited guest who arrives at a dinner party a half hour late much to the annoyance and distress of the hostess whose puree Mongole is just done to the proper smoothness, one half hour just about spoiling it as is the first movement of a Tschaikowsky or Schubert Symphony by the late comers who are Emily Posts unto themselves.

KANSAS CITY, MO.
STAR

DEC 15 1937

SIBELIUS, THE "UNCROWNED KING OF FINLAND," LOOKS AHEAD AT 72

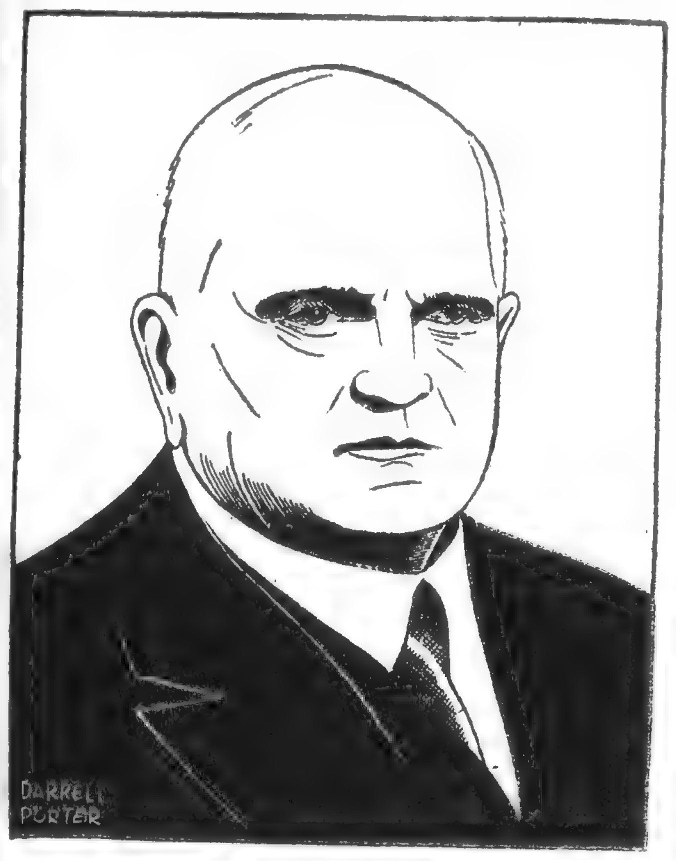
Eighth Symphony Is Being Completed by the Great Composer, Who Recently Observed Birthday Anniversary—Kansas City Philharmonic Orchestra Will Play One of His Earlier Works in Two Concerts This Week.

LITTLE Finland has grown large in American esteem in recent years by two kinds of notes—banknotes, which it has paid punctually and proudly on its war debt to the United States, and the golden notes of music that have come from the hand of the composer, Jean Christian Sibelius, "Uncrowned King of Finland."

Sibelius observed his seventy-second birthday anniversary December 8, an anniversary noticed throughout the world. This week Kansas City again pays attention to the famous Finn. Audiences at the Thursday and Friday night concerts in Music hall will hear Sibelius's Second symphony in D major played by the Kansas City Philharmonic Orchestra, with Karl Krueger, conducting.

Clad H. Thompson, in his "Notes on the Program" for this week, comments on Sibelius and his music:

"When the music of this great Finnish master first began to win its way into the esteem of the world audience, certain elements of it sounding strangely upon the ears of classically trained listeners accustomed to the harmonic logic of the Teutonic schools and the smooth melodic lines of the Romance composers, led to the utterance of a good deal of nonsense concerning the composer and the nation he represented. The rugged directness of his style, and his proud independence of nearly all other schools of composition, stimulated the facile imaginations of critics, teachers and even conductors to describe Sibelius as 'the horny-handed son of a frozen barren soil, where an uncouth and primitive race ekes out a living on whale blubber and pemmican, and in bartering furs, fish and hides to a more developed society for the bare necessities of life.' Thus Cecil Gray, British biographer of Sibelius, quotes the popular notion which up to very recent times prevailed concerning the country, which he then proceeds to show is perhaps the most highly cultured in Europe today.



JEAN CHRISTIAN SIBELIUS, FINLAND'S MASTER OF MUSIC.

THE WORK OF FINLAND.

"Finland has no illiteracy. Its proportionate achievements in art, science, sociology and politics, in relation to the population, is unsurpassed by any other nation, and America has tangible evidence twice a year that it is alone among other nations in the matter of national financial management and regard for its obligations. Perhaps the most convincing evidence of the Finnish devotion to culture and art, however, is that government's almost unique treatment of certain artists, of whom Sibelius is the outstanding example. In the late '90s, after Sibelius had completed his musical training and his compositions began to attract more than local attention, the government conferred an annual allowance upon him which has left him free from all financial care, and has permitted him to devote his whole energy to creative work. No other symphonic composer has enjoyed such a privilege. Other musicians have held government positions, true enough, but their duties were either to teach, as was Tchaikovsky's duty, or to perform in public, as was Mozart's. But no other government ever relieved a musician of the common cares of life in order that he might compose to the glory of his nation and to the advancement of his art.

"The Finnish government has every reason to rejoice over its bargain, for never has official consideration been more handsomely repaid. Sibelius has not only discharged his debt in achievement, but also in devotion. Finnish tradition, Finnish literature, and Finnish nature have been his sole sources of inspiration. His symphonies, like those of Beethoven, are those of a lover of nature worshiping the nature he knows best; his program music, such as 'En Saga,' 'The Swan of Tuonela,' and 'Finlandia,' are directly sprung from his love of national epics like 'Kalevala.' And yet he has succeeded in responding to those inspirations without displaying any such self-conscious nationalism as one finds, for example, in the music of the Norwegian Grieg, or the Russian Rimsky-Korsakov. Though he speaks with a national characteristic, his language is universal. It is not what J. G. Huneker used to call 'map music.'

"The Second symphony in D major is a product of the composer's early maturity, written in 1901-02, and produced in Helsingfors the year of its completion. It is in the conventional four movements. . . ."

ANOTHER SYMPHONY SOON.

Sibelius was reported to have spent his birthday working at his villa, "Ainola," in the forests about thirty miles north of the capital of Finland. His Eighth symphony, in progress the last twelve years, is nearing completion. The list of his works totals some 150 compositions.

At one time America almost took Sibelius away from his native Finland. That was in 1921. The School of Music at Rochester, N. Y., sought Sibelius as a professor. He was on the point of accepting. At the last moment he declined. Shortly afterward Finland, alive at last to the man's genius, settled upon him a life pension of 100,000 Finnish marks a year.

Seldom has the world been as quick to recognize great genius during a composer's lifetime as has been the case with Sibelius. He has become a classic and at least one authority calls him Beethoven's peer.

Because of the happy circumstance of being able to compose without the necessity of worrying where his next meal is to come from, Sibelius has been a constant contributor to the world's modern musical literature. Two years ago, in a nation-wide poll designed to determine America's choice of all living composers, Sibelius outdistanced the field, with Maurice Ravel of France second.

A quarter of a century ago—and even then his genius was being accepted here—he visited America, and at Norfolk, Conn., he conducted nine of his own compositions, including his now famous tone poem, "Finlandia." It was on that visit that he was given an honorary degree at Yale university.

INTERPRETERS IN AMERICA.

Sibelius has been fortunate in America in that outstanding conductors, including Stokowski and Koussevitzky, have performed his symphonies and lesser works on many occasions. An American, Werner Janssen, was complimented by Sibelius as having conducted the Sibelius symphonies more to the liking of the composer than any other maestro.

The Sibelius prodigiousness is illustrated by his authorship of eight symphonies—only one less than Beethoven, and four more than Brahms.

"The Bohemian garret-and-starvation conception of a great artist does not apply to Sibelius," said Time Magazine in a discussion of the composer in its issue for last week. "Since 1897 he has enjoyed a modest pension from the Finnish state, which has provided him with leisure to compose. At his house at Jarvenpaa he lives the secluded life of a highly respectable country gentleman. His five daughters have long since gone forth to marry and raise families of their own. He and his wife live alone, looked after by two maids. He relishes good food and drink, smokes continually the best and largest Havana cigars, is partial between meals to well-aged whisky served in beautiful cutglass tumblers. Visitors to 'Ainola' are impressed by his measured hospitality and particularly by the genuine good nature which belies his fearsome face.

"About his own music Sibelius is cagey. Some have called him Sphinx-like, and he has found the description a great convenience. Nowadays, when English-speaking visitors get too inquisitive about how he composes or when his next symphony will be finished, he replies with regretful, laconic shrug: 'I, Sphinx.' There are grounds to suspect that he has quantities of early unpublished compositions stored about the house, that he has already outlined the movements of a Ninth symphony in addition to those of his forthcoming Eighth. A visitor's inquisitiveness invariably brings the same Finnish shrug, the favorite, inevitable reply.

SENSITIVE TO PRAISE.

"Not entirely confident of his position as a great musician, he is very appreciative of appreciation, collects, reads and rereads every small item that is written about him in the most provincial newspapers," Time continues. "On the subject of his interpreters he is diplomatic, has indiscriminately praised Conductors Koussevitzky, Beecham, Werner Janssen and his countryman Robert Kajanus. He has a comforting motto: 'Better have it played badly or wrong than not at all.'

"Sibelius has conceived much of his music wandering through the forests surrounding his house. When engrossed in his work he keeps irregular hours, prefers to compose late at night. He proudly remembers that in his younger days he often worked three nights and two days at a stretch. Seldom does he use the piano when composing. He conceives and elaborates his ideas in his mind and puts pen to paper only when every detail of the score has been thought out. Once his notes are down on paper, he seldom makes alterations, and has often sent scores to publishers without bothering to try them out on any instrument.

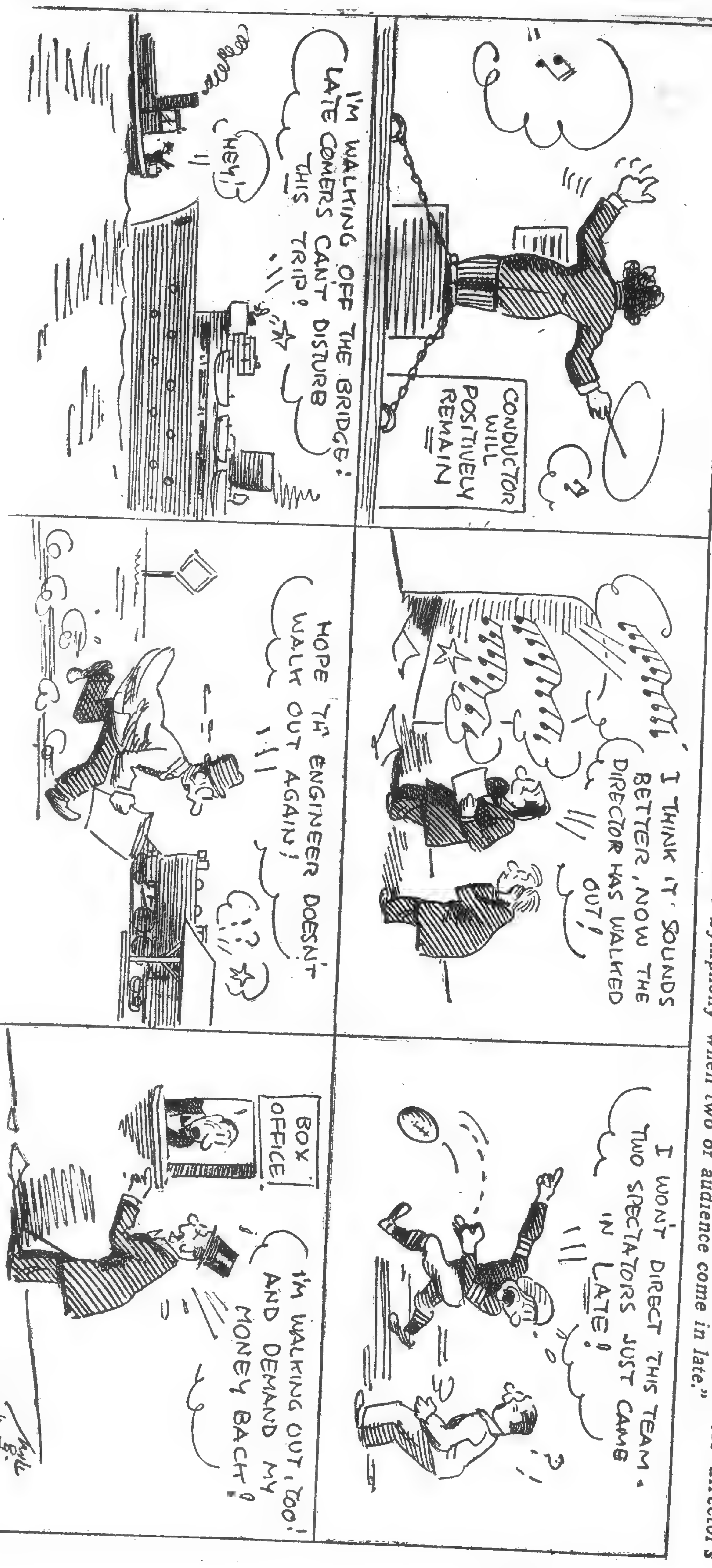
"His admiring wife says: 'Sibelius continues to live at a tremendous pace, with great intensity and energy. He is still like a young man full of dreams and hopes.' He stands erect as a general, his ivory-colored dome rising from strong, heavily-built shoulders; he still clothes himself with meticulous care, favors a double-breasted blue or gray lounge suit, a broad-brimmed felt hat; he wears specially built, handmade German shoes; on his numerous walks he stalks through the country swinging a heavy stick. And 72 or not, like all true Finns he takes his *sauna* (Finnish steam bath) once a week in the bathhouse that stands on the grounds near his house."

NEW YORK, N. Y.
WORLD-TELEGRAM

DEC 15 1937

LET'S ALL WALK OUT

NEWS ITEM:—"Serge Koussevitzky, conductor of Boston Symphony Orchestra, walks off director's stand in anger, in middle of Mozart Symphony when two of audience come in late."


CONDUCTOR WILL POSITIVELY REMAIN
I THINK IT SOUNDS BETTER, NOW THE DIRECTOR HAS WALKED OUT!
I WON'T DIRECT THIS TEAM. TWO SPECTATORS JUST CAME IN LATE!
I'M WALKING OFF THE BRIDGE! LATE COMERS CAN'T DISTURB THIS TRIP!
HEY!
HOPE TH' ENGINEER DOESN'T WALK OUT AGAIN!
BOX OFFICE
I'M WALKING OUT, TOO! AND DEMAND MY MONEY BACK!

PITTSFIELD, MASS.
EAGLE

DEC 16 1937

Audience Etiquette

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because late-comers were bustling in to their seats while the music was being played.

This, probably, was a display of the much talked-of artistic temperament; but it was also a richly-deserved rebuke for the tardy, and if more performers would show the same sort of temperament the lot of the average concert-goer would be much pleasanter.

The indignation at poor audience etiquette does not apply solely to concert hall patrons. Recently, Helen Hayes, premier American actress, with high sarcasm, suggested that some patron of the arts endow a chair in a university to teach people how to behave in the theater.

The starting-time of any concert or play is always announced in advance. If a patron can't get there in time, it's up to him to stand and wait until there is an intermission before hunting for his seat. By barging in while the music is being played he makes an unmitigated nuisance of himself. Mr. Koussevitzky did a good job in dramatizing the annoyance that the tardy arrival causes.

New York Post
SECOND SECTION SATURDAY, DECEMBER 18, 1937 a ★★★★

As the Crow Flies

A Flashback to a Season of Youth in Old Milwaukee

By ERNEST L. MEYER

When my father came to Milwaukee from Hanover in 1887 there were four German daily newspapers and only two English. Grocery and drug stores, especially on the North and West sides of the city, had signs stuck in the windows reading: "English spoken here."

Things had changed a bit when I was a boy in Milwaukee in 1910. The new generation was forgetting the tongue of the Fatherland, and the Poles were ever moving in closer from the South Side. But the Germanic flavor still permeated the city with its tang of turnvereins, saengerbunds, bock beer, and an indefinable easy-going gemuetlichkeit that flowed through the city like an unhurried stream, going no place in particular.

We live—I am talking about the year 1910—in a double flat nicknamed Germania. This is because the five men who dwell in it as householders and boarders all work in the editorial room of the Germania, the evening daily German language newspaper. In that exquisite editorial room, unknown in this day, editors and reporters chipped together to hire a lad whose sole duty was to haul tin buckets of beer from the corner saloon. In the summer, I am sorry to report, he was grievously overworked.

A Fantastic Household

My father is editorial writer and assistant Sunday editor of the Germania. With us room Kurt Pabst, reporter, and Dr. Guido Schmidt, telegraph editor.

Kurt Pabst is short, skinny, with flaxen whiskers. He spends almost every night of his life playing solitaire in his room for vast imaginary sums. He takes the game seriously. Sometimes he bursts into the living room all excited and enraged. "Herrbott! I owe the bank $2,300. Has anybody ever seen such evil luck?" My mother sighs, for she knows that on rent day Kurt didn't have a dollar, but being a gentle person says nothing.

Guido Schmidt, who holds a Berlin Ph. D., has an enormous red Kaiser Wilhelm mustache which he ties up every night in a "Bart-binde" like precious spun gold. He wears a choke collar and clicks his heels when he greets you. He is a Prussian, and the other Germans in the house make fun of him, for they are from Hanover and Bavaria and don't take life so seriously.

They sometimes hope that Dr. Schmidt will lose his poise and become human by tripping on the tails of his cutaway, but he never does. Life has a way of thwarting our most simple desires.

Upstairs lives the life of the house. He is Dolfee Doellinger, police reporter. He has a bullet head of close-cropped hair, a tooth-brush mustache and he is a man of extraordinary inventions.

Now and then we are alarmed by a fusillade of shots upstairs. It is only Dolfee, shooting at mice in the hallway. Then he comes downstairs, dressed only in a nightshirt and top hat, sits down gravely at our piano, and plays a Largo with stubby, fat but masterful fingers. He is the best-known and best-beloved vagabond in town.

A Session of Skat

This is Tuesday night and the men are at skat in the kitchen. I am cramming for a high school exam in an adjoining room. The sound of their voices reaches me in a quiet monotone: "Nullo . . . null ouvert . . . Schueppen solo . . . Passe . . . Schneider."

During a pause my father's kindly voice calls my name, and I go into the kitchen. Nobody looks at me; they are scowling soberly at their cards. Even Dolfee with a Turkish fez perched lobsided on his head.

Nobody says a word, but I know what to do. There is a bucket on the table, and next to it a dime. I pick up the bucket and dime quietly and steal out. I walk to Gustav Ziegenstein's place at the corner.

There is nobody at the bar. Gustav and an old crony are playing chess at a table. They glance at me briefly and continue with their problem. I do not dare disturb Gustav for he has a wicked temper when bothered at chess, especially by upstart children. So I pluck a large pretzel from the glass bowl on the bar and munch it.

At length Gustav moves his bishop, snorts: "Check!" and he rises to wait upon me. He rinses the bucket, then holds it under the spurting tap.

"Ten cents worth, please."

"Hm. Skat tonight, I bet you."

"Yes. Father says give good measure."

"Who is playing by your house?"

I name the players. At the mention of Dolfee he looks up angrily.

"Dot loafer," he cries. "Dot lump! I haf a goot mind to put in der beer some paprika, jawohl."

I know what he means. Gustav hasn't forgiven Dolfee since the episode of Halley's comet. The papers were full of Halley's comet. A scientist prophesied that the earth might pass through the comet's tail and we'd all be gassed.

Everybody was uneasy. Especially Gustav, who was superstitious and not very bright. Dolfee learned of his fears and capitalized on them. He read Gustav imaginary extracts from newspapers telling the exact time of doom. He pointed out that Gustav could not take his liquor stock with him into the hereafter, and Gustav, pale and shaking, agreed.

On the night before the Great Doom, Gustav gave away his stock to all who might come. The whole neighborhood was there, led by Dolfee dressed in a monk's cassock. What a brawl. Next day Gustav still lived, though not so happily.

I take my pail and return home. The four are in the midst of a difficult play and no one has noticed my long absence on account of Gustav and his chess game. My father nods his thanks. I place the bucket next to the row of steins and return to my room and the chemistry book.

The monotone of "Nulle . . . Passe . . . Tournee . . ." mingles with the symbols for sulphuric acid and sodium chloride in a cabalistic but strangely soothing formula.

Bob Burns

HOLLYWOOD, Dec. 18.—As the holidays approach everything is beginning to take on that old Christmas spirit. The wives are beginnin' to bustle around and the husbands are gettin' that worried look again.

The other day, Grandpa Snazzy was readin' the want ads and Grandma says, "Well, Snazzy, tomorrow, I'm going to town to do some Christmas shoppin' if it's a pretty day—what is the weather forecast for tomorrow?" Without turnin' the page Grandpa said, "Rain, hail, snow, sleet, fog, thunder and flood."

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THE BOY GROWS OLDER

FINGERS OF GENIUS

The world still thinks of large, genial Yehudi Menuhin as the child prodigy of the violin. As a matter of fact, he will be 21 on January 22, has grown and shaved at least one mustache, probably more. The notion that he is still a child persists because he has been hailed as a child prodigy for 14 years, since he first appeared as soloist with the San Francisco Orchestra at the age of 7. He made his New York debut at 10, played with the Philadelphia Orchestra at 14. The parents of Yehudi were married at 18, and the genius' father recently announced they would be "very glad" if Yehudi married a young Dutch girl he has known for 10 years.

FAMILY PORTRAIT NO. 1
Mr. and Mrs. Moshe Menuhin, Yehudi (left), Yalta (center) and Hepzibah (right), photographed in 1924 when Yehudi, then 7, appeared on the concert stage for the first time.

FAMILY PORTRAIT NO. 2
The Menuhins on their California ranch, bought with Yehudi's immense earnings. Youngest daughter, Yalta, is on the left, with comely Hepzibah, pianist, who has appeared on the concert stage with Yehudi, next to her brother. Mrs. Marutha Menuhin, seated between her daughters, isn't convinced a girl should appear on the stage. The dog at Papa Menuhin's feet is interested only in sleep.

CHILD PRODIGY AS A CHILD
Yehudi at 8, with his teacher, Louis Persinger.

OFF TO CONQUER EUROPE
The violinist in knee pants, at 12, smiles under an ill-fitting cap as he departs for his first European concerts with Yalta and Hepzibah. Yalta was still losing her teeth.

FIRST MUSTACHE, AGE 16

FIRST DRESS SUIT, AGE 20

NEW YORK, N. Y.
WORLD-TELEGRAM

SPRINGFIELD, MASS.
REPUBLICAN

DEC 16 1937

Music and Traffic

Serge Koussevitzky in the years of his brilliant leadership of the Boston Symphony orchestra has impressed the public as a man of self-command as well as commanding spirit and mental powers. Many will therefore be surprised to read that he left the stage in anger at latecomers during the concert in Pittsburg on Sunday.

Such incidents are not associated with the Boston Symphony orchestra. Neither the orchestra nor its conductor has needed the publicity that is gained by these explosions of temperament. In Philadelphia some years ago one of the joys of concertgoing was in seeing how the conductor would conduct himself. And Mr Toscanini is reported to have abandoned a rehearsal in London a few weeks ago. But that was apparently a behind-the-scenes affair so far as the public was concerned. A good many such incidents occur in preparation for public performance. But when the concert begins the conductor, like any performer, is supposed to go through with his job and bear any incidental annoyance. The whole audience should not be penalized because some persons have not arrived on time.

The old practice of beginning a concert with a familiar overture had its practical advantage. It seldom lasted long, and the latecomer was willing to wait in the lobby and take his seat in the interval between the opening number and the next one. When a program begins with a symphony it is more practical to treat the first movement as an "overture" and allow a sufficient interval after the first movement for latecomers to find their seats. This may not be ideal—though it was customary until a few years ago to allow intervals and permit applause between the movements of a symphony. But, whether ideal or not, this arrangement takes cognizance of the conditions under which an audience assembles.

One of these conditions is the constantly spreading area of residence since the automobile furthered the "decentralization" of urban living, which had already begun when persons living on the outskirts of cities were dependent upon suburban trains. Another condition is created by street traffic and parking problems. When St John Ervine was "guest critic" of the drama on the now-extinct New York World he discanted on a number of things that a native would have scorned to discuss or might have overlooked. He noticed, for instance, the "little hills" of New York city, the mere mention of which must have seemed naive or boresome to the habitue of Broadway. And he thought that traffic congestion in the theater zone made it something to wonder at when theater patrons who rode in taxis or private cars arrived in time for the first curtain.

It still seems a feat deserving commendation for a person to leave a New York office at 5 p. m., go home to the suburbs by train or motor, dress, eat dinner or even a buffet supper and return in time for a concert or play at 8.30. There has been a suspicion that fewer and fewer people have actually been doing this and that the changed patronage of plays in recent years has affected the development of drama.

Mr Koussevitzky's concert at Pittsburg was an afternoon affair. But geography and transportation are factors in the composition of audiences. Some persons could even think of a more accessible spot than Lenox as the site of a summer music festival.

HARTFORD, CONN.
COURANT

NOV 17 1937

Koussevitzky Brilliant As Series Opens

Bushnell Memorial Symphonic Season Triumphally Launched by Boston Orchestra

BY T. H. PARKER.

The Boston Symphony Orchestra under Dr. Serge Koussevitzky, was presented in the first concert of the Bushnell 1937-38 series in the foundation auditorium Tuesday night.

The program:

Symphony in G Major, No. 88	Haydn
Lieutenant Kiji, Orchestral Suite	Prokofieff
Tod und Verklaerung	Strauss
Til Eulenspiegel	Strauss

Setting aside the customary ceremonial programing which tradition assures us befits the beginning of another symphonic year, Dr. Koussevitzky flung open once again at Bushnell Memorial last night the doors of great music played with greatness. Their portals were not hung with the pomposities of Sibelius or the portentiousness of Beethoven as habit would suggest. Instead they were garlanded with laughter and festooned with great and minor gaieties, and the only ritualistic fanfare was the mocking flourish to which Lieutenant Kije was born and to which he was wafted away again. "C'est a rire," said Dr. Doussevitzky, and not even the cotton-batting clouds of "Tod and Verklaerung" cast a shadow on what was the merriest program with which a season ever opened here.

Thus major music got under way again, and it was good and right to see once more Bushnell's tawny big-top stretched at the marquee and to observe the aurora-boreal lighting effects of the hall, to be jostled along the aisles, to hear the particularly surging applause of a symphony audience, to see the crowded orchestra terrace under a strident cloudbank of tuning-up, and to inhale the scent of perfume mingled with that of mothballs and cough drops phenomenal to concert halls.

But apart from these pleasant inconsequentialities of atmosphere and the exhilirating surprise of so enormously lighthearted a program, what distinguished the opening and the evening was the presence of Dr. Koussevitzky and his resplendent orchestra in a thrilling performance. From the pure sparkling, smiling Haydn to the rowdy "Till," it was as always with the Boston, an event of superb interpretations and miraculous playing.

The Haydn was I think, new to Hartford. It could not have had a superior introduction than Dr. Koussevitzky and his orchestra gave it. As an assayer of classicism, Dr. Koussevitzky has gathered new insight and new purities each year. Haydn must be especially dear to his heart for last year he brought this composer to us, and this summer at Tanglewood and again last night, and more crystalline interpretations, more refinement of detailing, more sparkle of form and spirit now seem well nigh impossible. What seems a particularly conclusive evidence of Dr. Koussevitzky's homage to Haydn is the way in which he lets Haydn play his own compositions. To state Haydn with such simplicity, such almost reverential simplicity, such enriching literality, can only be the mark of completest sympathy and understanding between composer and interpreter.

Crammed as the evening was with magnificent playing in scores more complex than Haydn, the Symphony must be accounted the highest attainment orchestrally. The second movement was a marvel of limpidity on the part of the orchestra as it was of honesty in interpretation, and so rhythmic, so sturdy and yet so supple and fleeting were the third and fourth sections that they must remain vivid in memory for a long, long time.

As much as one hated to steal a moment from the music itself, it was worth it to watch Dr. Koussevitzky's conducting. It is difficult to imagine how he could have made less effort of it or exercised more economy of means for such maximum results. Measure after measure flew by with his beat almost imperceptible and no manual dynamic instructions visible. Then at the end of a period a sudden flurry, a whipping of the tempo, a flash and flourish to call up and push back the orchestral strengths, a stabbing signal to some entrance, and then on and on again the orchestra driving along under the magnetism of only a Jovian eye.

Prokofieff's music for the film "Lieutenant Kije" proved to be a simply captivating confection. It flashed and was utterly pungent with wit, and in its tootlings and pipings and tinkling completely ingenious in fabrication. More delightful music, with more bounding bits of stylization and freshness of manner is hard to imagine. Underneath it all lay a finely fashioned unity of means and of intention. All in all it is one of Prokofieff's smartest successes, though a novelty it be. What a gay person this unsubstantial Kije must have been in Prokofieff's mind, for even his funeral music conjured up a creature smiling gaily in his beard as he lay in a hearse of pink ice and cellophane drawn along to his grave by horses "truckin' on down." There doubtless his soul floated out in champagne bubbles.

The orchestra performance of "Kije" was completely brilliant in a score which demanded virtuoso endeavor from even the double-bass players. When the audience flung its applause out and Dr. Koussevitzky motioned for solo part players to rise, it seemed as if half the orchestra was called up for credit for special feats.

With the same brilliant investigation and investiture, the orchestra and Dr. Koussevitzky piled up the musical immensities of the two so-familiar Strauss works. The "Tod und Verklaerung" (translated as "Death and Transportation" in a suburban library recently) however vulgar it may be musically, a huge undertaking for any orchestra and so well was it done last night that Dr. Koussevitzky and his men almost made you feel there is something to it interiorally. The fantastic orchestrations of "Till" were set out in grand mockery, and the rowdy tale blown up as big as the giant balloon monsters in Macy's Thanksgiving parade, affording a hurricane of harlequinaderie for the evening's close.

URDAY
RNING,

Pittsburgh Post-Gazette

The News of the Week In Brief Review

Dec. 18/37

* * *

Concert Manners And Koussevitzky

Koussevitzky.

Pittsburgh music lovers for the first time had their audience manners rebuked by a concert figure when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, walked off Syria Mosque stage Sunday in the midst of a concert because persons had taken their seats while the orchestra was playing.

He had abruptly stopped the concert after the first offense, but when it happened again he quit altogether. Soon coaxed back to the podium, he led a nervously excited group of expert musicians through a magnificent rendition of his friend Sibelius' Second Symphony.

MINNEAPOLIS, MINN.
JOURNAL

1937

Two Symphony Members to Be Friday Concert Soloists

For the first time, two members of the Minneapolis Symphony Orchestra will be soloists at a Friday night concert when the orchestra gives its final Friday program of 1937 at 8:30 p.m. today at Northrop Auditorium.

Harold Ayres, concertmaster, and Frank Miller, first violincello, will be soloists. They will play Brahms' "Concerto for Violin and Cello" in A minor. Each has been soloist several times at Sunday afternoon concerts.

The remainder of the program also will be composed of Brahms music, with the "Academic Festival" overture opening and the famous Symphony No. 2 in D major closing the concert.

The orchestra will play Sunday at 3 p.m. in the final Sunday afternoon concert of the year and will play again on January 2 under Daniels Amfitheatrof.

Dimitri Mitropoulos, musical director and regular conductor, will arrive from Europe in time to open the second half of the season's Friday night concerts on January 7. Amfitheatrof will go to Boston January 10 for seven concerts as guest conductor of the Boston Symphony.

CINCINNATI, O.
Dec. TIMES - STAR 17/37

EDITOR'S MAIL BOX

This column is intended as a medium for expressing the opinion of our readers. The views expressed are not to be considered those of the Times-Star. Anony-

Manners at the Symphony

To the Editor of the Times-Star:

We did not realize that the movies are creating a definite standard of manners which threaten to supersede the good manners in vogue at a concert until the Cincinnati Symphony Orchestra management printed on the reverse of the program for the Young People's Concerts the following admonition:

"POLITE PEOPLE
Listen quietly to music—
Eat at a circus, but never at a concert—
Wait until the concert is finished before putting on wraps."

At first, these suggestions were indignantly resented by parents and other grown-ups, but any member of the Friday afternoon audience who attends for the sheer pleasure of enjoying a fine concert under the able baton of one of the world's most noted conductors, Eugene Goossens, harbors the secret hope that a similar admonition be printed in the Friday afternoon program. To the first and third of those printed on the Tuesday afternoon program we would like to add, "Polite people come early to a concert."

We read with much interest the news item from Pittsburgh that Serge Koussevitsky left the stage at ~~playing of a~~ Mozart Symphony by a concert he was conducting when two late-comers interrupted the the Boston Orchestra. We remember his evident anger at the concert here last week when he had to wait after the first movement of the Haydn Symphony for about seventy-five late-comers.

We wonder what he would do should he ever conduct one of our Friday afternoon concerts by our Symphony Orchestra when not two, but two hundred late-comers romp into Music Hall, noisily put down the seats, and then begin hurried apologies to their neighbors as to the reasons for the delay.

But, perhaps, late-comers are not quite as annoying as the early-leavers. They begin powdering noses, putting on wraps and gloves, while the last number is under way, and then bolt out of the hall the moment Mr. Goossens lays down his baton.

Besides good concert manners, which distinguish the musically informed from those acquainted with only movie theaters, there is some regard due those who attend a symphony concert for the purpose of enjoying good music excellently played.

M. D.

CINCINNATI, O.
TIMES - STAR

DEC 18 1937

Symphony Chiefs Will Convene Here

Managers of Most American Orchestras to Attend.

On Monday at 10 a. m. the managers of most of the American symphony orchestras will meet at the Netherland Plaza to discuss their business problems.

Theo F. Gannon, manager of the Cincinnati orchestra, will be host. The orchestras which will be represented are: Boston, George E. Judd; Chicago, Henry E. Vogeli; Cleveland, C. J. Vosburgh; Detroit, Murray G. Paterson; Kansas City, W. M. Symon; Minneapolis, Mrs. Carlyle Scott; New York, Arthur Judson; Philadelphia, Alfred Reginald Allen; Rochester, Arthur M. See; Washington, C. C. Cappel; Indianapolis, Franklin M. Miner; Pittsburgh, Edward W. Specter; St. Louis, Arthur Gaines, and Cincinnati, Theo F. Gannon.

The only managers who will not be present are those on the west coast.

The program for the convention begins with the 10 a. m. meeting, followed by an informal luncheon at noon and meeting at 2:30 p. m., with a dinner in honor of the visiting managers at the Queen City Club at 7 p. m.

On Tuesday the managers again will meet at 10 a. m., adjourning for luncheon at noon to meet Cincinnati business leaders and representatives of the local newspapers. The final meeting of the convention will take place at 2:30 p. m.

LOS ANGELES, CAL.
TIMES
Dec. 19/37

Famous Musicians Honor Stradivari

BOSTON, Dec. 18. (AP) — A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today.

Playing on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

PITTSBURGH, PA.
PRESS

DEC 12 1937

Boston Symphony At Mosque Today

The concert to be given by the Boston Symphony Orchestra this afternoon at Syria Mosque, starting at 3 o'clock, will open with Mozart's Symphony in A major. This symphony of Mozart is a product of his 18th year, and is scored for small orchestra. The second number will be the Prelude to Moussorgsky's Opera "Khovanstchina," a tone poem in miniature, which sets the mood for the opening scene, a public square in Moscow at dawn. Richard Strauss' "Till Eulenspiegel's Merry Pranks" will complete the first part of the program.

The closing number will be the Second Symphony of Sibelius in D major, considered by many the greatest of his seven symphonies.

The critic of the New York Tribune wrote: "Koussevitsky was at his best in the superb creation of Sibelius, one of the most original, exciting, and extraordinary achievements of the modern musical mind. If Sibelius had written nothing but this single symphony, with its mysterious intensities, its haunting imaginative power, he would stand among the masters."

THE BOSTON GLOBE—MONDAY, DECEMBER 13/37

Josef Hofmann Gives Eloquent Concert Here On Golden Anniversary of His Boston Debut

HIS PLAYING MADE A MEMORABLE OCCASION EVEN MORE MEMORABLE

Josef Hofmann, famous Polish musician, as he looks at the piano today, and (inset) as he appeared at the time of his first Boston concert in 1887.

Master Josef Hofmann, an 11-year-old musical prodigy, sat down at a piano in Boston's old Music Hall on Dec 23, 1887, and proceeded to astonish all present by the brilliance of his playing and improvising. The same Josef Hofmann, now 61 and a foremost artist of the world, sat down at another piano in Symphony Hall yesterday afternoon to give a concert commemorating the 50th anniversary of his first appearance here.

The large audience rose in homage as he walked upon the stage. More than two hours later—after an Olympian performance of a long program and an exceptionally generour number of encores—stamping of feet and shouts of "bravo" signified that a great occasion was over.

Golden Jubilees are rare in the world of music. Only to a chosen few is it given to celebrate publicly a round half-century of accomplishment and international fame. And still Josef Hofmann is at the height of his powers. The little boy with Dutch cut and sailor suit, who long ago played with an orchestra conducted by "Ad" Neuendorff and improvised upon a theme given to him by George Whitefield Chadwick, was not only a prodigy but a genius. The boy became a man, and the prodigy grew into a devoted, modest and truly great master of his art.

There must have been some in yesterday's audience whose memories go back to that wintry day in 1887. They may be envied, for they have been privileged to observe the greater part of his career. Perhaps the sheer beauty of tone, and the superb clearness of his playing of such music as Beethoven's "Waldstein" Sonata, pieces by Schumann and his adored Chopin, brought back especial recollection of other performances in the intervening years.

Mr Hofmann came of a period when there were artistic giants, Anton Rubinstein and all the rest. Today he is among a few survivors who command the "grand style" of playing. Audiences of, say, 20 years hence, will unfortunately not realize what they have missed.

Only a giant could have brought out the poetry and the rhapsodic qualities so much in evidence yesterday. Even the mighty crashing of his left hand (which today's purists will tell you is really not in "good taste" for Beethoven or anyone else) was in itself a testimony to the brave and unequivocal style of an epoch that is virtually over.

None but a Pole could do so well as did Mr Hofmann by the four Chopin works—the E-flat minor Polonaise; the Nocturne, Op 9, No. 3; a B-flat Mazurka, and the romantic F minor Ballade (which as a child Hofmann played privately to another idol of the 19th Century, Hans von Buelow). There is another, overly sweet side to Chopin, but Mr Hofmann chose to lavish his gifts upon some of the most virile music Chopin ever wrote.

After intermission came four shorter pieces, three of which—Stojowski's "Orientale," an etude of Scriabin and Mr Hofmann's own "Kaleidoscope"—were marvels of technical brilliance. Thereupon began a series of encores that amounted almost to another concert, all of them vividly played.

C. W. D.

CHARLOTTE, N. C.
OBSERVER

[illegible] 9 1937

Stradivari Paid Tribute.

BOSTON, Dec. 18.— (AP) —A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today. Playing for this occasion on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

NEWARK, N. J.
LEDGER

DEC [illegible]

Heifetz Plays Tribute To Stradivari

BOSTON (AP)—A world-renowned

COLUMBUS, O.
DISPATCH

DEC 19 1937

Stradivari Is Honored By Concert in Boston

BOSTON, DEC. 18. — (AP). — A world-renowned violinist and a

BALTIMORE, MD.
MORNING SUN

DEC 19 1937

PAY TRIBUTE TO STRADIVARI

Jascha Heifetz And Boston Symphony Join In Concert

Boston, Dec. 18 (AP)—A world-renowned violinist and a world-re-

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SPRINGFIELD, MASS.
REPUBLICAN

[illegible] 9 1937

STRADIVARI TRIBUTE AT HUB

Boston, Dec. 18—(AP)—A world-renowned violinist and a world-re-

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GIVES VARIED PIANO RECITAL

Post

Hofmann Exhibits Skill in Golden Jubilee

Dec. 13/37

BY WARREN STOREY SMITH

Most piano recitals, even those given by eminent pianists, are that and nothing more. But Josef Hofmann's recital in Symphony Hall yesterday afternoon, described on the programme as a Golden Jubilee recital, was an occasion. Fifty years ago Mr. Hofmann played in Boston as a boy of 11, and in the fullness of his powers he returns to show us that he can still play better than most of his colleagues, young or old.

Mr. Hofmann is perhaps the best all-around pianist now before the public. He may not play the music of Beethoven as profoundly as Mr. X, that of Schumann as poetically as Mr. Y, that of Chopin as fetchingly as Mr. Z, or that of Liszt as brilliantly as Mr. W. But he plays the music of these and other composers equally well and, as was said above, far better than most pianists can play it.

Mr. Hofmann's lack, and it was felt again yesterday, if less acutely than on certain other of his appearances here, is in the direction, if not of conviction, at least, of enthusiasm. And anyway, to play the piano in public for 50 years and still give the impression that piano-playing is an all-absorbing passion, would be almost too much to ask of anyone.

Perhaps some in yesterday's large audience found Mr. Hofmann's programme of consistent interest. This reviewer did not. The afternoon began promisingly with Beethoven's "Waldstein" sonata, played as one may seldom hear it played, though even Mr. Hofmann could not make us forget the triteness of the final movement. Schumann's "Kreisleriana" which followed, in part, and that part was quite enough, is mostly a dull business. Of the four succeeding pieces by Chopin, only the B-flat minor Mazurka represented that composer in his more inspired mood: the others were the melancholy Polonaise in E-flat minor, the first and least valuable of the three B major Nocturnes, the last and least engrossing of the four Ballades.

It was possible to feel that the remainder of the recital, including the numerous encores, was the more entertaining portion, even though it did not escape trivialities. Listed on the programme were pieces by Stojowski, Schubert (with gildings by Godowsky), Scriabin and Mr. Hofmann, while the extras, played to an audience which clamored with increasing insistence, came from Moszkowski, Mendelssohn, Beethoven (the "Turkish March"), Chopin and unidentified others. Some of these were pieces of the showy sort, and Mr. Hofmann, with his enormous skill and enormous cleverness, can play such matter to the Queen's taste.

NEW YORK, N. Y.
HERALD - TRIBUNE

DEC 19 1937

Heifetz Honors Stradivarius

BOSTON, Dec. 18 (AP).—A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violi makers, Antonius Stradivarius, who died 200 years ago today. Jascha Heifetz played on a rich-toned violin made by Stradivarius in 1731. Serge Koussevitzky conducted.

Dec. 15/37

THE CHRISTIAN S Monitor

—Boston News—

Boston Quartet Opens Season

Quartets by Martinů, Mozart, and Tchaikovsky formed the program given in Jordan Hall last night by the Boston String Quartet, that distinguished local organization whose members are Harrison Keller, Paul Fedorovsky, Georges Fourel and Alfred Zighera. There was a large and extremely appreciative audience of chamber-music addicts.

Bohuslav Martinů, 47-year-old Czech composer, first achieved fame in 1925, when his "Half-Time"—a piece descriptive of a football game—was performed at the Contemporary Music Festival at Prague. To ask what the composer's "game" is in his third Quartet, played last night, would be too obvious a witticism. Yet it did at times seem as though he were absorbed, with a morose intensity enlivened by gleams of a faint dry humor in some deep but fantastically inconsequential game of his own invention.

In Mr. Slonimsky's "Music since 1900," Martinů is characterized as a "neo-contrapuntist." If that description was ever accurate (and we hesitate to dispute it), it is so no longer, for this quartet is neither neo- nor paleo-contrapuntal. Indeed, during most of its course its rambling melodies proceed either in unison or in strange and not inexpressive chordal sequences, sometimes terminating at long length in an unexpected common chord, but predominantly atonal in effect. By far the most interesting of the three movements is the first, in which fragments of melody and rhythm—including even some remote wisps of jazz—allotted to solo instruments are outlined in sharp relief against mysterious and shadowy backgrounds provided by the remaining instruments. It is perhaps in his remarkably subtle and imaginative syntheses of instrumental and harmonic color that Martinů's principal talent lies—which would suggest that, after all, pictorial music is his field. The Martinů quartet enjoyed a remarkably polished, confident, and sympathetic performance and was well received.

There was polish, too, and a remarkable effect of spontaneity plus unanimity in the performance of Mozart's tenderly whimsical E flat quartet (K. 428). There was also a quality that few chamber-music organizations achieve—a high-strung, mettlesome elasticity of gait that gave an almost disturbing vitality to the playing. This quality sometimes degenerated into restlessness and haste. Mr. Keller was often guilty of slighting the melodic essence of rapid passages, playing them as though they were mere excrescences or flourishes, to be minimized and tossed out of the way. With the acquisition of a more reposeful style, without loss of vivacity, this quartet could become a Mozart-playing instrument second to none. The players are evenly matched not only in proficiency but in a sort of keen-edged delicacy of tone and phrasing admirably suited to that purpose.

Tchaikovsky's D major quartet, op. 11, a facile and shallow work whose principal claim to survival is its famous Andante cantabile, concluded the evening bustlingly, perhaps even excessively so.

S. S.

The Arts in Boston

THE CHRISTIAN SCIENCE MONITOR

Jascha Heifetz

Who Will Play Prokofieff's Second Violin Concerto (First Time in America) With the Boston Symphony Orchestra This Week. He Will Also Play the Brahms Concerto at the Same Pair of Concerts

bodying an exalted mood experienced before a glorious scenic expanse, sometimes showing, with the accents of caricature, human oddities.

Mr. Dehn knows when to exaggerate, when to suppress. He is intolerant of hypocisy and affectation. Once he is amused, or disapproves, he finds emphatic means of stating the fact, through distortion and relentless exaggeration.

Doll and Richards

Dry points by Ruth Doris Swett are shown at Doll and Richards, 138 Newbury Street. Native of North Carolina, Miss Swett has depicted many trees of her home environment. Among her prints are very able and beautiful portraits of long-leafed pine. In several studies of details she exhibits great patience and painstaking handling. It is not often that we see print makers today who work with such meticulousness, and rarely do we encounter such refinement.

Bell and Fletcher

Paintings and drawings by Norman Rockwell are on view at the galleries of Bell and Fletcher, 77 Newbury Street. Book illustrations, drawings depicting the life of Louisa Alcott, some Saturday Evening Post cover designs count among the exhibits. The style of Mr. Rockwell is familiar to us in its graphic presentation. The illustrator has a responibility to a text. He is not free, but must visualize the idea of another. Mr. Rockwell states his ideas with utmost clarity and with engaging wit.

D. A.

Worcester Gazette - Dec. 10/37

Josef Hofmann—50 Years Ago and Today

PRIVATE LIFE OF A MUSICAL GENIUS

An interview with the great pianist, Josef Hofmann

Sunday Telegram readers will enjoy this glimpse into the home life of the great pianist who is celebrating his Golden Jubilee on the American concert stage. An accomplished inventor, Mr. Hofmann also has some interesting ideas on bringing up boys, of whom he has three. Read about his boys—and his inventions—in next Sunday's Telegram.

86

SYMPHONY IN TRIO OF CONCERTOS

Post Dec. 18/37

Heifetz, Soloist, New Work by Prokofieff Heard

BY WARREN STOREY SMITH

For most of the audience the centre of interest at yesterday afternoon's Symphony Concert was undoubtedly the masterly violin playing of Jascha Heifetz; but it might well have been the Second Concerto of Prokofieff which was played for the first time in America. Good performers are always with us, if not too many of the quality of Mr. Heifetz; a good piece in these days is much more of a rarity.

OVERSHADOWS BRAHMS

Placed in the centre of the programme, the new Concerto not only reduced to relative insignificance another novelty, a Concerto for orchestra by the Soviet composer Michael Starokadomsky which preceeded it; it even made the Violin Concerto of Brahms, which served as closing number, seem "old hat."

The problem of the violin concerto is a difficult and delicate one, due to the tonal disparity between the solo instrument and the accompanying forces. With his thickly textured symphonic orchestra and his conventional "tuttis" Brahms solves the problem far less successfully than Prokofieff, who has given us for once a violin concerto which is not lopsided. He was assisted furthermore, by the cutting down of the number of orchestral strings, giving the effect of something between the chamber-orchestra and the full symphonic body. Moreover, the orchestral part itself, is of such virtuoso stuff and the orchestral voices and that of the solo instrument are so closely interwoven that all of the unsavory impression of a violinist's show-piece forthwith disappears. Again to invoke comparison, the Concerto of Brahms, so often hailed as a symphony for violin and orchestra, seemed yesterday almost the solo concerto of commerce.

Continuously Melodious

So much for Prokofieff's texture and method. His music, which is after all still more important, is almost continuously melodious and never stalely so. Is it possible that the long musical depression is drawing to a close? One had fancied that all the good tunes must have been written, but Mr. Prokofieff has found plenty; the two chief themes of the first movement, especially the lyric almost lush second subject, the whole of the idyllic slow movement (a strange adjective to apply to contemporary music) and, though in different vein, the spirited, capricious, rythmically provocative Finale, with its liberal but always discreet spicing of percussion.

Let us hope that some of the tumultous applause was directed toward the composer, the orchestra and the wholly self-effacing Dr. Koussevitzky. The debt to Mr. Heifetz, moreover, was a double one.

Mr. Heifetz's Playing

Starokadomsky's Concerto is one more example of neo-classism, which is to say, 18th century form and texture with freely dissonant counterpoint. It might also be called eclectic, though a less polite but more accurate word would be synthetic. There are recognizable melodic ideas; the music "sounds," and it is effectively, if sometimes rather noisily, scored. The audience, which must have nursed sore palms last evening, liked it.

Admirable as was Mr. Heifetz's playing of the Concerto of Brahms, and no one in our day plays it as well, a final word must be said for the orchestral performance and, in particular, for the beautiful playing of the wind choir in the Adagio. After so much fiddling the cool tones of woodwinds and horns alone were good to hear.

Statistical note: Antonio Stradivari died 200 years ago today. Mr. Heifetz is playing his own "Strad" at this pair of concerts, and another, lent by Mrs. William Ellery, is on view in the first balcony gallery.

WILMINGTON, DEL.
STAR

EC 19 1937

Boston Symphony Honors Stradivarius

Boston, Dec. 18.—Marking the 200th anniversary of Antonio Stradivari's death, Jascha Heifetz and the Boston Symphony Orchestra tonight played the new, tuneful second violin concerto by Serge Urokofieff.

Heifetz used his own "Strad" which netted the maker only about $60 but which is now valued at $60,000.

MUSIC

Globe Dec. 18/37

SYMPHONY HALL

Boston Symphony Orchestra

It was one concerto after another at the Boston Symphony concert yesterday afternoon. The program began with the first performance in the United States of an Orchestral Concerto by the young Soviet composer Michael Leonidovitch Starokadomsky, whose name will offend the typesetter as much as his music pleased the Friday audience. Next came the American premiere of the Second Violin Concerto by another Russian, Serge Prokofieff, the solo part being taken by Jascha Heifetz. And the afternoon ended with Mr Heifetz giving a glorious performance to one of the greatest of masterpieces—the Violin Concerto by Brahms.

Dr Koussevitzky heard Starokadomsky's music at a concert of the International Society for Contemporary Music in Paris last Summer, when it proved to be outstanding in a mass of modern work. It is outstanding, if not a masterpiece, because it is honest, unforced and buoyant, reasonably melodic, free from the extravagance of dissonance for its own sake. In two words, the Orchestral Concerto "makes sense."

Starokadomsky confesses that he likes 18th century music best and his tunes indicate that he is at heart a diatonic soul. His modernism is found in the treatment of these tunes, which he likes to toss about from one section of the orchestra to another, with all the resources of modern rhythmic and instrumental effects. Yet this treatment is plainly eclectic and suggests that Starokadomsky is not so original as a creator of masterpieces must be.

The first movement of the Concerto is rugged and powerful rather than noisy; here Starokadomsky stands in the company of a few gifted souls. With the majority of young composers the shoe is on the other foot. His second movement is a passacaglia, beautifully written, the theme of which rises with great effect from the depths of double-basses and cellos. The theme might have been written by Handel, with a few notes altered for the sake of 20th century harmony. The last movement resembles the first, but it is not so forcefully constructed.

There is perhaps nothing in all the concerto literature for violin like Prokofieff's Second Concerto. In fact it is quite unlike Prokofieff's own earlier music, including his First Violin Concerto, which was a pretty crabbed affair. As Mr Heifetz plays it, the Second Concerto is distinguished for high spirits and a sense of wit, which gives way, in the slow movement to a sentimental interlude couched in modern musical speech. This may be hard to imagine, but such is the case. The deliberate "wrong note" harmony of the finale might be someone tossing off a popular ditty in two keys at once, just for a lark.

No great emotions will likely be aroused by this music, and the great concertos of the past will assuredly not suffer by comparison. But it does provide violinists with something different. One point of interest is the skill by which Prokofieff makes the solo instrument stand out from the tonal mass of a small orchestra wherein even the strings are reduced from conventional number. Many concertgoers like to catalogue music and composers in their minds. To this end it may be said that Prokofieff's unusual Concerto has a sole and distant counterpart in his "Classical Symphony."

Once again Mr Heifetz played as only a great virtuoso and artist can play. In honor of the observance of the 200th anniversary of the death of the unequalled violin maker, Antoni Stradivari, Mr Heifetz forsook his customary Guarneri violin, it was said, for the fine Stradivarius instrument which he possesses. The audience cheered him rapturously when the concert was ended.

Dr Koussevitzky and the orchestra performed Starakadomsky and Prokofieff strikingly. Unaccountably however, there were some rough places in the Brahms Concerto.

A Stradavarius violin, dating from 1715, has been loaned by Mrs William Ellery and will be on view in the first balcony gallery of Symphony Hall through tonight's repetition of the program. Next week Sergei Rachmaninoff will be soloist in the Boston premiere of his Rhapsody for Piano on a Theme by Paganini. Dr Koussevitzky will also conduct a Concerto of K. P. E. Bach as orchestrated by Steinberg, and Tchaikovsky's Fifth Symphony.

C. W. D.

DES MOINES, IA.
REGISTER

DEC 19 193

HONOR MASTER

Musicians Pay Tribute to Antonio Stradivari.

BOSTON, MASS. (AP)—A world-renowned violinist and a world

Her Dec. 18/37

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The ninth regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jascha Heifetz, violinist, was the soloist. The program was as follows:

Concerto for Orchestra Op. 14 — Starokadomsky
Violin Concerto No. 2 in G minor, Op. 63 — Prokofieff
Violin Concerto in D major, Op. 77 — Brahms

There is not much for criticism to do the morning after such a concert as this. The stale adjectives in the vocabulary of praise are worthless when confronted with one of the great musical experiences of a lifetime. You just cannot sit down and tick off phrases like "superb performance" when you have been so moved and excited by the music and its interpretation; or at least we cannot and are not going to do so.

The slightly incoherent tone of the foregoing paragraph will not lack meaning for yesterday's audience, for this really was one of the grandest concerts ever. The fact that it can and will be repeated tonight seems like a miracle. No one is going to forget very soon Mr. Heifetz's performance of the Brahms concerto, and we may hope that the singularly interesting new music in the first half of the program will also be remembered.

Anything new by Prokofieff we can be reasonably certain will be effectively written and usually entertaining, sometimes much more than that. But Starokadomsky was anybody's guess. Actually it was the most interesting music so far to come out of Soviet Russia in our experience, limited as it is, of creative art under Mr. Stalin. This work has much less bombast and much more intellectual vigor than the music of the highly publicized Shostakovitch. There is still some of the martial smashing and bashing that must be the delight of Soviet audiences; but over and above that we at once realize that Starokadomsky is a talented and intelligent composer.

It may be argued that this Concerto is a little dry, which is perhaps true. It is also fair to observe that the composer is inclined in the Sinfonia and the Toccata to prolong too much the development of his themes. But he does succeed in holding our attention, in persuading us by the vigor of his invention and the brilliance of his writing. Our only criticism of the Passacaglia would be that the basic theme is too indeterminate, so that the variations are a little difficult to follow. Dr. Koussevitzky also chose to announce this theme so softly that we hardly got to hear the theme at all until the first variation. Happily this work will be repeated at the next Monday-Tuesday concerts.

Prokofieff's Second Violin Concerto is a fascinating work. The andante is positively Mozartian in spirit, without being in the least precious. The first movement is a most ingenious example of what a brilliant stylist, like Prokofieff, can do with conventional sonata form. Only the last movement is like the Prokofieff of the Piano Concertos and the First Violin Concerto. Harmonically this music is very much less dissonant than his earlier works, but it is in no sense flat. In fact it is the kind of attractive, well-made Concerto that ought to prove a great addition to the literature for violin and orchestra.

Who would not a hundred times rather listen to this than the Violin Concerto of Dvorak or that of Elgar? We should prefer to hear it right off again than Mendelssohn's Concerto; but we had better stop, for the sport of comparisons is dangerous and apt to end in being obliged to eat one's words. Mr. Heifetz gave the Concerto a marvellously adroit and polished performance. There are some beautiful melodies in it, and these he sang with the utmost tenderness and purity of tone. The orchestral playing, both in this and the Brahms, was splendid and in complete sympathy with the soloist. Both the Prokofieff and the Starokadomsky works were heard for the first time in the United States.

Finally there was the great Brahms Concerto, the performance of which by Mr. Heifetz we have already indicated was masterly. The volume of applause for him at the intermission and end of the concert was richly deserved. Such violin playing is a joy in itself. We have also Dr. Koussevitzky to thank for what has been to date the finest concert of the season, or any season, it is tempting and only slightly myopic to add!

CINCINNATI, O.
ENQUIRER

DEC 19 1937

STRADIVARI HONORED AFTER TWO CENTURIES

Boston, December 18—(AP) — A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today. Playing on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

WASHINGTON, D. C.
STAR

DEC 19 1937

Stradivari Is Honored.

BOSTON, Dec. 18 (AP).—A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today. Playing on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

C. S. Monitor Dec. 18/37

Two items new to America—both from Soviet composers—graced the ninth Boston Symphony program of the season, given yesterday afternoon in Symphony Hall. One was a Concerto for orchestra, by Michael Leonidovitch Starokadomsky, the other Prokofieff's Violin Concerto in G minor, No. 2. The Friday afternoon audience liked them both. Evidently conductor and listeners have decided not to look at music through political spectacles—a very sensible conclusion. For another unusual feature, there was a second violin concerto on the program, that of Brahms. Does that sound a little overboard on concertos, for an American audience? Ah, but Jascha Heifetz was the soloist. From him we could take three concertos.

The Soviet compositions were both interesting. Starokadomsky's is classical in form, romantic in mood. The opening Sinfonia, marked allegro risoluto, is vigorous, fresh, forthright. The Passacaglia's theme opens and closes the second movement in the basses pianissimo. The 14 variations that intervene are written with resource and imagination. In both these movements the composer remains true to his confessed love, the eighteenth century. The third movement falls away in musical content, but in it the composer seems to remember that after all he is a Russian, and he pays his respects to the forefathers. The whole work marches, but the Finale steps out with the gait of Tchaikovsky.

Prokofieff has had his classical phase. In this concerto he too seems to have gone romantic. The second theme of his first movement and the main theme of the Andante are frankly sentimental. In the sharply accented Finale he reveals again the humor and wit that are perhaps his most treasurable qualities, and like his younger colleague shows himself a true Russian in his orchestral colors. The prevailing tone of the concerto is cheerful, and, when it is not sentimental, vigorous. The writing is of course brilliant, although it does not appear to present so many difficulties to the soloist as the First Concerto. Like its predecessor, it is by no means a display piece for a violinist, but one in which the orchestra bears a goodly share of the musical responsibility. If the emotional themes mentioned do not pall on rehearing, the work may well become an addition to the repertory.

Mr. Heifetz, in fine fettle, played both works with his usual effortless mastery, and he received the customary ovation. He shared the honors generously with Dr. Koussevitzky and the orchestra; justly so, for only with such collaboration as theirs could these superb performances have been realized. The conductor was never more sympathetic nor the orchestra more supple.

L. A. S.

FORT WORTH, TEX.
Morning Star - Telegram

DEC 19 1937

STRADIVARI HONORED.

BOSTON, Dec. 18 (AP).—A world-renowned violinist and a world re-

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NEW YORK, N. Y.
TIMES

DEC 19 1937

ITEMS HERE AND THERE

THE Helsinki University Chorus from Finland, composed of sixty male voices, will make two appearances in this city. It will first be heard here with the Boston Symphony Orchestra, conducted by Serge Koussevitzky, Jan. 6, and also will offer a concert of its own Jan. 10. Both events will take place in Carnegie Hall. The chorus sails this week on the steamship Manhattan for its first American tour, which opens in Boston Dec. 31 and Jan. 1, when the visiting choristers will sing with the Boston Symphony Orchestra. During its stay in America, which terminates Feb. 2, the chorus will travel as far north as Duluth, Minn., and will give concerts at Harvard, Yale and Princeton Universities, the University of Michigan and the Principia School in St. Louis, Mo.

Winslow Homer Paintings at Symphony Hall

Water colors, a few drawings, lithographs and a small oil by Winslow Homer, lent by various owners, make up an interesting display in the First Balcony Gallery at Symphony Hall, which continues through Dec. 28.

It is an exhibition fortunately rich in examples of the two years' work Homer did in Tynemouth, England, in 1881-83, when his mature style developed. One of the very best of these water colors, "On the Cliff," which seems never to have been shown publicly in New England before, has been loaned by the Phillips Memorial Gallery in Washington through the courtesy of Mr. Duncan Phillips. A similar claim may be made for Mr. Phillips' "Rowing Home" (1890), presumably painted at Prout's Neck. The two water colors lent by Mrs. Warner have not been visible to the public since an early showing at the Museum of Fine Arts in 1890, and the brilliant wash drawing of the Tynemouth period, "Fisher Girl With Net," lent by Mrs. Frederick Lowell, is being seen in public for the first time since it left Homer's possession. Also of extraordinary interest are the five great water colors from the estate of Mrs. Charles Savage Homer, loaned through the good offices of Mr. Robert Macbeth of New York. With the exception of a possible dealer's exhibition, these five pictures are making their Boston debut, so we are informed.

HARTFORD, CONN.
COURANT

Stradivarius Honored On Anniversary

Heifetz, Boston Symphony Play Tribute to Master Violin Maker, Dead 200 Years

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One number was the first performance in America of the second concerto of the contemporary Russian, Sergei Prokofieff. The other concerto was Brahms's in D Major.

In Stradivarius, long life, he died at the age of 93 in Cremona, Italy, he produced approximately 1100 instruments, of which nearly one half have been lost. Only about 170 of his instruments are known to exist in America. In Europe there are an additional 540, each as compeletly pedigreed as a thoroughbred horse.

Heifetz values his Stradivarius at $50,000.

Varnish Secret.

A transparent mellow varnish, shading delicately between orange and yellow, is one mark a connoisseur recognizes in a Stradivarius, and one secret of the tone is the formula of the varnish and the manner of application—a secret that still baffles science.

Other characteristics are a subtle, individual curvature on the top and back, visible by turning the instrument so a ray of light traces the rise and fall of the wood: A superior quality of wood and grain; a characteristic swing or dash to the sound holes; individual accentuation of the corners terminating the inward curves at the sides and extreme skill in construction of the "purfling" on inlaid wooden edging which overhands the junction of the belly and the back with the sides.

BANGOR, ME.
NEWS

DEC 20 1937

In Tribute to Stradivari

Jascha Heifetz, shown here with his authentic Stradivari violin valued at $30,000, played two concertos for violin with the Boston Symphony orchestra Saturday in a tribute to the greatest violin maker of all time—Antonio Stradivari, who died 200 years ago. About 170 authentic "Strads" are known to exist in the United States. (A. P. Photo).

SPRINGFIELD, MASS.
MORNING UNION

NOV 19 1937

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Koussevitzky chose for the opening programs two symphonies. One was Beethoven's "Eroica"; the other Sibelius' Second Symphony in D Major.

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He will, curiously, play Ravel's Concerto for the Left Hand alone, first heard here with the same orchestra but a different soloist, Paul Wittgenstein.

Wittgenstein has only his left arm; Fevrier has both.

HOUSTON, TEX.
POST

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BALTIMORE, MD.
AMERICAN

DEC 19 193

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INDIANAPOLIS, IND.
STAR

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ST. LOUIS, MO.
POST DISPATCH

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BUFFALO, N. Y.
TIMES

DEC 19 1937

STRADIVARI PAID MUSICIANS' TRIBUTE

By Associated Press

BOSTON, Dec. 18.—A world re- ETC.

RICHMOND, VA.
TIMES - DISPATCH

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The Arts

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NASHVILLE, TENN.
MORNING TENNESSEAN

19 1937

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BOSTON, Dec. 18—(AP)—A world-renowned violinist and a world-re-

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ATLANTA, GA.
JOURNAL

1937

Heifetz Performs Two Concertos in Stradivari's Honor

BOSTON, Dec. 18.—(AP)—A world-renowned violinist and a

LIMA, OHIO
NEWS

FAMED VIOLINIST HONORS GREATEST OF OLD MASTERS

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CHICAGO, ILL
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19 193

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MEMPHIS, TENN.
COMMERCIAL APPEAL

DEC 19 1937

HONOR VIOLIN MAKER

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WILKES BARRE, PA.
INDEPENDENT

DEC 19 1937

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Boston, Dec. 18. (UP)—Mark-

MONTGOMERY, ALA.
ADVERTISER

Recital Tribute To Violin Master

Dec. 19/37

BOSTON, Dec. 18.—(AP)—A world-

CHATTANOOGA, TENN.
TIMES

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BUFFALO, N. Y.
COURIER EXPRESS

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1 Dec. 22/37 Globe

MUSIC

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Boston Symphony Orchestra

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In spite of occasional slips from pitch, Miss Garbousova produces a delightfully silken tone from her instrument. Her technic and interpretive artistry—as she proved on her first Boston visit two years ago—are poised and sound. Most of the pleasure to be derived from Boccherini's elegant and slightly dull music was found in Miss Garbousova's beautiful "singing" of the abundant melody. The orchestra part by itself is negligible. She likewise managed to make as much as can be made of Tchaikovsky's rather long-winded variations.

Dr Koussevitzky began a distinctly novel program with the Concerto For Orchestra by the young Soviet composer Michael Leonidovitch Starokadomsky. At its first United States performance by the Boston Symphony two weeks ago, this piece made a favorable impression. A second hearing confirmed opinion that Starokadomsky has learned better than many of his contemporaries to trim the size and length of his music to the character of his material. If the brass is used crudely, it is with a deliberate glance for legitimate effect of vigor. Where more than one modern piece is merely noisy, Starokadomsky's Concerto seems powerful.

In all his life Tchaikovsky never wrote more irresistible music than the overture-fantasia "Romeo and Juliet." No matter that it is long, full of the composer's mannerisms; "Romeo and Juliet" supplies a vivid account of the most vivid events in the tragic romance of Shakespeare's Veronese lovers. Tchaikovsky did neglect, however, to point up Mercutio's ungentlemanly behavior to Juliet's nurse. And that brings up the question: Just how should pungent Elizabethan speech be transformed into music? The performance last night, more restrained than that of a few weeks ago in the "regular" series, was wholly admirable.

This program will be repeated at 3 this afternoon. The next concerto in the Monday-Tuesday series, Jan 17 and 18, will be conducted by Daniele Amfitheatrof. C. W. D.

POUGHKEEPSIE, N. Y.
SUNDAY COURIER

DEC 19 1937

STRADIVARI HONORED AT BOSTON CONCERT

BOSTON, Dec. 18 (U.P.)—Marking the 200th anniversary of Antonio Stradivari's death, Jascha Heifetz and the Boston Symphony Orchestra tonight ~~played~~ the new, tuneful Second Violin Concerto by Serge Prokofieff.

Heifetz used his own "Strad" which netted the maker only about $60 but which is now valued at $60,000.

ELIZABETHTON, TENN.
STAR

DEC 19 1937

Famous Violin Maker Is Honored In Boston

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(87)

BANGOR, ME.
NEWS

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MORNING UNION

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POST

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AMERICAN

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ST. LOUIS, MO.
POST DISPATCH

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BUFFALO, N. Y.
TIMES

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NASHVILLE, TENN.
MORNING TENNESSEAN

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ATLANTA, GA.
JOURNAL

937

Heifetz Performs Two Concertos in Stradivari's Honor

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LIMA, OHIO
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7

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...... 29.50 to 79.50
Many
justable,
olors... .95 to 4.50
...... 3.95 to 14.50

BUFFALO, N. Y.
COURIER EXPRESS

DEC 19 1937

Heifetz and Orchestra Honor Great Stradivari

Join in tribute to famed Italian, greatest of all violin makers

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Raya Garbousova was, as the theatre press agents used to say, the "extra, added attraction" at the second Monday concert by the Boston Symphony Orchestra last evening. The comely young Rusisan cellist played with the orchestra two numbers unheard so long at Symphony Hall that their performance might as well be called revival: Boccherini's B-flat Concerto, Op. 34 last figured on a Symphony program in 1923, and Tchaikovsky's Variations On a Rococo Theme had been slumbering since 1919.

In spite of occasional slips from pitch, Miss Garbousova produces a delightfully silken tone from her instrument. Her technic and interpretive artistry—as she proved on her first Boston visit two years ago—are poised and sound. Most of the pleasure to be derived from Boccherini's elegant and slightly dull music was found in Miss Garbousova's beautiful "singing" of the abundant melody. The orchestra part by itself is negligible. She likewise managed to make as much as can be made of Tchaikovsky's rather long-winded variations.

Dr Koussevitzky began a distinctly novel program with the Concerto For Orchestra by the young Soviet composer Michael Leonidovitch Starokadomsky. At its first United States performance by the Boston Symphony two weeks ago, this piece made a favorable impression. A second hearing confirmed opinion that Starokadomsky has learned better than many of his contemporaries to trim the size and length of his music to the character of his material. If the brass is used crudely, it is with a deliberate glance for legitimate effect of vigor. Where more than one modern piece is merely noisy, Starokadomsky's Concerto seems powerful.

In all his life Tchaikovsky never wrote more irresistible music than the overture-fantasia "Romeo and Juliet." No matter that it is long, full of the composer's mannerisms; "Romeo and Juliet" supplies a vivid account of the most vivid events in the tragic romance of Shakespeare's Veronese lovers. Tchaikovsky did neglect, however, to point up Mercutio's ungentlemanly behavior to Juliet's nurse. And that brings up the question: Just how should pungent Elizabethan speech be transformed into music? The performance last night, more restrained than that of a few weeks ago in the "regular" series, was wholly admirable.

This program will be repeated at 3 this afternoon. The next concerto in the Monday-Tuesday series, Jan 17 and 18, will be conducted by Daniele Amfitheatrof. C. W. D.

POUGHKEEPSIE, N. Y.
SUNDAY COURIER

DEC 19 1937

STRADIVARI HONORED AT BOSTON CONCERT

BOSTON, Dec. 18 (U.P.)—Marking the 200th anniversary of Antonio Stradivari's death, Jascha Heifetz and the Boston Symphony Orchestra tonight ~~played~~ the new, tuneful Second Violin Concerto by Serge Prokofieff.

Heifetz used his own "Strad" which netted the maker only about $60 but which is now valued at $60,000.

ELIZABETHTON, TENN.
STAR

DEC 19 1937

Famous Violin Maker Is Honored In Boston

BOSTON, Dec. 18. (AP)—A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today.

Playing on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

NEW BEDFORD, MASS.
MERCURY
DEC 29 1937

Raya Garbousova Symphony Soloist

Russian Girl 'Cellist Enchants in Boccherini and Tschaikowsky

It was broad and accommodating program making that Dr. Koussevitzsky gave the Monday night and the Tuesday afternoon audiences of this week at Symphony Hall. He led the Boston Symphony Orchestra for a third and fourth performance through the recently composed Concerto for Orchestra of a 36 year old Soviet musician—Michael Leonidovitch Starokadomsky. Modern, but clear-charactered, it enlists interest by its rhythmic Sinfonia section (which might be a trifle more sharply accented in its playing); its instrumentation expanding dynamically; its dirgelike opening Passacaglia developing lyrically in something akin to the sounds of Nature and far more normal and wholesome than some of the moderns when they occasionally fall into Debussyism as temporary concession to beauty; and its triumphant Toccata that may be taken as celebration of great works accomplished. "As you like it." This hearer was held.

Then, for the ones who turned away, the infallibly pleasing Boccherini to win back their attention. This Concerto for Violincello in B flat major Op. 34 was so exquisitely simple of theme, so artfully written to set and reveal the delicate virtues of a technician of the solo instrument, that from his Eighteenth Century elegance, old Boccherini of Italy may be fancied to have foreseen the slender, fairhaired Russian young woman soloist and her esteemed compatriot who subtly moulded his orchestral forces to illumine her graces. Raya Garbousova has an apparently small tone but rounded in its light resonance, consistent in register. Set off against the virtuoso support of the Boston Symphony, it remained ever the solo instrument. One of her cadenzas (by other than Boccherini) included a passage played with fairylike touch continuously taken. A sustained tone against a rapidly timed passage for the orchestra seemed the height of felicitous writing.

"Now if a work demanding a broader style could be given," one thought, and here was another example of Garbousova's abilities in the Variations on a Rococo Theme for Violincello, Op. 33 of Tschaikowsky. Then Michele, one time Boston cellist, came to mind but all comparison was forgotten in the technical marvels of chromatics as impossibly perfect as running water; in an arcando of the most unimagined musical tone; in a concluding held tone of flutelike quality that was twinned by another instrument one took for a real woodwind. To note the entrances or joinings of soloist and orchestra is only once again to point out a Koussevitzkyian felicity.

Were there any still unsatisfied, the Tschaikowsky "Romeo and Juliet" Overture-Fantasia fulfilled desire with its romance, its brilliance and its pathos. After Garbousova's miracles and charms of person, attention strayed in this big symphonic piece—sure of frequent return to programs. Yet for the first time one came to reflect how ideally vernal, with the lift of youth, these Veronese lovers' tale was told in comparison with the more lustful loves of Tristan and Isolde.

A. C. R.

(88)

Soviet Art Tested by Brahms

Trans. Dec. 18/37

Jascha Heifetz Wins Ovation for His Interpretation Of New Prokofieff Concerto and That of Brahms

By Redfern Mason

There is only one unpardonable sin in conductors. It is dullness. That is the sin against the Holy Ghost of music, and Serge Koussevitzky has not a touch of it. That he is brilliant as an interpreter Boston well knows: but I wonder if they sense his ingenuity in program-making.

Yesterday he gave us a taste of the art of Soviet Russia, and then—was it to take the taste out of our months?—he gave us the Violin Concerto of Johannes Brahms, which is a work steeped in romantic classicism.

The audience was on the qui vive. Could it be that these Marxians were capable of creating beauty? So they listened with keen interest to the Concerto for orchestra of Starokadomsky, one of whose names is Michael and another Leonidas. And the work did not belie this lusty nomenclature. It was courageous, year—saying, from the first, energetic too, with not so much as a suspicion of pessimism about it. Did that rasping brass and that groan of the tuba signify fierce antagonism to the Tsarist regime? Conceivably so; but, whatever it meant, it was not music to which you could be indifferent.

There was beauty in the slow movement. The Soviets have not banished loveliness from their cosmos. The concluding movement is a toccata, almost insolent in its audacity at times, with a fugato which proved that Starokadomsky is content to learn from the past.

Mr. Koussevitzky gave of his best to this music of a regime wtih which he has probably little sympathy. The audience, perhaps not caring overmuch for the social significance of the score, applauded it as impartially as if it had been written by a member of our Liberty League. They were not to be robbed of their pleasure by the thought that the composer voiced a political attitude which was not their own.

As if to emphasize his complete artistic tolerance the director gave us the second violin concert of Serge Prokofieff, with Jascha Heifetz to plead the cause of the composer with the eloquent tones of his fiddle. It is a work of widely diffused lyricism. Manifestly the Soviet instruments have not lost the power to sing. Not markedly racial, the themes are of unmistakable beauty, and the Heifetz violin made them fall on delighted ears. Yet it was a beauty that spoke of something far different from what the classic concerto has accustomed us to expect. Prokofieff has his own way of elaborating a musical conceit.

There is a refreshing novelty of procedure in his work and it is not impossible that, when the public has heard the concerto a dozen times, it will be taken to the popular heart.

Both of these works have been composed during the last four years. They are therefore representative of contemporary Russian thought, and yesterday they were given their first performance in the United States. Perhaps the most notable thing about them is that the Slavism of the composers is not less manifest than is their manifest indebtedness to the great masters of the past. That fact is important. It means that in music, as in social development, what is worth preserving, the philosophy that endures, is a growth. The wisdom of today is necessarily indebted to the wisdom of the past. As Cardinal Newman has pointed out in his "Development of Christian Doctrine," the work in which he wrote himself out of the Anglican into the Roman church, if a system is sound it will continue to exist; if it is unsound, it will go the way of corruption.

The audience did not express its views on the inner significance of the music to which they had been listening. But they obviously were not antagonized by it. On the contrary, it intrigued them. The French Revolution gave us nothing better than the "Marseillaise" and the "Ca ira"; but these Russians have produced works in which people who certainly cannot be accused of entertaining subversive ideas can take pleasure.

The Brahms Concerto brought the concert to a magnificent conclusion. No need to use the "Exit in case of Brahms"; people loved it and they did not know which to admire the more, Heifetz, who has come into his artistic maturity, or the astute Koussevitzky, who brings the tendencies of today into comparison with the gospel of Brahms

The work was superbly played and the well remembered strains fell on the ear as gratefully as if they were the revelation of a new heaven and a new earth. Heifetz made good the claim of his admirers that he is one of the apostolic succession of fiddlers. Nay, when the performance came to an end, the members of the orchestra were, if possible, even more enthusiastic than was the audience.

Throwing aside their traditional reserve our Bostonians applauded with a heartiness that was worthy of Vienna. They gave another proof that the most important thing in the history of a symphony orchestra is the public which listens to it. It has taken Vienna centuries to create its public; Boston has done as much in half a century.

CANTON, O.
REPOSITORY

MUSIC

Her. Dec. 28/37

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The second concert in the Monday-Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given last night in Symphony Hall and will be repeated this afternoon. Raya Garbousova, 'cellist, was the soloist. The program was as follows:

Concerto for Orchestra Op. 14	Starokadomsky
'Cello Concerto in B flat major	Boccherini
Variations on a Rococo Theme for 'cello and orchestra Op. 33	Tchaikovsky
"Romeo and Juliet," Overture-Fantasia	Tchaikovsky

This was a singularly interesting concert, chiefly for its variety and its performance. There was variety even with two works by Tchaikovsky, since those works represent opposite poles of the composer's imagination. On the side of performance Miss Garbousova, an expert 'cellist as we have had previous occasion to observe, gave two excellent interpretations of music that is not very frequently heard.

Concertos for 'cello are apt to be dull and to show a composer in a lesser flight of genius. If a man from Mars were to hear, during his stay on earth, only the 'cello concertos of Haydn, Schumann, Dvorak, Elgar and Saint-Saens, he might be inclined to judge harshly of the reputations of those composers. Boccherini, on the other hand, is a horse of a different color.

We do not expect his music to be more than grateful for the instrument and pleasing to the ear. Fortunately Miss Garbousova did not follow the practice of some 'cellists who overload this simple music with a fire-eating personality. She played it with beauty of tone, but without exaggeration. Since, however, she was going to play after the intermission, she might have let us take her technical accomplishments for granted and spared us those nasty cadenzas.

Tchaikovsky's Variations on a Rococo Theme are a charming experiment in style and are well worth hearing more often. The music has brilliance and lyric beauty and is nearest in spirit to the composer's ballets, furthest from the symphonies. The ornamentation, in the sense that the title and the nature of the theme imply, is graceful and artfully designed and does not become laborious.

Miss Garbousova and the orchestra, under Dr. Koussevitzky, played this work with great delicacy and alertness. Miss Garbousova was cordially applauded, though the audience seemed, after the demonstrations on the last two Fridays and Saturdays, a little indifferent. It remained for the romantic intensity and a splendid performance of Tchaikovsky's "Romeo and Juliet" to rouse the public to a realization of what an excellent concert this had been.

We have not left ourselves much space for a consideration of the new work by Starokadomsky, although it was discussed at length in these columns when first played, Dec. 17. It is impressive music, admirable for its construction and its presentation. The last movement, or toccata, still seems to us the weakest, when the composer is beguiled into too prolonged a discussion of his ideas.

The Passacaglia needs to be followed with the closest attention in order to appreciate its merits, whereas it is easy to take immediate pleasure in the first movement. This must surely be one of the best works of art to have been produced by Soviet Russia.

SEATS AT SYMPHONY FOR CONCERT SERIES

Seats for Flagstad and the Philadelphia Orchestra will be available at the Symphony Hall box office until Saturday of this week to those desiring to subscribe to the remaining four events in the Aaron Richmond Symphony Hall series for which the next attraction will be Marian Anderson on Sunday afternoon. The closing event of this series will take place Friday evening, March 11.

'Cellist, Musician, Artist

Trans. Dec. 26/37

RAYA GARBOUSOVA

Russian 'cellist appearing as soloist with the Boston Symphony Orchestra under Serge Koussevitzky next Monday evening and Tuesday afternoon

MILWAUKEE, WIS.
SENTINEL

Real Story Behind the Outburst of Koussevitzky "Temperament"

Post - Dec. 19/37

What really happened to Dr. Serge Koussevitzky when he was leading Mozart's superb Symphony in A Major last week for Pittsburgh's "music lovers"?

During the past week local musical circles buzzed with the rumor that the Boston Symphony Orchestra's beloved maestro suddenly slammed down his baton after beginning the second movement of the famous symphony and angrily strode from the stage.

Here's the real story behind this apparent exhibition of temperament:

It happened in the Syria Mosque, the Smoky City's symphony hall, Serge Koussevitzky, one of the nation's most capable and well known maestros, had just begun the Andante movement of Mozart's 29th Symphony.

The conductor turned to direct the violins on the left of the stage when he was suddenly thrown off stride by a sudden flash of light from an opened doorway just off the stage.

The leader halted his baton in midbeat and a man and woman who, in direct violation of the rule that all doors must remain closed during the playing of a symphony selection, had discovered one unguarded door and made their entrance.

Discourtesy to His Art

As Mr. Koussevitzky held his baton at rest, the couple stopped dead in their tracks. The leader resumed. Then the couple darted for seats, ignoring ushers who sought futilely to bar their way.

The conductor then laid down his baton and left the stage.

Off the stage, he exploded. "The fools, better they should stay at home, in bed," he cried. "I will not go back there, never! They should have some respect for the art."

After three minutes, he was calmed, and returned to the podium to resume the movement for the third time, this time completing it without incident.

The audience of 3500 was wholly in sympathy with the director. They met his return with an enthusiastic burst of applause, and one music-lover cried bitterly, "We certainly have been put in our place. I'd like to wring the necks of that couple."

With few exceptions, all agreed that the incident was a "good lesson for Pittsburgh." The smoky city's reputation in courtesy to artists has always been somewhat doubtful. Once before, Pittsburgh's own conductor, Emil Paur, halted in the midst of a rendition, sat down on the podium, and just waited until the audience quieted.

At another time, Leopold Stokowski, leader of the Philadelphia Orchestra, stopped a concert in Pittsburgh because a group of workmen were noisily conversing underneath the stage.

When Koussevitzky later led his orchestra into Sibelius' Symphony in D Major, any ill-effects of the previous interruption seemed to have entirely disappeared. He himself said gratefully that his men reached "magnificent heights" in presenting the Finnish composer's works.

A Good Lesson

After the concert, the maestro wrote to his friend, Sibelius:

"I write to tell you what I think of audiences that do not behave. We have played nine concerts in ten days. It is a great strain. This afternoon in Pittsburgh some people walk in when I am conducting Mozart, and it is too much—I leave the stage.

"What is it, my friend, that makes them act so? They buy good seats, and then they come late. They should not do this. They must learn respect for the art, respect for the music, respect for the musicians."

There you have the whole story as it really happened. If you are one of those traditional late-comers, you will perhaps attribute the entire incident to temperament. On the other hand, if you are a real symphony enthusiast, you will agree that it is not only a good lesson for Pittsburgh audiences, but for individuals everywhere.

NEW ORLEANS, LA.
TIMES - PICAYUNE

SYMPHONY IN FIRST MONDAY

Post Dec. 28/37

All Russian Music to Be Repeated Today

BY WARREN STOREY SMITH

One of the most enjoyable concerts of the current Symphony season was that of last evening which, according to the new ordering of the Monday and Tuesday concerts, will be repeated this afternoon. Russian music is in the air just now! There was a Russian programme by the forces of the Federal Music Project at Sanders Theatre Sunday evening, and 24 hours later Dr. Koussevitzky was offering music by Tchaikovsky and Starokadomsky. And if there was also a 'cello concerto of the Italian Boccherini the soloist was again Russian, the accomplished and attractive Raya Garbousova.

When Starokadomsky's Concert for orchestra was played here for the first time, at a recent pair of "regular" concerts, it proved a well-made work which suffered by comparison with the pieces which followed it. Last evening, with Boccherini and Tchaikovsky replacing Prokofieff and Brahms, it suffered the same fate. The difficulty is that these other composers have been speaking with a voice unmistakably their own, while Starokadomsky, still relatively at his beginnings, has not assimilated the various sources of his style. In this Concerto we hear Bach, Stravinsky and Scriabin. Indeed, if we were to hear Starokadomsky again we would not know him.

Boccherini's Concerto in B-flat major, last heard here in 1923, is a singularly delightful composition, in which Italian warmth is wedded to 18th century elegance. Last evening's performance was no less ingratiating than the music. For her other piece Miss Garbousova chose Tchaikovsky's Variations on a Rococo Theme, which had gone unheard here even longer. It deserved no such neglect, for it is a singularly deft and gracious piece, affording the soloist all manner of opportunity and gratefully written for the orchestra as well. The concert ended with another repetition from earlier in the season, Tchaikovsky's "Romeo and Juliet" Overture. Again the performance was to a degree vivid, dramatic and emotionally songful.

STRADIVARI'S MEMORY HONORED BY RECITAL

By The Associated Press.

BOSTON, Dec. 18. — A World renowned violinist and a world renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today.

Playing on a rich toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

Musicians Honor Antonio Stradivari

BOSTON, Dec. 18—(AP)—A world

(As above right) ETC.

MUSICAL TRIBUTES PAID STRADIVARIUS

BOSTON, Dec. 18 (AP).—A renowned violinist and a great sym-

ETC.

WEST PALM BEACH, FLA.
POST

DEC 19 1937

ETC.

Concert Tribute Paid to Greatest of Violin Makers

Heifetz Plays to Honor Memory of Antonio Stradivari

(The Associated Press)

Boston, Dec. 18.—A world-renowned

ETC.

PHILADELPHIA, PA.
RECORD

(89)

PROVIDENCE, R. I.
JOURNAL
DEC 19 1937

A TRIBUTE TO STRADIVARI

—Associated Press Photo

Jascha Heifetz, Shown Here With His Stradivari Violin Valued at $30,000. Played Two Concertos for the Violin With the Boston Symphony Orchestra Last Night in a Tribute to the Greatest Violin Maker of All Time—Antonio Stradivari, Who Died 200 Years Ago. About 170 Authentic "Strads" Are Known to Exist in the United States.

Boston Honors Antonio Stradivari, World's Greatest Maker of Violins

Jascha Heifetz Plays $50,000 Instrument Famed Italian Manufactured; Koussevitzky Conducts; Soloist Able to Spot Real "Strad" Easily

Boston, Dec. 18.—(AP)—A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today.

Playing for this occasion on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

One number was the first performance in America of the second concerto of the contemporary Russian, Sergei Prokofieff, a work decidedly modern in instrumentation but, in development of tunes and melody, harking back to composers contemporaneous with Stradivari. The other concerto was Brahms' in D-major.

In Stradivari's long life—he died at the age of 93 in Cremona, Italy—he produced approximately 1100 instruments, of which nearly one half have been lost. Only about 170 of his instruments are known to exist in America. In Europe there are an additional 540—each as completely pedigreed as a thoroughbred horse.

Heifetz values his Stradivari at $50,000. Gently handling the instrument while discussing the maker before the concert, Heifetz lightly snapped his fingernails against the top surface, a sure way, he said, to indicate the superior Stradivari tone qualities.

Hardly a week goes by without some eager person bringing to the orchestra a violin discovered in the attic or other storage place with the report it had "been in the family at least 100 years."

But with the first note from the instrument, Heifetz could tell the violin was a poor one at the start and had not improved with the lapse of a century. False labels inside notoriously bad instruments are responsible for many false hopes.

A transparent mellow varnish, shading delicately between orange and yellow, is one mark a connoisseur recognizes in a Stradivari, and one secret of the tone is the formula of the varnish and the manner of application—a secret that still baffles science.

Other characteristics:

A subtle, individual curvature on the top and back, visible by turning the instrument so a ray of light traces the rise and fall of the wood:

A superior quality of wood and grain;

A characteristic swing or dash to the sound holes, also known as the FF-holes:

Individual accentuation of the corners terminating the inward curves at the sides:

Extreme skill in construction of the "purfling" or inlaid wooden edging which overhangs the junction of the belly and the back with the sides.

UTICA, N. Y.
OBSERVER DISPATCH
DE[illegible] 193[illegible]

Heifetz and Prokofieff Lead Stradivari Tribute

AP Dispatch—etc. as below

TORONTO, CAN.
GLOBE
DEC 20 1937

Ace of Violin Makers Paid Homage in Music

Heifetz, Boston Orchestra Give Concert on 200th Anniversary of Death of Antonio Stradivari

Boston, Dec. 19 (AP).—A world-renowned violinist and a world-renowned symphony orchestra joined Saturday night in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago.

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Nearly Half Output Lost.

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Audiences in Canada Called Brighter Than in U.S.

The unexplored part of the Antarctic continent is larger than the United States and Mexico combined, according to Dr. Laurence M. Gould, second in command of Byrd's first Expedition, who lectured before the Royal Canadian Institute in Convocation Hall, Saturday night. Evidence of immense coal deposits was found, said the speaker who supported the view, expressed by Professor Griffith Taylor of the University of Toronto that the Antarctic probably has more coal than any other place in the world. He preferred lecturing to Canadian audiences, said Dr. Gould, because he found them more understanding. No one in Canada had ever asked him what he called the inexcusable question "What is the use of it all?"

Boston Symphony Orchestra

Last night in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky conducting, offered a program, Russian in aspect since it embraced works from both the old and the new Russia and included a Caucasian girl, Raya Jarbousova, as soloist.

The program opened with Starokadomsky's Concerto for Orchestra and proceeded to the Boccherini Concerto in B flat major, for cello and orchestra, After the intermission came a second cello item, Tchaikovsky's Variations on a Rococo Theme, and to close, the Tchaikovsky "Romeo and Juliet" Overture-Fantasia.

The Starokadomsky work was recently reviewed in this column, following its first performances here at a Friday concert. It is music to which one should bring alert faculties, if he would gain the most from it. The performance last night in every way equalled that of the previous performance. In fact, in some respects it seemed to this commentator that several passages in the final movement came through with even greater clarity.

Miss Garbousova again played with assurance and with complete control of her bow arm. It was unfortunate that her intonation did not match the dexterity with which she accomplished difficult passages in bowing. There were moments, however, numbers of them, when her tone was of a lovely quality and her technique fully adequate to the task in hand.

The final orchestral work was endowed with all the effulgence which Dr. Koussevitzky can summon when the text is of material which warrants the display of this characteristic, and orchestra and conductor were generously applauded.

G. M. S.

ELL SUNDAY
Dec. 26/37

RAYA GARBOUSOVA,
Russian Cellist with Boston Symphony Orchestra.

Will Conduct Four Times This Week

New Bedford Standard

Dr. Koussevitzky Plans Two Tempting Programs For Boston Symphony

Dec. 28/37

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has excelled even his own highly reputed program making in the two pairs of concerts he announces for this holiday week. Both music and artists assisting have the lure of novelty. A recently produced and well received Soviet symphony was repeated last evening and will be in the duplicate program this afternoon. This Monday and Tuesday's pair brings for a second time with this orchestra the young Russian 'cellist Raya Garbousova. For the regular Friday afternoon and Saturday evening pair of concerts (December 31 and January 1) Dr. Koussevitzky presents for the first time in America the Helsinki University Chorus from Helsingfors, Finland. This men's chorus will introduce to America two compositions for chorus and orchestra by their illustrious fellow-countryman, Jean Sibelius, "The Captive Queen" and another, to replace "The Origin of Fire" first discovered as lost. Dr. Koussevitzky's readings of Sibelius scores are world-noted. Except for the Boston concerts and one with the Boston orchestra in Carnegie Hall, New York, the following Thursday, the Helsinki chorus on their tour make no other appearances with orchestra.

For last evening and today at the three o'clock "Commuters' Matinee", the program includes the Concerto in B flat major of Boccherini (graceful-writing contemporary of Haydn) and the Rococo Variations of Tschaikowsky with Garbousova, equally distinguished for her personal beauty and that of her playing. Few men are pre-eminent as recitalists on the 'cello and Garbousova, who is nearly alone among women 'cello soloists, has won extremely high standing among her male rivals.

The Concerto for Orchestra of the young Soviet composer, Starokadomsky, which was recently giv-

cont. left

MAURICE RAVEL, COMPOSER, DEAD

Celebrated French Musician Wrote 'Bolero'

PARIS, Dec. 28 (AP)—Maurice Ravel, 62, France's most celebrated modern composer, whose works included the widely known "Bolero," died today.

Death was caused by a cerebral hemorrhage after he had undergone grave head surgery. The musician had been failing in health for years.

Besides "Bolero," his best known works included "Jeux d'Eau" and "Miroirs," piano compositions; "Quatuor en Fa," the symphonic "Rhapsodie Espagnole" and "La Valse," the ballet "Daphnis et Chloe," "Sheherazade" and a late piano concerto.

Ravel won the second prize in the 1901 competition for the Prix de Rome, much-sought French scholarship for study in Italy, causing murmurs of protest among critics, who thought he should have had the top honor.

A major controversy burst, however, in 1905, when the musician, who had reached the age limit of 30, was rejected at the preliminary examination.

The Liberal press, critics and music circles charged that Ravel, whose originality and disregard for tradition had aroused opposition among classicists, was being "persecuted" by the jury of the Institute of France.

Critics, pointing out he already had written a string quartet and other recognized works, protested that bias caused his elimination from preliminaries designed simply to reject incompetent candidates.

An aftermath of the controversy was the resignation of one of the jurors, Theodore DuBois, as director of the conservatory of music. He was replaced by Gabriel Faure, who was a teacher and vigorous champion of Ravel.

The composer frequently was the center of controversy after 1905, his "Histoires Naturelles" in 1907 provoking a new storm.

Later, many of his works became modern classics.

Ravel was born March 7, 1875, at Ciboure, France. He studied composition, harmony and pianoforte at the National Conservatory in Paris.

Ravel was appointed director of the American Conservatory at the Fontainebleau Summer School of Music in 1934, but his health forced him to abandon the post.

He underwent an operation Dec. 17 and another last Wednesday. His physician said the musician never spoke after the first operation.

Dies in Paris

MAURICE RAVEL

INFORMATION OBSCURED

PROVIDENCE, R. I.
JOURNAL

DEC 19 1937

(89)

A TRIBUTE TO STRADIVARI

—Associated Press Photo

Jascha Heifetz, Shown Here With His Stradivari Violin Valued at $30,000. Played Two Concertos for the Violin With the Boston Symphony Orchestra Last Night in a Tribute to the Greatest Violin Maker of All Time—Antonio Stradivari, Who Died 200 Years Ago. About 170 Authentic "Strads" Are Known to Exist in the United States.

Boston Honors Antonio Stradivari, World's Greatest Maker of Violins

Jascha Heifetz Plays $50,000 Instrument Famed Italian Manufactured; Koussevitzky Conducts; Soloist Able to Spot Real "Strad" Easily

Boston, Dec. 18.—(AP)—A world-renowned violinist and a world-renowned symphony orchestra joined tonight in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago today.

Playing for this occasion on a rich-toned violin made by Stradivari in 1731, Jascha Heifetz performed two concertos for violin. Serge Koussevitzky conducted.

One number was the first performance in America of the second concerto of the contemporary Russian, Sergei Prokofieff, a work decidedly modern in instrumentation but, in development of tunes and melody, harking back to composers contemporaneous with Stradivari. The other concerto was Brahms' in D-major.

In Stradivari's long life—he died at the age of 93 in Cremona, Italy—he produced approximately 1100 instruments, of which nearly one half have been lost. Only about 170 of his instruments are known to exist in America. In Europe there are an additional 540—each as completely pedigreed as a thoroughbred horse.

Heifetz values his Stradivari at $50,000. Gently handling the instrument while discussing the maker before the concert, Heifetz lightly snapped his fingernails against the top surface, a sure way, he said, to indicate the superior Stradivari tone qualities.

Hardly a week goes by without some eager person bringing to the orchestra a violin discovered in the attic or other storage place with the report it had "been in the family at least 100 years."

But with the first note from the instrument, Heifetz could tell the violin was a poor one at the start and had not improved with the lapse of a century. False labels inside notoriously bad instruments are responsible for many false hopes.

A transparent mellow varnish, shading delicately between orange and yellow, is one mark a connoisseur recognizes in a Stradivari, and one secret of the tone is the formula of the varnish and the manner of application—a secret that still baffles science.

Other characteristics:

A subtle, individual curvature on the top and back, visible by turning the instrument so a ray of light traces the rise and fall of the wood;

A superior quality of wood and grain;

A characteristic swing or dash to the sound holes, also known as the FF-holes;

Individual accentuation of the corners terminating the inward curves at the sides;

Extreme skill in construction of the "purfling" or inlaid wooden edging which overhangs the junction of the belly and the back with the sides.

VELL SUNDAY

Dec. 26/37

RAYA GARBOUSOVA,
Russian Cellist with Boston Symphony Orchestra.

TORONTO, CAN.
GLOBE

DEC 20 1937

Ace of Violin Makers Paid Homage in Music

Heifetz, Boston Orchestra Give Concert on 200th Anniversary of Death of Antonio Stradivari

Boston, Dec. 19 (AP).—A world-renowned violinist and a world-renowned symphony orchestra joined Saturday night in tribute to the greatest of violin makers, Antonio Stradivari, who died 200 years ago.

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Nearly Half Output Lost.

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Audiences in Canada Called Brighter Than in U.S.

The unexplored part of the Antarctic continent is larger than the United States and Mexico combined, according to Dr. Laurence M. Gould, second in command of Byrd's first Expedition, who lectured before the Royal Canadian Institute in Convocation Hall, Saturday night. Evidence of immense coal deposits was found, said the speaker who supported the view, expressed by Professor Griffith Taylor of the University of Toronto that the Antarctic probably has more coal than any other place in the world. He preferred lecturing to Canadian audiences, said Dr. Gould, because he found them more understanding. No one in Canada had ever asked him what he called the inexcusable question "What is the use of it all?"

UTICA, N. Y.
OBSERVER DISPATCH

DEC 19 1937

Heifetz and Prokofieff Lead Stradivari Tribute

AP Dispatch—etc. as below

Nov. Dec. '37

Boston Symphony Orchestra

Last night in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky conducting, offered a program, Russian in aspect since it embraced works from both the old and the new Russia and included a Caucasian girl, Raya Jarbousova, as soloist.

The program opened with Starokadomsky's Concerto for Orchestra and proceeded to the Boccherini Concerto in B flat major, for cello and orchestra, After the intermission came a second cello item, Tchaikovsky's Variations on a Rococo Theme, and to close, the Tchaikovsky "Romeo and Juliet" Overture-Fantasia.

The Starokadomsky work was recently reviewed in this column, following its first performances here at a Friday concert. It is music to which one should bring alert faculties, if he would gain the most from it. The performance last night in every way equalled that of the previous performance. In fact, in some respects it seemed to this commentator that several passages in the final movement came through with even greater clarity.

Miss Garbousova again played with assurance and with complete control of her bow arm. It was unfortunate that her intonation did not match the dexterity with which she accomplished difficult passages in bowing. There were moments, however, numbers of them, when her tone was of a lovely quality and her technique fully adequate to the task in hand.

The final orchestral work was endowed with all the effulgence which Dr. Koussevitzky can summon when the text is of material which warrants the display of this characteristic, and orchestra and conductor were generously applauded.

G. M. S.

Will Conduct Four Times This Week

New Bedford Mercury

Dr. Koussevitzky Plans Two Tempting Programs For Boston Symphony

Dec. 28/37

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has excelled even his own highly reputed program making in the two pairs of concerts he announces for this holiday week. Both music and artists assisting have the lure of novelty. A recently produced and well received Soviet symphony was repeated last evening and will be in the duplicate program this afternoon. This Monday and Tuesday's pair brings for a second time with this orchestra the young Russian 'cellist Raya Garbousova. For the regular Friday afternoon and Saturday evening pair of concerts (December 31 and January 1) Dr. Koussevitzky presents for the first time in America the Helsinki University Chorus from Helsingfors, Finland. This men's chorus will introduce to America two compositions for chorus and orchestra [illegible] "The Origin of Fire" [illegible] as lost. Dr. Koussevitzky's readings of Sibelius scores are

world-noted. Except for the Boston concerts and one with the Boston orchestra in Carnegie Hall, New York, the following Thursday, the Helsinki chorus on their tour make no other appearances with orchestra.

For last evening and today at the three o'clock "Commuters' Matinee", the program includes the Concerto in B flat major of Boccherini (graceful-writing contemporary of Haydn) and the Rococo Variations of Tschaikowsky with Garbousova, equally distinguished for her personal beauty and that of her playing. Few men are pre-eminent as recitalists on the 'cello and Garbousova, who is nearly alone among women 'cello soloists, has won extremely high standing among her male rivals.

The Concerto for Orchestra of the young Soviet composer, Starokadomsky, which was recently giv-

cont. left

MAURICE RAVEL, COMPOSER, DEAD

Celebrated French Musician Wrote 'Bolero'

PARIS, Dec. 28 (AP)—Maurice Ravel, 62, France's most celebrated modern composer, whose works included the widely known "Bolero," died today.

Death was caused by a cerebral hemorrhage after he had undergone grave head surgery. The musician had been failing in health for years.

Besides "Bolero," his best known works included "Jeux d'Eau" and "Miroirs," piano compositions; "Quatuor en Fa," the symphonic "Rhapsodie Espagnole" and "La Valse," the ballet "Daphnis et Chloe," "Sheherazade" and a late piano concerto.

Ravel won the second prize in the 1901 competition for the Prix de Rome, much-sought French scholarship for study in Italy, causing murmurs of protest among critics, who thought he should have had the top honor.

A major controversy burst, however, in 1905, when the musician, who had reached the age limit of 30, was rejected at the preliminary examination.

The Liberal press, critics and music circles charged that Ravel, whose originality and disregard for tradition had aroused opposition among classicists, was being "persecuted" by the jury of the Institute of France.

Critics, pointing out he already had written a string quartet and other recognized works, protested that bias caused his elimination from preliminaries designed simply to reject incompetent candidates.

An aftermath of the controversy was the resignation of one of the jurors, Theodore DuBois, as director of the conservatory of music. He was replaced by Gabriel Faure, who was a teacher and vigorous champion of Ravel.

The composer frequently was the center of controversy after 1905, his "Histoires Naturelles" in 1907 provoking a new storm.

Later, many of his works became modern classics.

Ravel was born March 7, 1875, at Ciboure, France. He studied composition, harmony and pianoforte at the National Conservatory in Paris.

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Dies in Paris

MAURICE RAVEL

Harvard Club to Give Dinner to Symphony

Trav. Dec 28

Unusual Event Will Occur Jan. 28—Koussevitzky Expresses Elation

The Harvard Club of Boston will give a dinner in honor of the Boston Symphony Orchestra on Friday, Jan. 28.

It seems only natural, but the fact is it's never been done before. There will be about 500 men in Harvard Hall on Commonwealth avenue that night, among them about 100 musicians, without instruments.

The cultural implications of the dinner for the hosts, the guests and the city will be spoken by Bentley Wirt Warren, Serge Koussevitzky and James Rowland Angell. Edward A. Taft will be toastmaster.

There is no end of reasons why the Harvard Club of Boston should have the Boston Symphony Orchestra in to break bread, but Charles H. Watkins, chairman of the entertainment committee for the Harvard Club, will tell you there is no particular reason for this particular dinner.

Higginson Was Founder

The late Henry Lee Higginson, first president of the Harvard Club of Boston, was founder and sustainer of the Boston Symphony orchestra. To Serge Koussevitzky, who crosses the Charles River Thursday nights to bring music to Cambridge, Harvard gave its doctorate of laws in 1929. He is a member of the Harvard Club of Boston. So is G. E. Judd, manager of the orchestra.

President-emeritus Angell of Yale University, who received a Harvard honorary doctorate of laws, too, is now educational adviser to the National Broadcasting Company. N. B. C. brought Dr. Koussevitzky's and Boston's music to the nation on a coast-to-coast hookup. Edward A. Taft is not only president of the Har-

Continued on Page 2—Column 3

MAURICE RAVEL

30

The death on Tuesday of one of the greatest modern composers, Joseph Maurice Ravel, means something more than the passing of an important contemporary figure in the arts. As Dr. Koussevitzky pointed out, it does in a sense signify the end of an era. To be sure that era may be said to have ended more exactly some years before, even earlier than the period when Ravel's illness prevented him from creative activity.

Like Debussy, Ravel was a consummate craftsman, and both composers explored the possibilities of writing modern music on old forms. Ravel's "Le Tombeau de Couperin," for example, is one of the loveliest suites in existence and is ingeniously archaic. For sheer beauty of tone for tone's sake there is nothing quite like it. In this connection it should be said that Ravel's greatest claim to fame was his extraordinary skill as an orchestrator. His taste in this difficult art was impeccable. Students will unquestionably read his scores, as they do those of Rimsky-Korsakoff, to guide them in their own attempts at instrumentation.

Ravel will be remembered in the future for works like the "Tombeau de Couperin" and "Daphnis and Chloe," for his chamber music and his songs, rather than for a tour de force, clever as it is, like the Bolero. Ravel has figured prominently in his own day, and there will not lack detractors who will say that his works, like those of Spohr and Meyerbeer and Raff, will be soon forgotten. But analogies of that sort are a little too easy. Ravel brought something to the art of music that was different from any other composer's talent. He created, of course, some imitative and unimportant works, but the world will be grievously the worse if it chooses to neglect those of his compositions that rejoice in an exquisite texture of sound and perfection of workmanship.

MILWAUKEE, WIS.
JOURNAL

19 1937

Gardner Read's Symphony

A suite for strings by Gardner Read, whose symphony was played by the New York philharmonic-symphony under John Barbirolli, has been accepted by Serge Koussevitzky for performance by the Boston symphony this season.

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France's Foremost Composer Dies

MAURICE RAVEL

Trans. Dec 28

Ravel Dies in Paris, 62; Conducted Here in 1928

French Composer Ill for Six Years—Center of Critical Storm

PARIS, Dec. 28 (AP)—Maurice Ravel, the composer, died today as a result of a head operation. He was sixty-two.

Ravel, who had been in failing health for years, had undergone the operation last Wednesday. His brother Edouard was at his bedside when he died.

Death ended the agony which the composer had suffered intermittently for six years and which had curtailed his work.

Once criticized as the writer of "dangerous and anarchist" music, Ravel had finally gained recognition as the foremost of modern French composers. His best known works included: "Bolero"; the piano compositions, "Jeux d'Eau" and "Miroirs"; the string quartet, "Quatuor en Fa"; symphonic works, "Rhapsodie Espagnole" and "La Valse," and a late piano concerto.

Of Basque blood, Ravel was born March 7, 1875, at Ciboure, and studied composition and harmony and pianoforte at the National Conservatory of Music in Paris. He was the frequent center of musical controversy. In

Continued on Page 2—Column 4

Koussevitzky Mourns His Friend; Sees Passing of a Colorful Period

Dr. Serge Koussevitzky was so moved today when he heard of the death of Maurice Ravel that he found difficulty in giving expression to his feelings.

"His passing," said Dr. Koussevitzky, "is a symbol of the passing of the most brilliant and colorful period of orchestral music. His loss is irremediable. I am too deeply shocked to express my feeling objectively, for today I have lost a great personal friend."

Dr. Koussevitzky was one of the earliest and most sincere admirers of Ravel's music in this country, but Boston was no more alert than the rest of the world to accept the composer as a master.

By 1928, however, when Ravel conducted his first and only concert here, his work had become familiar and respected. It was on Jan. 13 in that year that he led the Boston Symphony Orchestra in a program of his own music.

Dr. Koussevitzky and the composer have been friends and

Continued on Page 2—Column 4

LOWELL, MASS.
SUNDAY TELEGRAM

DEC 26 1937

RAYA GARBOUSOVA ON BOSTON SYMPHONY PROGRAM

Great beauty and great artist is Raya Garbousova, Russian 'cellist, who will be soloist with the Boston Symphony orchestra, Serge Koussevitzky conducting, in the "Commuters' Matinee" to be given in Symphony Hall, Boston, on Tuesday, December 28, at 3.00. Miss Garbousova is one of the very few women to gain international acclaim as a virtuoso of the violoncello.

Starting her musical studies on the piano as a child, she turned to the 'cello after attending a performance by Koussevitzky on the bass viol.

The "Commuters' Matinees," of which five monthly concerts remain, attract music-lovers from as far as Castine, Maine. On the forthcoming program will be included a striking composition, just introduced to America by Koussevitzky. It is the "Concerto for Orchestra" by Michael Starokadomsky, brilliant young Soviet composer.

Maurice Ravel, Composer, Dies in Paris at 62

Six-Year Illness Curtailed Work—Center of Critical Storm

Continued from Page One

1905 the elimination competition for the Prix de Rome scholarship aroused charges that he was "persecuted" by the Classical Institute of France and he became famous overnight.

His "Histoires Naturelles" in 1907, musical sketches of animals, caused a new storm among critics. Later, many of his works became modern classics, frequently heard in the United States. His song set "Sheherazade" for voice and orchestra and his widely played musical comedy "L'Heure Espagnole" were produced at the Paris Opera.

Ravel's music combines the Gallic instinct for color and subtlety of expression with a directness of rhythm wholly lacking in many French modernists. He was never content merely to sit still and play with colored pebbles, as one writer accused DeBussy of doing.

cont above

BALTIMORE, MD.
MORNING SUN

DEC 29 1937

RAVEL, NOTED COMPOSER OF FRANCE, DIES

Modernist Fails To Recover From Grave Head Operation

Musician Was Center Of Controversial Storm In 1905

[By the Associated Press]

Paris, Dec. 28 — Maurice Ravel, France's most celebrated modern composer, whose works included the widely known "Bolero," died today at the age of 62.

Death was caused by a cerebral hemorrhage, after he had undergone grave head surgery. The musician had been failing in health for years.

Besides "Bolero," his best-known works included "Jeux d'Eau" and "Miroirs," piano compositions; "Quatuor En Fa"; the symphonic "Rhapsodie Espagnole" and "La Valse"; the ballet "Daphnis et Chloe"; "Sheherazade," and a late piano concerto.

Ravel won the second prize in the 1901 competition for the Prix de Rome, much-sought French scholarship for study in Italy, causing murmurs of protest among critics who thought he should have had the top honor.

Major Controversy Burst

A major controversy burst, however, in 1905 when the musician, who had reached the age limit of 30, was rejected at the preliminary examination.

The liberal press, critics and music circles charged that Ravel, whose originality and disregard for tradition had aroused opposition among classicists, was being "persecuted" by the jury of the Institute of France.

Critics, pointing out he already had written a string quartet and other recognized works, protested that bias caused his elimination from preliminaries designed simply to reject incompetent candidates.

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Provoked New Storm

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Ravel was appointed director of the American Conservatory at the Fontainebleau summer school of music in 1934, but his health forced him to abandon the post.

Twice Operated Upon

He underwent an operation December 17 and another last Wednesday. His physician said the musician never spoke after the first operation.

Death occurred in a private hospital. Tonight a line of mourners filed past the bier in the chapel of the hospital, where the body was placed pending arrangements for the funeral by Ravel's brother, Edouard.

The musician, a bachelor, passed his last years virtually alone at his home, west of Paris, declining to be decorated by the Government and plunged into despair by the illness which cut short his career.

Directness Of Rhythm

Ravel's music combines the Gallic instinct for color and subtlety of expression with a directness of rhythm wholly lacking in many French modernists. He never was content merely to sit still and play with colored pebbles, as one writer accused Debussy of doing.

Although personally he may not have been distinguished by boisterous humor, his music invariably was witty, as in his opera "L'Heure Espagnol," and his "Mother Goose" suite.

As an orchestrator he was unsurpassed by any composer of his generation, and these two qualities had much to do with his popularity in America.

Introduced To America

His American journey, under auspices of Pro Musica, a society founded in the interest of modern music in the 'twenties, was not a triumphal tour, although it served to introduce him to Americans as conductor and pianist, as well as composer.

He aroused interest by declaring that his model as a composer was Edgar Allan Poe. Poe's "Philosophy of Composition" led Ravel to abandon "the formlessness of the early French impressionists in favor of a return to classic standards," he insisted.

Regrets Death Of Ravel

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(90

Maurice Ravel, Noted Composer, Dies in Paris

MAURICE RAVEL

Often Center of Controversies; His "Bolero" Widely Known

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Ravel, who had been in failing health for years, had undergone the operation last Wednesday Late last night his physicians reported his condition was causing serious concern. His brother, Edouard, was at his bedside when he succumbed, at a private hospital, at 3:30 A. M.

Dr. Clovis Vincent said death ended the agony which the composer had suffered intermittently for the last six years and which had curtailed his work.

Once criticized as the writer of

(Continued on Page Twenty-one)

LAUNDRY BURNS

Succumbs at Paris Home; His 'Bolero' Widely Known

(Continued from First Page)

"dangerous and Anarchist" music, Ravel had finally gained recognition as the foremost of modern composers.

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A bachelor, he lived in a suburban home, "Le Belvedere," at Montfort L'Amaury, west of Paris.

LOWELL, MASS.
SUNDAY TELEGRAM

DEC 26 1937

GARBOUSOVA SYMPHONY SOLOIST

Raya Garbousova, the brilliant young Russian 'cellist who appeared with the Boston Symphony

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implied criticism, the peculia
irony of his genius which evoke
terror and pity for suffering hu
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THE IMPORTANCE OF LIV
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Continued on Page 2—Column 3

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Her 12-30

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Dr. Serge Koussevitzky was so moved today when he heard of the death of Maurice Ravel that he found difficulty in giving expression to his feelings.

"His passing," said Dr. Koussevitzky, "is a symbol of the passing of the most brilliant and colorful period of orchestral music. His loss is irremediable. I am too deeply shocked to express my feeling objectively, for today I have lost a great personal friend."

Dr. Koussevitzky was one of the earliest and most sincere admirers of Ravel's music in this country, but Boston was no more alert than the rest of the world to accept the composer as a master.

By 1928, however, when Ravel conducted his first and only concert here, his work had become familiar and respected. It was on Jan. 13 in that year that he led the Boston Symphony Orchestra in a program of his own music.

Dr. Koussevitzky and the composer have been friends and

Continued on Page 2—Column 4

LOWELL, MASS.
SUNDAY TELEGRAM
DEC 26 1937

RAYA GARBOUSOVA ON BOSTON SYMPHONY PROGRAM

Great beauty and great artist is Raya Garbousova, Russian 'cellist, who will be soloist with the Boston Symphony orchestra, Serge Koussevitzky conducting, in the "Commuters' Matinee" to be given in Symphony Hall, Boston, on Tuesday, December 28, at 3.00. Miss Garbousova is one of the very few women to gain international acclaim as a virtuoso of the violoncello.

Starting her musical studies on the piano as a child, she turned to the 'cello after attending a performance by Koussevitzky on the bass viol.

The "Commuters' Matinees," of which five monthly concerts remain, attract music-lovers from as far as Castine, Maine. On the forthcoming program will be included a striking composition, just introduced to America by Koussevitzky. It is the "Concerto for Orchestra" by Michael Starokadomsky, brilliant young Soviet composer.

Maurice Ravel, Composer, Dies in Paris at 62

Six-Year Illness Curtailed Work—Center of Critical Storm

Continued from Page One

1905 the elimination competition for the Prix de Rome scholarship aroused charges that he was "persecuted" by the Classical Institute of France and he became famous overnight.

His "Histoires Naturelles" in 1907, musical sketches of animals, caused a new storm among critics. Later, many of his works became modern classics, frequently heard in the United States. His song set "Sheherazade" for voice and orchestra and his widely played musical comedy "L'Heure Espagnole" were produced at the Paris Opera.

Ravel's music combines the Gallic instinct for color and subtlety of expression with a directness of rhythm wholly lacking in many French modernists. He was never content merely to sit still and play with colored pebbles, as one writer accused DeBussy of doing.

cont. above right

American Conservatory at the Fontainebleau summer school of music in 1934, but his health forced him to abandon the post.

Twice Operated Upon

He underwent an operation December 17 and another last Wednesday. His physician said the musician never spoke after the first operation.

Death occurred in a private hospital. Tonight a line of mourners filed past the bier in the chapel of the hospital, where the body was placed pending arrangements for the funeral by Ravel's brother, Edouard.

The musician, a bachelor, passed his last years virtually alone at his home, west of Paris, declining to be decorated by the Government and plunged into despair by the illness which cut short his career.

Directness Of Rhythm

Ravel's music combines the Gallic instinct for color and subtlety of expression with a directness of rhythm wholly lacking in many French modernists. He never was content merely to sit still and play with colored pebbles, as one writer accused Debussy of doing.

Although personally he may not have been distinguished by boisterous humor, his music invariably was witty, as in his opera "L'Heure Espagnol," and his "Mother Goose" suite.

As an orchestrator he was unsurpassed by any composer of his generation, and these two qualities had much to do with his popularity in America.

Introduced To America

His American journey, under auspices of Pro Musica, a society founded in the interest of modern music in the 'twenties, was not a triumphal tour, although it served to introduce him to Americans as conductor and pianist, as well as composer.

He aroused interest by declaring that his model as a composer was Edgar Allan Poe. Poe's "Philosophy of Composition" led Ravel to abandon "the formlessness of the early French impressionists in favor of a return to

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Although personally he may not have been distinguished by boisterous humor, his music was invariably witty, as in his opera "L'Heure Espagnol," and his "Mother Goose" suite. As an orchestrator he was unsurpassed by any composer of his generation, and these two qualities had much to do with his popularity in America.

He had the courage of his convictions. It is related that when the infallible Arturo Toscanini conducted the inevitable "Bolero" in Paris, the composer disagreed violently with the tempo chosen and had to be forcibly restrained from shouting his disapproval.

Ravel aroused interest by declaring that his model as a composer was Edgar Allan Poe. Poe's "Philosophy of Composition" led Ravel to abandon "the formless ess of the early French impr onists in favor of a return lassic standards," he insisted.

10S

For the most part Ravel avoi d posts which would keep hi nuch before the public. He d ccept, however, the directorsh f the American Conservatory Iusic at Fontainebleau, succee ng Charles Widor. Ill healt revented his doing much wit he position, however.

Ravel Conducted in Boston in 192

Continued from Page One

close associates in music fo years. Ravel's Piano Concert was first performed in Bosto n 1932 by Dr. Koussevitzky' orchestra, though that perform ance was almost a dead hea with another on the same da by Stokowski in Philadelphia

Ravel had promised that prem ere to Koussevitzky to help cel ebrate the fiftieth anniversary of the Boston orchestra. But the composer was not in good health even then and it took him a year longer than he had expected to finish the work. When it was done his contract with Koussevitzky was already broken.

Stokowski, who also is an admirer of Ravel and who likes to have "first" performances, asked for the concerto. It was tactful of the composer to let them both have it for the same day.

The Philadelphia program that day began with the long Fourth Symphony of Sibelius, Koussevitzky's with a lighter, briefer composition by Henri Martelli. Thus it happened that Koussevitzky's first number was finished first and he was first to begin the new Ravel concerto.

Critical comment, comparing the two performances, described Stokowski's as "brilliant, electric"; Koussevitzky's as distinguished by more elegance and finesse. Jesus Maria Sanroma was the pianist in Boston, Sylvan Levin played with the Philadelphia Orchestra.

Audiences in both cities liked the music, but that had been

Maurice Ravel, Noted Composer, Dies in Paris

(90s

MAURICE RAVEL

Often Center of Controversies; His "Bolero" Widely Known

PARIS, Dec. 28 (AP)—Maurice Ravel, the celebrated French composer, died today as a result of a grave head operation. He was 62 years old.

Ravel, who had been in failing health for years, had undergone the operation last Wednesday Late last night his physicians reported his condition was causing serious concern. His brother, Edouard, was at his bedside when he succumbed, at a private hospital, at 3:30 A. M.

Dr. Clovis Vincent said death ended the agony which the composer had suffered intermittently for the last six years and which had curtailed his work.

Once criticized as the writer of

(Continued on Page Twenty-one)

LAUNDRY BURNS

Succumbs at Paris Home; His 'Bolero' Widely Known

(Continued from First Page)

"dangerous and Anarchist" music, Ravel had finally gained recognition as the foremost of modern composers.

His best-known works included "Bolero," the piano compositions, "Jeux d'Eau" and "Miroirs"; the string quartet, "Quatuor en Fo"; symphonic works besides "Bolero," "Rhapsodie Espagnole" and "La Valse," and a late piano concerto.

Of Basque blood, Ravel was born March 7, 1875, at Ciboure, France, and studied composition and harmony and pianoforte at the National Conservatory of Music in Paris.

He was the frequent center of musical controversy which started in 1905. In that year the elimination competition for the Prix de Rome scholarship aroused charges that he was "persecuted" by the Classical Institute of France and he became famous over night.

His "Histoires Naturelles" in 1907, musical sketches of animals, caused a new storm among critics.

WORKS FAMILIAR IN U. S.

Later, many of his works became modern classics, frequently heard in the United States. His song set "Sheherazade" for voice and orchestra and his widely played musical comedy "L'Heure Espagnole" were produced at the Paris opera.

Appointed director of the American Conservatory at Fontainebleau summer school of music in 1934, his delicate health forced him to abandon his post.

A bachelor, he lived in a suburban home, "Le Belvedere," at Montfort L'Amaury, west of Paris.

LOWELL, MASS.
SUNDAY TELEGRAM
C 26 1937

GARBOUSOVA SYMPHONY SOLOIST

Raya Garbousova, the brilliant young Russian 'cellist who appeared with the Boston Symphony orchestra in its longer series when she visited America two years ago, will be the soloist at the orchestra's second pair of concerts in the Monday and Tuesday series, which takes place in Symphony hall tomorrow evening and Tuesday afternoon. Miss Garbousova will be heard with the orchestra in the 'Cello Concerto in B flat major, by Boccherini, the contemporary of Haydn, and in the Rococo Variations of Tchaikovsky. Serge Koussevitzky will open the programme with the orchestral Concerto of Michael Starokadomsky, the young Russian composer who in this work has become known in western Europe and in this country. The closing number will be Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

(91)

NEW YORK, N. Y.
TIMES
DEC 29 1937

MAURICE RAVEL, 62, COMPOSER, IS DEAD

French Author of Many Well-Known Works Was Master of Instrumentation

CAME HERE AS CONDUCTOR

'Bolero,' 'Mother Goose' Suite, 'Scheherazade' and 'Pavane' Among Compositions

Wireless to THE NEW YORK TIMES.

PARIS, Dec. 28.—Maurice Ravel, one of the best known French composers, died in a clinic here today at the age of 62. He had been operated upon on Dec. 17 for a brain ailment from which he had been suffering for some years.

His compositions, notably "Scheherazade," "La Mère l'Oye," "Pavane pour une infante défunte" and "Bolero," pleased concertgoers the world over. He had been professor at the American School of Music in Fontainebleau.

Wrote in Many Forms

Maurice Ravel ranked as one of the outstanding composers of music of the twentieth century. He wrote in many forms, for piano, voice, opera, ballet, chamber ensembles and orchestra. Perhaps his most significant contribution was his mastery of instrumentation.

It was said of him that his genius had a fantastic turn, but a critic pointed out that "form, form, form, present in the small works as in the biggest and freest ones," was always the foundation of his music.

Speaking of his own aims and ideals, Mr. Ravel once said:

"Of course, if I ever did a perfect piece of work I would stop composing immediately. One just tries, and when I have finished a composition I have 'tried' all I can; it's no use attempting anything more in the same direction. One must seek new ideas."

Mr. Ravel deliberately fashioned his musical style and followed his self-appointed path. When he was asked about the need for a composer to write with sincerity, he replied: "I don't particularly care about this 'sincerity.' I try to make art."

He illustrated his point by saying that he had worked on a violin and piano sonata for four years, three of which were spent in taking out the notes that were not necessary.

Began Piano Lessons at 12

Mr. Ravel was born in Ciboure, near St. Jean-de-luz, March 7, 1875. His mother was of Basque descent, his father came of French and Swiss people. When he was 12 years old he was taken to Paris for lessons in piano and theory. Two years later his serious training began when he entered the Paris Conservatory as a piano student. In a few seasons his talent won him an honorary medal and entry to the advanced class of Charles de Bériot. Supplementing his piano work were his classes in harmony with Emile Pessard, counterpoint and fugue with André Gedalge and composition with Gabriel Fauré.

His own tastes led him to study the music of Satie, Liszt, Chabrier and many of the Russians, principally Rimsky-Korsakoff, all of whom exerted some influence upon his work. But from the first, as is revealed in his earliest known compositions, his style was a personal one.

The first public hearings of his music were unfavorably reviewed by the few critics who paid attention to them. That fact, however, set up the story that Ravel was a dangerous political revolutionist—a story that spread to musical officialdom and seriously hindered the young composer's early efforts at recognition. Thus, having won the second place in the Prix de Rome in 1901, he tried unsuccessfully for the first prize in the following two years.

Ruled Ineligible by Jury

In 1905 the jury ruled him ineligible in the preliminary contest, designed only to eliminate obviously incompetent candidates. Since his string quartet, his "Pavane" and "Jeux d'eau" for piano had been performed and published, this verdict was patently unfair. Important critics who had little sympathy with Mr. Ravel's music protested vigorously, but as far as concerned the Prix de Rome, in vain.

Recognition of Mr. Ravel's gifts, however, was not slow in coming. There was no ignoring early works like "Jeux d'eau" (1901), "Gaspard de la nuit" and the "Mother Goose" suite (1908). Of later works the "Scheherazade," "Alborada del gracioso," "Rhapsodie Espagnole" and "La Valse"—all for orchestra—were notable contributions.

Manuel

MAURICE RAVEL

Other important works are the F major string quartet, Introduction and Allegro for harp, quartet, flute and clarinet; "Tzigane" for piano and violin, "Le Tombeau de Couperin" for orchestra, the comic opera "L'Heure Espagnole," and many songs.

The opera was given by the Metropolitan Opera Company in the season of 1925-26, with Lawrence Tibbett in a leading role. Two years later Mr. Ravel came to America, appearing as pianist and conductor in his own works.

Perhaps more than any other of his compositions, the now ubiquitous "Bolero" for orchestra spread the name of Ravel throughout the world. Its first hearings created storms of enthusiasm and dissent, but it is now firmly entrenched in the concert repertoire. Based on a single theme, its entire power resides in its masterly orchestration and cumulative effect.

As a writer of ballet music, Mr. Ravel's importance was such that, when the Diaghileff Ballet Russe brought out "Daphnis et Chloe" in 1912, it was deemed by one critic a "date notable in the revival of the French ballet as well as in Ravel's career." The ballet had its American première in Philedalphia in 1936 with the Philadelphia Orcestra by an ensemble of sixty dancers under the direction of Catherine Littlefield.

Assiduously avoiding public attention, Ravel rarely accepted prominent posts or honors. Twice he was proposed for the Legion of Honor, but he declined. Three years ago he accepted the position of director of the American Conservatory of Music at Fountainebleau, but ill health prevented him from continuing his responsibilities.

RADIO TRIBUTE PLANNED

Broadcast Will Be Dedicated to Composer Tomorrow

Alfred Wallenstein, musical director of WOR, will dedicate his "Sinfonietta' concert tomorrow to the memory of Maurice Ravel. Mr. Wallenstein, who was a personal friend of the French composer, will offer during the broadcast over WOR at 9:30 P. M. "La Tombeau de Couperin," the Debussy-Ravel "Dance" and "Pavane."

Yesterday afternoon the symphony orchestra conducted by Howard Barlow over WABC's network included excerpts from Mr. Ravel's works in addition to a spoken tribute to the composer.

BOSTON, Dec. 28 (AP).—Serge ~~Koussevitzky,~~ director of the Boston Symphony Orchestra, today said the "passing of Maurice Ravel is the passing of one of the most brilliant and colorful periods of orchestral composition."

RAVEL, ONE OF GREATER COMPOSERS

Post — Dec 29/37

His Conducting of Own Works Here Recalled

BY WARREN STOREY SMITH

Until yesterday we could count Maurice Ravel among the few living composers who really mattered. Already such things as the String Quartet, the Sonatine, "The Tomb of Couperin," the "Mother Goose" suite, the ballet "Daphnis and Chloe" and "La Valse" are accounted classics; models of perfection of style and workmanship, unmistakably individual . . . Now Ravel, the man, belongs to the past; his music to the present and to the future.

LED BOSTON SYMPHONY

As these distinguished figures pass from the scene, it is no small satisfaction to have encountered them in the flesh. Like D'Indy, Respighi and Glazounov, Ravel had conducted the Boston Symphony Orchestra in his own music. That was on Jan. 13 and 14, 1928. On the evening of April 2, he reappeared in Symphony Hall, as pianist, in a concert of his smaller compositions for voice, piano and strings variously assembled. In January also there had been a reception at Harvard when a privileged few met the great little man —he was very tiny—face to face.

It was the disparity between Ravel's mental and physical stature that first impressed. "A smallish man, nervously quick of movement, is M. Ravel," wrote your correspondent in his review of the Friday afternoon Symphony concert, "with hair almost white, though his years are but 52. When he stepped briskly upon the stage yesterday afternoon, orchestra and audience rose in greeting and in merited tribute to one who holds a place of dominating importance in contemporary music."

Ravel conducted, as the expression goes, like a composer, but he knew what he wanted of an orchestra a how to get it. And one performan that of "La Valse," with which th concert concluded, remains in the memory as of particular eloquence and vitality.

The other pieces heard on this memorable afternoon and evening were "The Tomb of Couperin," the three songs with orchestra being collectively entitled "Scheherazade," sung by Lisa Roma, Ravel's orchestration of Debussy's Dance and Sarabande and his "Spanish Rhapsody."

A Skilful Pianist

At the April concert, in which he proved himself a skilful if unobtrusive pianist, he was assisted by Esther Dale, soprano; Georges Laurent, flutist; Alfredo San Malo, violinist, and Boris Hambourg, 'cellist. The programme listed the "Scheherazade" songs, accompanied this time by piano and flute, the "Chansons Madecasses," accompanied by piano, violin and 'cello, the sonata for violin and piano and sundry songs and piano pieces.

Boston had been promised the first performance of Ravel's Piano Concerto, as an event of the Symphony Orchestra's 50th anniversary season, 1930-1931, but, unfortunately, the composer was prevented by illness from finishing the work in time; the contract of Dr. Koussevitzky was broken, and in 1932 a double premiere took place in Boston and Philadelphia, with Dr. Koussevitzky and Leopold Stokowsky as the two conductors and Jesus Maria Sanroma and Sylvan Levin as the respective pianists.

Place on Yearly Lists

To return to the review of the Symphony Concert of Jan. 13, 1928, that notice began with the following significant statement: "Since 1913 not a year has passed without the performance at our Symphony Concerts of one of more compositions by Maurice Ravel, a record, as it happens, that no other living maker of music can equal."

"His loss is irremediable," said Director Koussevitzky of the Boston Symphony Orchestra. "I am too greatly shocked to express my feelings objectively, for I have lost today a great and personal friend."

FLINT, MICH.
SEMI-WEEKLY NEWS

DEC 7 - 1937

Boston Symphony Plays Tomorrow

Will Give Concert In Ann Arbor

Ann Arbor, Dec. 6 — Serge Koussevitzky will bring the distinguished Boston Symphony orchestra to Ann Arbor for a concert in the Choral Union series tomorrow night at 8:30 o'clock, in Hill auditorium.

This will constitute the seventh annual trip which this group has made to Ann Arbor. During this period, Dr. Koussevitzky has played a variety of compositions both classic and modern; and on this occasion the following varied and interesting program has been arranged:

Symphony in G major, No. 88 (B & H No. 13) ....Haydn
  Adagio; Allegro
  Largo
  Menuetto; Trio
  Finale; Allegro con spirito
"Lieutenant Kije," Orchestral Suite, Op. 60 ....Prokofieff
  Birth of Kije
  Romance
  Kije's Wedding
  Troika
  Burial of Kije
Symphony No. 2 in D major, Op. 43 ....Sibelius
  Allegretto
  Tempo andante, ma rubato
  Vivacissimo; Lento e suave
  Finale: Allegro moderato

MAURICE RAVEL, COMPOSER, DIES

Globe — Dec 28/37

Surgery Fails to Save Noted French Master

"Bolero" and "Jeux d'Eau" Among His Many Works

PARIS, Dec 28 (A P)—Maurice Ravel, France's most celebrated modern composer, whose works included the widely-known "Bolero," died today at the age of 62.

Death was caused by a cerebral hemorrhage after he had undergone grave head surgery. The musician had been failing in health for years.

Besides "Bolero," his best-known works included "Jeux d'Eau" and "Miroirs," piano compositions; "Quatuor en Fa"; the symphonic "Rhapsodie Espagnole" and "La Valse"; the ballet "Daphnis et Chloe"; "Sheherazade"; and a late piano concerto

Ravel won the second prize in the 1901 competition for the Prix de Rome, much sought French scholarship for study in Italy, causing murmurs of protest among critics who thought he should have had the top honor.

A major controversy burst, however, in 1905 when the musician, who had reached the age limit of 30, was rejected at the preliminary examination.

The liberal press, critics and music circles charged that Ravel, whose originality and disregard for tradition had aroused opposition among classicists, was being "persecuted" by the jury of the Institute of France.

The composer frequently was the center of controversy after 1905, his "Histories Naturelles' in 1907 provoking a new storm. Later, many of his works became modern classics.

Ravel was born March 7, 1875, at Ciboure, France. He was appointed director of the American Conservatory at the Fontainebleau Summer School of Music in 1934 but his health forced him to abandon the post.

The musician, a bachelor, passed his last years virtually alone at his home, west of Paris, declining to be decorated by the Government and plunged into despair by the illness which cut short his career.

PLAINSFIELD, N. J.
COURIER-NEWS

DEC 27 1937

WHAT OTHER EDITORS SAY

ANNOYANCE AT CONCERTS

The good people of Pittsburgh were given a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony Orchestra stopped his players in the middle of a number and strode indignantly off the stage because late-comers were bustling into their seats while the music was being played.

The Boston Symphony Orchestra, with Mr. Koussevitzky waving his baton, has featured for some time the annual series of musical events at Rutgers University and again will close his season's program, which adready has appealed to a great many.

The famous conductor's act in Pittsburgh probably was a display of the much talked-of artistic temperament but it also was a richly deserved rebuke for the tardy. If more conductors would show the same sort of temperament the lot of the average concert-goer would be much pleasanter. Later-comers not only annoy the conductor and his musicians; they annoy those who have arrived on time.

The starting time of any concert is always announced in advance and emphasized. If a patron cannot get there on time, it is up to him to stand and wait until there is an intermission before hunting for his seat. The starting time of the program of the New English Singers of London in the Rutgers gymnasium on Wednesday evening was emphasized and it was specifically requested that all be in their seat at that time.

Although the first number was about 10 minutes behind scheduled time, a few were late. They were compelled to wait until the first number had been concluded. There will be more respect for the starting time when the Boston Symphony Orchestra plays here, because Mr. Koussevitzky did a good job in dramatizing the annoyance that the tardy arrival causes.—NEW BRUNSWICK HOME-NEWS.

Replace Lost Symphony By Radio

Am — Dec 28/37

Amer Dec 28

Without waiting to count the cost, Boston Symphony orchestra officials today ordered photographs of the score of Jan Sibelis' choral symphony, "Origin or Fire," which went astray in the mails, be transmitted by radio from Leipsig, Germany, to Boston immediately.

The score and parts for the symphony, which is one of Sibelius' few unpublished works and is still in manuscript form, were mailed from Leipsig on November 18, in two packages. One was received, but the other mysteriously disappeared.

The package which was lost contained the score and some of the parts of the symphony, essential to its performance.

14 SHEETS ORDERED

It was at first feared that there might not be another copy of the symphony in existence.

According to James M. Burk, publicity director of the Boston Symphony, the missing parts are available in Germany, and it is these parts which will be radioed to America. Copyists for the orchestra then will reconstruct the score.

These parts, comprising 14 sheets will be transmitted as radio photographs.

The speedy aid of science will enable the Boston Symphony Orchestra to present the Sibelius symphony for the first time on Friday as originally planned.

It was announced that when the

Continued on Page 4, Column 3

[illegible] be dispatched [illegible] front soon.

International News Photograph Service

Lost Symphony Score by Air

Continued from First Page

score was given up as lost Conductor Koussevitzky would rearrange his program, but this will not be necessary.

WILL COST $700

The radio photographs will be transmitted from Germany to New York and rushed to Boston, and work on arrangement of the score will begin upon arrival here.

In sending by radio the 14 pages of manuscript, four sheets of the score, reduced to one page 8½ by 11 inches, will be transmitted at a time.

This will cost the Boston Symphony Orchestra approximately $700, as the rate for sending 8½ by 11 sheets is $190 a page.

On receipts of the photographs, the minatures of the pages will be enlarged to conventional size and opies made for the orchestra nembers.

This transmission of the work f the Finnish composer, who recently observed his 72nd birthday, s particularly notable in that this s the first time radio has been esorted to in such an emergency.

When presented at Symphony Hall on Friday, "Origin of Fire" will take only ten minutes to be played.

92

Sibelius Pages Radioed Over Ocean to Boston

Dec 28, 1937

By John D. Beaufort

Staff Writer of The Christian Science Monitor

When Dr. Serge Koussevitsky raises his baton for attention preparatory to conducting the Boston Symphony Orchestra and the Helsinki University Male Chorus through Jan Sibelius's "The Origin of Fire," Friday afternoon, few in the hushed Symphony Hall audience will realize that the performance of this number was made possible by the eleventh-hour dispatch of a radio-photo bearing some missing parts.

Today, while the chorus was rehearsing in the Common Room of Lowell House, Harvard, the radio photo was being flashed from Leipzig, Germany, to New York. Thence, it will be brought to Boston by train, re-photographed and enlarged and the parts copied. And, for what is believed the first time ever, parts of a musical score will have been transmitted by radio in this way.

Decision to use the radio, first suggested almost as a joke, was arrived at when a package of parts went astray in the mails, according to John N. Burk, Symphony program annotator. Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from Sibelius's publishers, Breitkopf and Hartel, Leipzig, on Nov. 18, in time to catch the Europa. One of the packages arrived, but the other did not. In fact, Dr. Koussevitzky had already planned to substitute another of Sibelius's choral-orchestral works for "The Origin of Fire" on his program.

As a last resort, George E. Judd, manager of the orchestra, yesterday telephoned to Richard G. Appel of the Boston Public Library music department, asking if perchance the library had a copy of the work.

"No, we haven't," replied Mr. Appel, adding with a laugh, "I guess the only way you'll get it will be by radio photo.'

Mr. Judd didn't laugh. He sat right down and had the following wire sent to Breitkops:

"Sibelius Ukko Ursprung Des Feuers parcel containing score viola cello and bass parts failed to arrive. Boston Symphony Concert with Finnish University Chorus this Thursday (the rehearsal) desperate situation. Send immediately greatest speed radio photos of all pages missing parts not score. Pages to be reduced so that four will go on one 8x11 inches radio photo."

Came the answer today:

"Sibelius radio photos under way Breitkopf and Hartel."

Thus, what will be realized as warm Sibelius fire music on Friday was nothing but a monotonous, high-pitched whirr as it sped across the cold Atlantic today. In all, 14 pages of the original must be transmitted, said Mr. Burk. flUpon receipt, the miniatures will be enlarged and sufficient copies will be made to accommodate the orchestra.

Along with "The Captive Queen," "The Origin of Fire" will be given its American première at Symphony Hall this week. Lacking a conductor's score, Dr. Koussevitzky will conduct the second number from a piano arrangement.

Meanwhile, unaware of the dramatic solution of the crisis, some 50 fresh-faced young choristers filled the Lowell House Common Room at Harvard to bursting with sound as

(Continued on Page 10, Column 4)

See last at this page

RARE MUSICAL SCORE IS LOST

Boston Symphony Hunts Sibelius Work Sent From Germany

Apparently lost somewhere between Europe and Boston, the original manuscript—possibly the only copy in existence—of an unpublished choral-symphonic score by the great Finnish composer, Jan Sibelius, became yesterday the object of an intensive search by U. S. postal authorities and officials of the Boston Symphony Orchestra.

The vanished work, "The Origin of Fire," written in 1902, was to have been given its first performance in Amercia Friday by the orchestra and the Helsinki University Chorus. The chorus, 59 strong, had not learned of the loss when they arrived in Boston yesterday after a two-weeks voyage from Finland via New York.

The manuscript was in one of two packages that were mailed to Conductor Serge Koussevitzky by Sibelius' publishers in Leipzig, Germany, Nov. 18, John N. Burk, program annotator for the orchestra, said yesterday.

Both were marked for the liner Europa, he said, and one package, containing fragments of the voice and orchestral parts, arrived safely and on time two weeks ago.

Owing to the possibility that the Christmas mailing rush might have

(Continued on Page Nine)

THURSDAY, DECEMBER 30, 1937 B

Choral Music from Sibelius, With Finnish Singers to Assist

Trans

The program of the concerts of the Boston Symphony Orchestra tomorrow afternoon and Saturday evening became a matter of international concern when the loss of some of the parts of one of the numbers to be sung by the Helsinki University Chorus became known. But the modern miracle of transmission of photographs by telegraph and radio has made the performance of the original choral program without change.

Meanwhile the first orchestral number of the originally announced program has been withdrawn. The latest version of the complete list is now: Third Symphony by Brahms and, by Sibelius, "Pohjola's Daughter" and "Finlandia" for orchestra, "The Origin of Fire" and "The Captive Queen" for chorus and orchestra. This department is still in some uncertainty whether the choral works will be conducted by Dr. Koussevitzky or by the regular conductor of the chorus, Martti Turunen.

"The Origin of Fire" was composed for the inauguration of the Finnish Theater of Helsinki (Helsingfors) in 1902, and was sung on that occasion by a chorus of 350 voices under the direction of the composer. The words are taken from the "Kalevala," the national epic of Finland, and they recount how the vengeful mistress of Pohjola captured and hid the sun and the moon, thus throwing the world into a dreadful darkness until the god Ukko kindled the fire for two new heavenly luminaries.

"The Captive Queen" is one of Sibelius's patriotic compositions. The words are from an allegorical poem by Paavo Cajander, Finnish poet who, incidentally, translated the whole of Shakespeare into his own native tongue. The poem is one of that group and of that time that demanded a symbolical treatment of a subject to disguise its really patriotic nature (Finland, it will be remembered, was a part of the Russian Empire before the Great War). In this regard the music of "The Captive Queen" resembles that of "Finlandia."

The thirteen stanzas of the poem end on a hopeful prophecy of Finland's eventual independence, a prophecy that came true not long after the death of the poet in 1913:

Take heart! The hero cometh.
Lo! O'er the distant field;
See, the dawn's light, up-rising.
Gleams on his helmet and shield.
The battle-cry rings free:
"For our glorious queen and for freedom!
Who dares to follow me?" . . .
She flung the tyrant's fetters down
And met the youth with a gracious mien.
The people round her pressed and hailed
Their long-lost Captive Queen.

Her - Dec

Lost Score Radioed from Germany In Time for Symphony Here Friday

Her Dec 29/37

The lost score of Jan Sibelius' unpublished "Origin of Fire" was successfully transmitted by transatlantic radio from Germany last night, and will be given Friday and Saturday by the Boston Symphony orchestra, assisted by the famed choir of the Finnish university, in its American debut.

A hitch in the transoceanic mail service was responsible for the loss of the instrumentalists' parts to the symphony, a choral work completed by the renowed Finnish composer 35 years ago.

LOST IN MAILS

Part of the score was received by Boston Symphony officials in one of two packages mailed from Leipsig, Germany, Nov. 18. The more important packet, however, containing parts for the instrumentalists, was somehow lost in the mails and never reached the Boston orchestra.

The missing orchestral parts therefore were taken from the original manuscript and yesterday were sent across the ocean in the same manner in which photographs have been wirelessed across the sea.

The radio transmission was pronounced completely successful; photographic prints of the missing parts of the score were finished in New York and placed on the midnight train for Boston last night.

A Boston Symphony official said last night that the noted Finnish university chorus, which is to sing the Sibelius piece with the Symphony this week-end, was familiar with the work and that only two rehearsals, today and tomorrow, would be needed to present the finished performance Friday and Saturday.

MAKESHIFT UNNECESSARY

Serge Koussevitsky, director of the orchestra, had arranged a substitute program in the event that the Sibelius score failed to arrive in time for the performance, but this makeshift was abandoned last night.

The mechanics of the radio transmission involved a multiple process operation on each side of the Atlantic.

Twelve of the 14 pages of the original manuscript first were reduced to a size which permitted four to be contained on a single sheet 8½ by 11 inches.

These pages then were transmitted as single units and after reception in New York were reproduced, enlarged and duplicated for the musicians.

Joseph Mann, noted orchestra player, arranger and copyist, was engaged by RCA Communications, Inc., which completed arrangements for the transoceanic broadcast, to inspect and edit the score. In New York, RCA described the entire procedure as "routine," while admitting that it was the first similar project attempted by the company.

Boston Symphony officials said yesterday that the missing parts of the score would arrive in ample time for rehearsal and ultimate performance. The orchestra will be assisted by the Helsinki (Helsingford) University Chorus, which opens its American tour in this city.

Meantime, every effort by the Symphony and postal officials failed to trace the missing score which should have arrived more than a fortnight ago.

REICH RADIOPHOTO SENDS LOST SIBELIUS TO BOSTON

Symphony May Get Missing Score in Time for Friday Concert

Dec. 28/37

JEAN SIBELIUS

With the help of transatlantic radio-photo transmission, the Boston Symphony Orchestra hopes to be able to procure the missing parts of the Sibelius manuscript score in time for the Friday afternoon concert, at which the Helsinki (Helsingfors) University chorus of fifty-five members will sing.

Breitkopf and Haertel, Sibelius's Leipzig music publishers have notified Dr. Serge Koussevitsky, that photographic radio transmission of the score would begin immediately. Radio pictures of the unpublished manuscript score of "The Birth of Fire," are being flashed to the Associated Music Publishers, New York agents of the Leipzig firm.

As soon as the last of the pictures arrive in New York, they will be rushed here by train, it being impossible to use a plane because of bad weather conditions.

Once the radio pictures of the full score of the choral-symphonic composition and the string parts come to Symphony Hall, they will be enlarged and copies made for the various members of the orchestra. It will be necessary to employ extra people in order to have the complete score arranged in time for rehearsal before the week-end concert.

It would be impossible to re

Continued on Page 2—Column 3

SIBELIUS' SCORE LOST IN MAILS

"The Origin of Fire" Was on Way to Boston Symphony

The original manuscript of "The Origin of Fire," an early work of the Finnish composer, Jan Sibelius, which was to have been performed Friday and Saturday night by the Boston Symphony Orchestra and the Helsinki University Chorus for the first time in America, has disappeared en route from Europe to Boston, John N. Burk, programme annotator of the orchestra, revealed last night.

SIBELIUS' SCORE LOST IN MAILS FROM EUROPE

Continued From First Page

The manuscript is possibly the only one in existence of the unpublished work which was written in 1902, although it is likely that Sibelius' publishers in Leipzig, Germany, have copies of the various parts and can complete a new score, Mr. Burk said.

The package lost was one of two—one containing the original score and the other some of the choral and instrumental parts—mailed on Nov. 18 in time to catch the liner Europa. The package containing the parts arrived two weeks ago. Postal authorities have been asked to investigate the possibility of theft or loss.

Will Substitute Work

That the package was delayed by the holiday mail rush is unlikely, Mr. Burk said, as he announced that another Sibelius choral work will be substituted in Friday's programme by Serge Koussevitsky, symphony conductor.

"It is a bit far-fetched to say that the score is lost forever, for the publishers have copies of parts from which they can assemble a complete score," said Mr. Burk. "I do not know that they have, but it is likely."

"The Origin" a Short Piece

Sibelius has left several of his works unpublished, among them the Kullervo Symphony for chorus and orchestra.

"The Origin of Fire," which was to have been included in the opening concert of the Helsingfors University chorus' American tour, is a short piece which has been received enthusiastically in Europe.

It was taken from the text of Kalevala, Finland's national epic.

SCIENCE MONITOR, B

Finnish Singers Practice Amid Colonial Scene

(Continued from Page 9)

they rang out music of their native land in rehearsal this morning. The Helsinki University Male Chorus is now making its first concert tour of the United States—an occasion which links modern Finland with the colonial America of 300 years ago, when Finns and Swedes settled on the Delaware River. So it seemed rather appropriate that their fine, clear voices should be heard in a room decorated by a mural pageant of early American history.

The Helsinki University Chorus was founded in 1883 and is said to be the leading men's singing organization in Finland. Its members are all University of Helsinki students or graduates. Sibelius, whose works they will present Friday and Saturday, is an honorary member of the organization.

Following an additional rehearsal today as well as visits to Massachusetts Institute of Technology and other points of interest, the young men will be given a dinner this evening. Their first rehearsal under Dr. Koussevitzky comes tomorrow morning. After Boston, the chorus will journey to Worcester, New York (they made an appearance over the RCA Magic Key program on Sunday), Princeton, N. J., Washington, Chicago, Detroit, St. Louis, Ann Arbor and New Haven. They will return for a concert in Cambridge on Jan. 7.

One of their most impressive experiences so far in this country—they have been here since Dec. 22—was hearing the Boston Symphony last week-end

95

THE BOSTON HERALD, TUESDAY, DECEMBER 28,

FINNISH CHORISTERS ARRIVE IN BOSTON

Helsinki University chorus met at Back Bay station by G. Wallace Woodworth, director of Harvard University Glee Club, who is seen at right shaking hands with Martti Turunen, conductor of the chorus, while Prof. K. T. Jutila, representative of the Finnish government, and George Sjoblom, tour manager, beam their approval. The chorus will have its official American debut in a joint concert with the Boston Symphony Orchestra Friday afternoon.

Finnish Glee Club Reaches Boston; But New Sibelius Work Is Missing

(Continued from First Page)

delayed its delivery a few days, serious concern for the valuable and perhaps irreplaceable manuscript's safety was not felt until about a week ago, Burk said. But yesterday, when it was still missing, orchestra officials appealed to the U. S. postoffice to try to trace it.

The value of the manuscript in terms of money, Burk said, would be impossible to estimate, especially if it is, as is feared, the only copy.

"It is very unlikely," he added, "that Breitkopf and Haertel, the publishers in Leipzig, made a transcription of it before sending it. Whether it is lost or stolen, I am afraid it may be gone forever."

SEVERAL COMPOSITIONS

Sibelius, who is generally considered the greatest of living composers, has left several of his outstanding compositions, including the majestic Kullervo Symphony for orchestra and chorus, unpublished.

"The Origin of Fire," a relatively short score requiring only 10 minutes to perform, is a translation into music of part of the Kalevala, the great national epic poem of Finland. It has been given in Europe on a few rare occasions in past years, but never in this country.

WORK SUBSTITUTED

Because of its mysterious disappearance, Mr. Koussevitzky has substituted another Sibelius choral work on the program for Friday's concert, with which the internationally celebrated singers from the Finnish university will make their American debut. They will however, be able to present another little-known Sibelius work, "The Captive Queen."

The singers, primed for a strenuous musical invasion of America and Canada that will take them to 21 cities in little more than a month, were welcomed at Back Bay station yesterday afternoon by officials of the orchestra and G. Wallace Woodworth, director of the Harvard University Glee Club.

Harvard Club to Give Dinner to Symphony

Unusual Event Will Occur Jan. 28—Koussevitzky Expresses Elation

The Harvard Club of Boston will give a dinner in honor of the Boston Symphony Orchestra on Friday, Jan. 28.

It seems only natural, but the fact is it's never been done before. There will be about 500 men in Harvard Hall on Commonwealth avenue that night, among them about 100 musicians, without instruments.

The cultural implications of the dinner for the hosts, the guests and the city will be spoken by Bentley Wirt Warren, Serge Koussevitzky and James Rowland Angell. Edward A. Taft will be toastmaster.

There is no end of reasons why the Harvard Club of Boston should have the Boston Symphony Orchestra in to break bread, but Charles H. Watkins, chairman of the entertainment committee for the Harvard Club, will tell you there is no particular reason for this particular dinner.

Higginson Was Founder

The late Henry Lee Higginson, first president of the Harvard Club of Boston, was founder and sustainer of the Boston Symphony orchestra. To Serge Koussevitzky, who crosses the Charles River Thursday nights to bring music to Cambridge, Harvard gave its doctorate of laws in 1929. He is a member of the Harvard Club of Boston. So is G. E. Judd, manager of the orchestra.

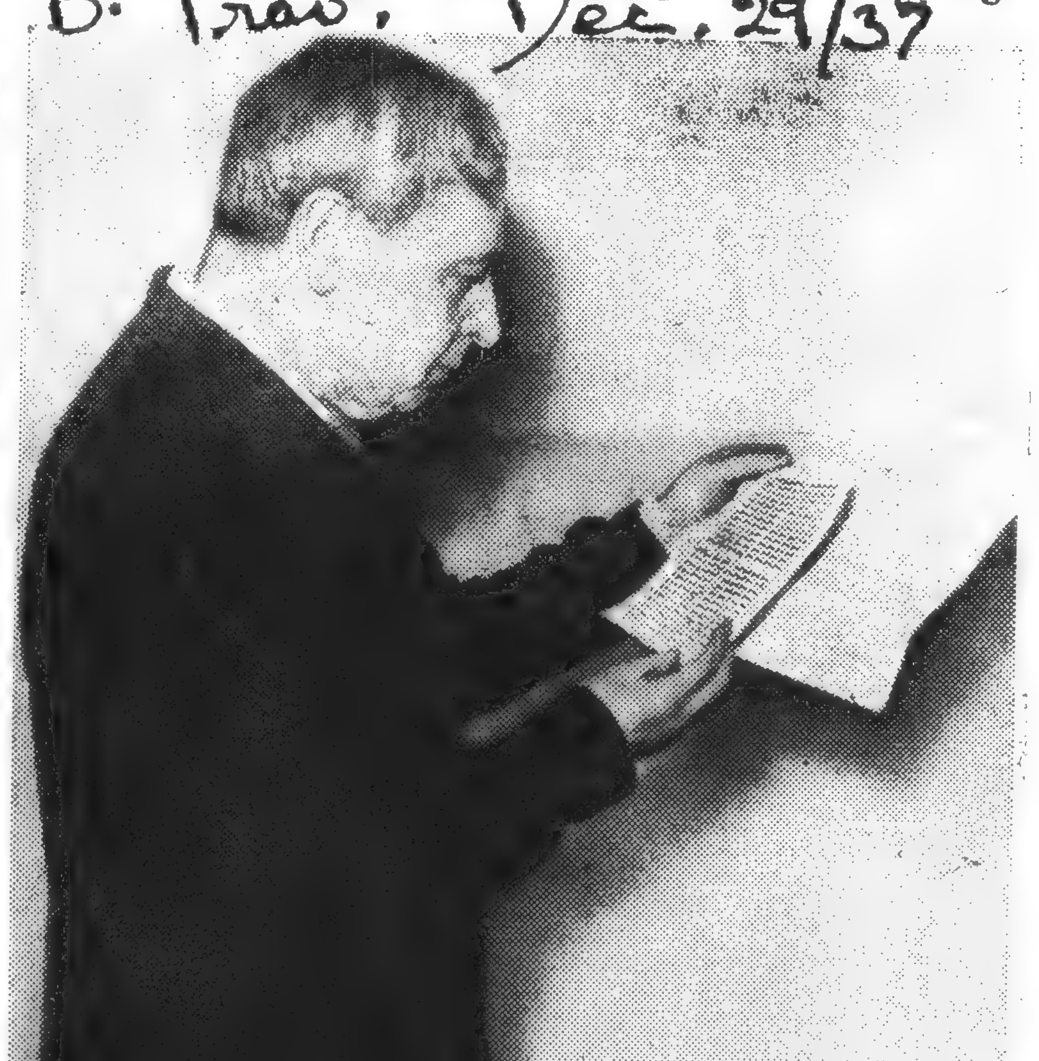
President-emeritus Angell of Yale University, who received a Harvard honorary doctorate of laws, too, is now educational adviser to the National Broadcasting Company. N. B. C. brought Dr. Koussevitzky's and Boston's music to the nation on a coast-to-coast hookup. Edward A. Taft is not only president of the Har-

Continued on Page 2—Column 3

9

Radioed Music Score Ready for Symphony

B. Trav. Dec. 29/37



Serge Koussevitzky, director of the Boston Symphony orchestra, getting his first glimpse at the radioed score of Jan Sibelius' unpublished "Origin of Fire." The leader is wearing his rehearsal jacket.

Sibelius' Symphonic Score Mysteriously Lost in Mails

Work of Famous Finnish Composer Due to Be Presented in Boston Friday

The mysterious disappearance of a manuscript of a choral-symphonic score by the Finnish composer Jan Sibelius while en route from Europe to Boston was revealed yesterday by Boston Symphony Orchestra officials. The manuscript is the original, and there may not be a copy in existence.

The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

One of Packages Here

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on Nov 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator, said.

The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely the package fell into the ocean," Burk said, "but the sad thing about it is the possibility the score may be lost forever."

Symphony—

Continued from the First Page

He deprecated the theory the score may have been delayed in the Christmas mailing rush by pointing to the fact that the other packages had arrived on time. It would be impossible to estimate its financial value, he said.

Substitute Work Friday

The strange disappearance forced Conductor Serge Koussevitzky to substitute another Sibelius choral work for Friday's concert, which will open the Helsinki chorus' American tour. Koussevitzky has been described by the composer as one of his outstanding interpreters, along with Werner Janssen of the Baltimore Symphony, and Sir Thomas Beecham, English conductor.

Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo symphony for chorus and orchestra.

"Origin of Fire," he added, was a comparatively short piece requiring only 10 minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkopf and Haertel, the Leipzig publishers, made a copy.

Hunt for Reproductions

At Symphony Hall last night it was said that reproductions of the missing orchestral parts are being sought, and that if they can be obtained a performance of "The Origin of Fire" will be possible at the Symphony concerts next Friday and Saturday.

If these parts cannot be secured, it is planned to fill the gap with unaccompanied numbers sung by the Helsinki chorus.

SIBELIUS' SCORE BY AIR WAVES

Post 29/37

Missing Parts Radioed From Leipzig to Symphony

In time for its first American performance Friday afternoon by the Boston Symphony Orchestra, missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were carried by the air waves across the Atlantic Ocean last night to take the place of ones which had been lost in the mails bound from Leipzig, Germany.

CELLO AND VIOLA PARTS

The lost parts, for cello, viola and double-bass of "Origin of Fire" disappeared with what is believed to be the composer's original manuscript of the complete score after they had been placed in the mails by the musical publishers. A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived here two weeks ago.

Yesterday Conductor Serge Koussevitzky decided that a satisfactory performance could be given from the choral score if the parts missing could be obtained. The choral score, he explained, provides the cues for instrumentalists.

First Ocean-Crossing Score

He said that he believed that it was fortunate that the publishers made copies of the parts. "I only hope that the original manuscript is not lost forever."

The pictures, according to the announcement made here last night were received in New York and were put on the midnight train to arrive in Boston early [illegible] this morning. It was the first [illegible] a symphonic score was ever flashed across the ocean in that manner.

Correct Blurred Notes

To transmit the pictures of the score by wireless, four sheets reduced to a page 8½ inches by 11 inches were transmitted at one time. There are 14 sheets. They will be reproduced and enlarged for the musicians.

Any of the notes that may have been blurred in the radio transmission will be inspected and filled in by Joseph Mann, an orchestra player and expert music copyist. The sending of the pictures from Germany was described by RCA Communications, Inc., as a mere "routine."

Score Never Presented

Officials of the Symphony Orchestra said last night that arrival of the pictures today will leave plenty of time for rehearsal with the Helsinki (Helsingfors) University chorus, which opens its American tour Friday, featuring the music of Sibelius.

"Origin of Fire" was never printed, probably because the genius of Sibelius was not widely appreciated in 1902, when it was sent to the publishers. It has been presented successfully in Europe several times and was taken from the text of "Kalevala," Finland's great national epic.

WILKES BARRE, PA.
RECORD

DEC 29 1937

MISSING MUSIC RADIOED TO U. S.

Parts of Sibelius Work in Time for American Debut

Boston, Dec. 28 (AP) — Missing parts or an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic Ocean tonight, Boston Symphony orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola, and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

NORWICH. N. Y.
SUN

DEC 28 1937

SEND RADIO PICTURES OF LOST MUSIC SCORE

Boston, Dec. 28 (AP)—The Boston symphony's score of Jan Sibelius' "Origin of Fire," scheduled for presentation Friday, went astray in the mails from Leipzsig, Germany, it was learned today. To insure presentation of the program the publishers are sending radio pictures of the score "immediately" it was said this afternoon.

Buffalo Courier Express

NEW YORK, N. Y.
TIMES

Planning a Musical Attack

By a Staff Photographer

Dr. Serge Koussevitzky **Martti Turunen**

Conductor of Boston Symphony Orchestra and Conductor of the Finnish Male Chorus of Helsinki University Discuss Presentation of Works by Jan Sibelius, the Finnish Composer

Sibelius Composition 'Saved' In Symphony Hall Melodrama

The climax of an old-fashioned melodrama—the hero's arrival with the mortgage money just as the villain was foreclosing on the old homestead—was never more exciting than the atmosphere in Symphony Hall this morning as Dr. Serge Koussevitzky showed his players the first telephoto parts of a Sibelius composition which had been flashed to America in the nick of time for Friday's concert.

Indeed, the whole chain of events since 11:30 yesterday morning when the words "pictures on the way" were radioed over the Atlantic have been in the very best Nick Carter tradition.

Necessity to use radio in this manner occurred when certain parts of an unpublished choral-orchestral work by Jan Sibelius, mailed from Germany on Nov. 18, failed to arrive. Their disappearance became doubly alarming when it was thought that no other copies existed. The work, "The Origin of Fire," will be given its American première on Friday by the orchestra and the Helsinki University Male Chorus of Finland, which opens its American concert tour in Boston.

The cable which told that the telephoto transmission was under way was sent by Breitkopf and Hartel, Sibelius' publishers, in Leipzig, to their American representative, the Associated Music Publishers in New York. It has been learned since that the 14 pages of manuscript were sent over telephone wires to Berlin before they began their invisible trans-Atlantic crossing.

At 3:30 yesterday afternoon, the photo division of RCA in New York received the message, "coming in." Slowly the rows of staves began to appear on the photo printing machine. The original pages had been reduced so that four of them went on one page, 8½ by 11, for reasons of economy.

The transmission was completed at 11:25 p. m. last night, just seven hours and 55 minutes after it had been started. Karl Bauer, representative of the Associated Music Publishers, who had superintended

(Continued on Page 10, Column 4) Cont.

Sibelius Composition 'Saved' in Melodrama

(Continued from Page 9)

the entire transmission, rushed for the midnight train to Boston.

Mr. Bauer was met at Back Bay Station this morning by George E. Judd, Symphony manager, and together they roused a photostatic operator from bed and set him to planning the task of enlarging 14 pages of manuscript from their small 2½x [illegible] inch size by about four times. To eliminate all smudges and assure clear copies for the 32 musicians who will use the enlargements, Joseph Mann, member of the Boston Symphony trumpet section and an expert music copyist, will be in charge of retouching the pages.

It was thought at first that the music would be ready for this morning's 10 o'clock rehearsal, but Mr. Mann and the photoengraver did not begin work until almost noon. Everything will be in readiness for tomorrow's rehearsal.

The general excitement was not diminished by the discovery that among the Finnish choristers arriving at the hall for their first rehearsal with the orchestra was the grandson of Sibelius, the composer whose works will take up the entire second half of this week's program. He is Martti Paldheimo and he sings second bass. Mr. Paldheimo seemed a bit startled as photographers posed him with Dr. Koussevitzky, appropriately enough, under the bust which Mme. Koussevitzky made of Sibelius.

The intermission, usually considered a period of brief rest for the conductor, was anything but that, today. Dr. Koussevitzky chatted briefly with Mr. Paldheimo, posed for photographers looking at the radio photo which he had brought from the podium downstairs, greeted an important delegate who brought plans for the music shed contemplated for the Berkshire Music Festival and discussed the interpretation of the Sibelius choral works with Martti Turunen, conductor of the Helsinki chorus.

At 11:45, the rehearsal bell rang and soon Dr. Koussevitzky was back on the podium. Besides "The Origin of Fire," the Friday and Saturday program will contain Brahms Symphony Number 3, and "Pohjola's Daughter," "Finlandia," and "The Captive Queen" of Sibelius. The last-mentioned, like "The Origin of Fire," is having its American première performance.

The denouement of the dramatic race against time will not be reached until tomorrow morning when the five bass viol, five cello and six viola parts are used for the first time. But the performance of "The Origin of Fire" is assured now. Radio has saved the day. And, presumably, Symphony Hall will settle back once more to its customary unruffled calm.

NEW YORK, N. Y.
SUN

DEC 27 1937

Original Manuscript Of Symphony Vanishes

Sibelius Score Feared Lost Between Europe and U. S.

BOSTON, Dec. 27 (AP).—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston symphony orchestra official disclosed today. The unpublished work, "origin of fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages, one containing the original score and the other some of the choral and instrumental parts, were mailed from the composer's publishers in Leipzig, Germany, on November 18, in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said. The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet.

PHILADELPHIA, PA.
RECORD

[illegible]

HERE'S A SYMPHONY THAT'S REALLY LOST

BOSTON, Dec. 27 (AP).—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer, Jan Sibelius, disappeared while en route from Europe to Boston, a Boston symphony orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902, was to have received its first performance in America on Friday.

NEW YORK, N. Y.
HERALD - TRIBUNE

DEC 29 1937

Part of Symphonic Score Radioed Across Atlantic

Vanished in Mail and Boston Orchestra Wanted It

BOSTON, Dec. 28 (AP).—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic Ocean tonight, Boston Symphony Orchestra officials said.

The lost parts—for cello, viola, and bass viol—or "origin of fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers. A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists. "It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictured parts were received in New York early tonight, and were to be taken to Boston on a midnight train. It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

NEW YORK, N. Y.
TIMES

DEC 29 1937

LOST CHORAL SCORE FACSIMILE RADIOED

Part of Sibelius Symphony Is Flashed From Berlin for Use on the Boston Program

SEVERAL HOURS ON WAY

Sheets Missing From Ocean Mail Reduced by Photography, Then Scanned by Beam

Part of the choral symphonic score of "Ukko, the Fire Maker," by Jean Sibelius, which was lost in the mails on the way from Germany, was flashed from Berlin by facsimile radio yesterday so that the Boston Symphony Orchestra might present it in a concert on Friday night.

The transmission began about 5:27 P. M., Eastern standard time, and required several hours for the light beams actuated by radio to reconstruct the score at facsimile receiving headquarters of RCA Communications, 66 Broad Street.

It was explained by the Associated Music Publishers, Inc., of New York, that two packages were mailed from Leipzig on Nov. 18, but only one was received. Serge Koussevitzky, director of the orchestra, said he would have to rearrange the program because the complete score had not arrived.

The Leipzig music publishers, Breitkopf & Haertel, were informed of what had happened, and in what was called "a desperate emergency" turned to radio for transmission from the sole remaining copy in Europe.

From Leipzig a wire facsimile system carried the lost music to Berlin, where a radio facsimile channel flashed the pages, reduced in size photographically, to New York. Delivered here to Ernest R. Voigt, sales manager of the Associated Music Publishers, the lost part of the composition was enlarged by photography to near the original dimensions, and arrangements were made late last night for a special messenger to carry the sheets to Boston.

Mr. Voigt explained that in Boston Mr. Koussevitzky planned to put men to work on the job of transcribing enough copies for the orchestra players to use at the concert.

For the purposes of wire and radio facsimile the manuscript pages were photographically reduced in size so that four music sheets placed close together measured less than 8½ by 11 inches, and were transmitted as one unit. Three such units carried the entire lost parts, which were for the violas, cellos and double bass instruments of the orchestra.

Each facsimile unit of 8½ by 11 inches requires seventy-two minutes in the sending-receiving process, when scanning the photographic film at intervals of 100ths of an inch. The film is then developed like any other film.

The men of the receiving depot at 66 Broad Street reported the Sibelius music the first ever transmitted over the transoceanic system in their memory.

8, 1937 Buffalo Courier Express Dec. 8/37

SYMPHONY OF SORROW

Musicians Mourn Oboist's Death

Musicians of the Boston Symphony Orchestra last night gave their usual brilliant performance at Elmwood Music Hall although, unknown to the large audience, they were mourning the loss of one of their most noted confreres.

After the concert, Dr. Serge Koussevitzky, director, revealed the orchestra had been notified as it left Rochester yesterday morning that Henry Stanislaus, internationally-known oboist, had died of pneumonia in a Boston hospital.

Mr. Stanislaus, a native of England, had lived in Boston for the last 25 years and annually made the symphony's tour. Just prior to the start of the current tour he was taken ill and removed from his home to the hospital. The orchestra will move on to Ann Arbor, Mich., this morning.

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MUSIC REVIEW

By
ISABELLE WORKMAN EVANS

The Boston Symphony Orchestra, under its magnificent leader, Sergei Koussevitzky, returned to Buffalo for a performance last night in Elmwood Music Hall, which will long be remembered by those fortunate ones present. The superb artistry and the amazing technical perfection of this body of fine musicians is sufficient to please the most critical connoisseur or to inspire the most apathetic layman. The concert was a presentation of Zorah B. Berry.

The Symphony in G Major, No. 88 by Haydn was the delightful opening number of the program. This perfectly disciplined band of artists, conducted by Dr. Koussevitzky since 1924, provided an interpretation with freedom of expression and opalescence of tone to delight the listener. An interesting program note informs one that this symphony was first performed at the concerts of the Boston Symphony Orchestra in the year 1889, just 80 years after the death of the composer. The vivid coloring, the rhythmic line, the mellifluent phrasing, the perfect control of the leader and the inspired response of the men, were all qualities of the performance which elicited rapturous applause from the audience.

An interesting feature of the program was the playing of the orchestral suite, Lieutenant Kije, Op. 60 by Prokofieff. This cleverly orchestrated number was published in 1934 and was given its first performance in the United States by the Boston Orchestra in October of this year. The music, which depicts many incidents in the life of a ficticious Russian officer, Kije, possesses extremely effective and clever instrumentation. The unusual solo passages were adroitly played and the entire composition was given a lucid and enjoyable performance.

The massive tonal effects of the Symphony No. 2 by Sibelius, offered great contrast to the delicacy of the opening Haydn opus. Dr. Koussevitzky imparted great contrast in moods and provided restraint and reserve in building up his climaxes which evoked storms of applause from the enraptured listeners. Dr. Koussevitzky returned many times to the podium to acknowledge the acclaim, which left no doubt that the evening was a memorable one.

Among the vast and enthusiastic audience were noticed Mr. and Mrs. Cameron Baird. Mrs. Baird was wearing a stunning quilted wrap of white velvet, with a round collar of mink, over a deep blue printed evening gown. Bishop and Mrs. Cameron J. Davis were seen, Mrs. Davis in a becoming brown chiffon gown with a brown velvet wrap trimmed with mink. Mrs. Nelson G. Russell wore a long black velvet wrap with a white fox collar and Mrs. Roger G. Cooley, who was present with her husband, was also wearing black velvet with a white fox collar. Mr. and Mrs. Frederick A. Gilbert were seen, Mrs. Gilbert in a straight black velvet wrap over a gown of black lace. Miss Katherine Eagan was in deep purple with a black wrap.

Among others noticed were Mrs. William B. Hoyt, Mrs. Ansley W. Sawyer, Mrs. Willard H. Pleuthner, Mrs. George B. Barrell, Mrs. Charles L. Wilson, Miss Rachel Wilson, Mrs. George G. Davidson, Jr., Jerome P. Davidson, Nathaniel Barrell, Mrs. Andrew Thompson, Andrew Thompson, Jr., Mr. and Mrs. James C. Sweeney, Mrs. Carlos C. Alden, Mrs. George B. Mathews, Mr. and Mrs. Nelson M. Graves, Mrs. Carlton M. Smith, Mr. and Mrs. Crawford D. Wettlaufer, Dr. and Mrs. Franciscus Visser't Hooft, Miss Jane Schabacker, Mrs. Edgar B. Black, Mr. and Mrs. Raymond W. Wattles, Mr. and Mrs. Philip M. B. Boocock, Mr. and Mrs. Joseph H. Morey, Miss Gertrude and Miss Grace R. Smith, Joseph H. Morey, Jr., Mrs. Dexter P. Rumsey, Mrs. Jane Hyde Acheson, Miss Betty Hyde, Miss Mildred Miles.

Also seen at the concert were Dr. and Mrs. Albert H. Garvin, Douglas H. Purdy, Miss Ruth Danahy, Mr. and Mrs. John S. N. Sprague, Miss Patricia Oishei, Miss Mary Louise O'Brien, Mrs. Arthur Victor, Mrs. Arthur Victor, Jr., Mrs. Michael Cohn, Miss Doris Cohn, Miss Eliza B. Sears, Miss Marion Darby, Charles A. Pankow, Jr., Mr. and Mrs. Henry J. Forsyth, Mrs. Thomas S. Hemenway, Miss Josephine Hemenway, Dr. and Mrs. Jay I. Evans, Miss Suzanne P. Carr, Davis Plummer, Miss Jane Gilbert, Miss Nancy Gilbert, Corning Townsend, Jr., Charles Y. Neff, C. William Pooley, Jr., Mr. and Mrs. James Allen Fusca, Miss Emily McDonnell, Mrs. Irving Miller Snow, Miss Mildred Snow, Mr. and Mrs. Leigh H. Brown, Miss Mary Louise Kittinger, Dr. J. Edwin Alford, Miss Geraldine Case, Miss Priscilla Faxon, Mr. and Mrs. James O. Moore, Jr., Harry Moffat, Mr. and Mrs. Dorr Temple Denton, Mr. and Mrs. Harold N. Hecht, Gleason Lapey, Buell Critchlow, Mrs. Frank L. Danforth, Miss Ada Jeannette Banta, Miss Margaret Curtiss, Miss Elizabeth Bissell, Miss Polly Fenton, Miss Janice Brainard, George R. Wilkins and Walker Wilkins and Joseph Phillips.

Some Attitudes in Criticism; Prokofieff's Concerto

Trans Dec. 18/37

By ALEXANDER WILLIAMS

Prokofieff's Second Violin Concerto invites a little more discussion than was possible to devote to it in the course of a review which had to take into account another new work, the brilliant playing of Mr. Heifetz and the total impression of a remarkable concert. The concert is now over a week old, so that we shall have to assume that the reader's impression remains vivid. Dramatic critics can and do give their second thoughts to new plays which are still running; but for music critics to follow the same practice very often would result in some stale articles. Prokofieff's Concerto, at the same time, is an unusually fine work in a field which can do with new additions; and it is with an eye to making propaganda for it that we venture to call attention to some of its qualities in relation to the attitudes of mind that listen and then approve or reject it.

Make no mistake. This Concerto, attractive as it is, will meet with a certain amount of highy critical opposition, and indeed it already has. One man wrote of it: "Excepting some adorable measures in the early part of the andante, it impressed at least one listener as another of those modern creations in which the violin is made to sound like anything but. More of a work of will than of inspiration." Here we have two hostile attitudes which, leaving others aside for a moment, we may proceed to deal with.

Who is to say what is suitable for the violin and what is not? The professional violinists? How about Leopold Auer's declaration that the Violin Concerto of Tchaikovsky was "impossible to play," and a somewhat similar opposition to Sibelius's Concerto? Prokofieff's Second Concerto is a great deal more sympathetic to the instrument than his First, which is none the less no insignificant work in this form. The professional musician has often in the past been hostile to music on technical grounds, which time has subsequently cut from under him. It is unwise to lend too friendly an ear to and base a final opinion on him.

Chopin, the most widely played of all piano composers, wrote for the piano beautiful singing melodies. Surely that is against the instrument's fundamental character, which is percussive and in which manner the modern composers write. To be consistent, if you are going to censure Prokofieff for writing out of character for the violin, you ought also to blame the whole romantic school of piano composers in the same terms. In point of fact a great composer can do things which may seem against nature and can reveal new possibilities in musical materials when the dice appear to be loaded against him.

So much for the first objection. It is our opinion that this Concerto is not at all unreasonably anti-violinistic and that the critic who thought so may have heard an inferior performance. His second objection can not be answered so easily for the reason that it lies at the bottom of the whole subject of criticism. When is a work inspired and when is it machine-made? Are these not merely terms with which we seek to give reasons for our like or dislike? "I don't like it" is a more honest expression than, "In this work the author was obviously uninspired," and does the speaker more credit, even if it can not advance us very far.

It is a common habit of criticism to separate thought from imagination, intellect from inspiration, and to imply that the latter is vastly to be preferred. Henry Hazlitt in his "The Anatomy of Criticism" wrote a most welcome chapter, called "Vivisecting Signor Croce." During the course of his dissection of the Italian philosopher of aesthetics he said: "It is impossible, of course, to separate the imagination from the intellect: both words are merely hypostatizations of processes; they are merely the nouns for 'to imagine' and 'to think,' and it is next to impossible to think without imagining and certainly impossible to imagine without thinking."

Naturally this does not dispose of the objection that someone does not like Prokofieff's Concerto, but it suggests that his reasons for dislike are less lofty than he supposes. It is almost impossible for us to understand how anyone can honestly say that he hates Prokofieff's music. One of his greatest advantages is that he seldom writes an ineffective or clumsy page. He is rarely tedious. He is, in short, a brilliant stylist. You may disagree that his music will live, that is not the issue; but you cannot deny him the virtues that are plain to the contemporary ear.

Other unfriendly critical attitudes come to mind as probably directed against this Concerto. There is the extremist theory that it must be a retrogression in Prokofieff's development, because it does not do without tonality and key center and because the first two movements are unlike any of his previous music. There is the childish notion that because the Concerto is pleasing on a first hearing it must be superficial. There is that hoary concept of music critics that you ought to be able to remember more of the tunes. We should not even mention this preposterous criterion, if we had not recently read it in another connection in a newspaper column. One example is sufficient to scotch it: Everyone remembers one theme of the Franck Symphony—indeed you can't forget it for days afterwards—whereas the melodies of Bach have far less "stickiness," if that is the word. The problem is possibly physical and does not properly belong in the realm of artistic consideration.

We have mentioned a few of the theoretical objections that might be made to Prokofieff's recent Concerto. Undoubtedly there are others, none of which can seriously damage the fine qualities of this work. In the heat of the discussion and in the process of skating over some philosophical thin ice we have not had time to come more closely to grips with the work itself and still another criticism of it which could justly be made. At the risk of laboring the subject we shall continue it next Sunday. As Ernest Newman sometimes writes when he is engaged on a series of articls: "Another fascinating installment, accordingly next week!"

NEW YORK, N. Y.
EVENING POST
DEC 31 1937

BOSTON SYMPHONY TO PLAY SIBELIUS

Two choral scores of Sibelius will have their first hearing in New York at a concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, January 6—"The Origin of Fire" from the "Kalevala," and "The Captive Queen." At that concert the Helsinki University Chorus, now making its first visit to this country, will make its only appearance with orchestra in New York. The program, to be conducted by Sergei Koussevitzky, also includes Sibelius' "Pohjola's Daughter" and the Third Symphony of Brahms in F major.

Emma Boynet, the French pianist, will appear as soloist at the concert of Saturday afternoon, January 8, playing in Mozart's Concerto in C major, K.467. A Concerto for Orchestra by Carl Philip Emanuel Bach will open the program, which will close with Tchaikovsky's Fifth Symphony in E minor.

On Friday evening, January 7, Mr. Koussevitzky will lead the Boston orchestra at the Brooklyn Institute in the Beethoven Eroica Symphony, Prokofieff's "Lieutenant Kije" and Richard Strauss' "Till Eulenspiegel."

MUSIC

Her Dec

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 10th regular concert of the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Dr. Koussevitzky conducted. The soloist in one of his own compositions not previously heard in Boston was Sergei Rachmaninoff, pianist. The program was as follows:

C. P. E. Bach
Concerto in D major for stringe, arranged for orchestra by Maximilian Steinberg
Rachmaninoff
Rhapsody on a theme of Paganini for piano and orchestra
Tchaikovsky
Symphony No. 5 in E minor Op. 64

Yesterday was emphatically Rachmaninoff's concert, and he certainly deserved the ovation he received. The Rhapsody, which was scheduled to be played here last season and unavoidably postponed, is a brilliant work of exhibition. Whether it can ever be rated more than as a highly effective technical study, with one or two romantic interludes of lush beauty, is extremely doubtful. Indeed, almost any other pianist might make something rather trashy out of it. Any treatment, other than a sensitive and unexaggerated interpretation, would neither do justice to the ingenuity of the variations nor enhance the effect of the composition as a whole.

As a performer Mr. Rachmaninoff is an alchemist. For example, as a composer he unfolds, in the course of this Rhapsody, the full virtuoso bag of tricks. Without being either blatant or meretricious, he nevertheless unashamedly discloses most of the ear-tickling devices and conquers most of the technical dragons known to the trade. He at once astounds and delights us. But what is really astonishing is that he transforms this stunt by the force of his personality and the integrity of his performance into something actually convincing. That is to say that momentarily the Rhapsody is something more than a piece of display.

The phenomenon of Rachmaninoff at the piano has often been described, but it is still miraculous. He approaches the instrument as though it were one of the most unsavory machines ever designed for human discomfort. Even the first few notes are struck with a "this will never do" air, as though he were dipping a toe into cold water before bathing. When he has taken the plunge, however, we are conscious of nothing except the absolute mastery with which he solves the problems confronting him.

The Rhapsody is not only difficult for the soloist; it also provides a devilish task for the orchestra and conductor. The entrances and details of accompaniment are tricky and must be exact. These matters were attended to by Dr. Koussevitzky and the orchestra with a skill that was never fussy, but on the contrary gave an impression of intense vitality. The performance was in all respects a triumph.

Emanuel Bach's Concerto is a work which we should like some time to hear in a chamber music version, if not in its original form. Steinberg's orchestration in the first and third movements at least, offers a peculiar lack of balance between the thunder of a full body of modern strings and the faint pipings of the wood-wind. Surely the scales could be evened up a bit? Yet the English horn solo in the andante, so finely played yesterday by Mr. Speyer, is well worth hearing.

Tchaikovsky's stirring and morbid music did not come amiss at the end of this concert. Very few people could have wanted a radical change of mood after the excitement of Rachmaninoff's Rhapsody. The Fifth Symphony, for all its familiarity, seldom fails to work a vast majority of the audience up to an emotional pitch. Nor could it fail under so sonorous an interpretation as we heard yesterday.

The concert will be repeated this evening. Next week the Helsinki University Chorus from Finland will sing two works of Sibelius, unheard in America before, with the orchestra. Bach's 5th Brandenburg Concerto and Brahms's Third Symphony will also be played.

PLAYS OWN RHAPSODY AS SOLOIST

B. Post

Rachmaninoff Gives New Work With Symphony

Dec. 7. /37

BY WARREN STOREY SMITH

In advance of virtually every symphony concert certain subscribers will send in their tickets for re-sale; but yesterday, though 'twas the day before Christmas, none availed themselves of this privilege. And the reason was not far to seek: the soloist was Sergei Rachmaninoff, playing with the orchestra his own Rhapsody on a Theme of Paganini, never before heard in this city.

TCHAIKOVSKY'S FIFTH

Besides this extra added attraction, as the playbills sometimes put it, yesterday's concert, as will that of this evening, offered one of the most popular of symphonies, one in which Dr. Koussevitzky and his orchestra have long excelled, Tchaikovsky's fifth.

The remaining number, a mild preface to so much tonal excitement, was, and will be, the concerto for viols by Carl Philipp Emanuel Bach, transcribed for orchestra by Maximilian Steinberg, at the behest of Dr. Koussevitzky, and of frequent occurrence on the latter's programmes. Of it, it may be said again, that the two allegros are typical of their period and that the intervening andante is deeply expressive, with one recurring phrase which threatens always to lapse into one of the most poignant motives in "Parsifal." The whole concerto, needless to say, was beautifully played.

Rachmaninoff's Work

For the theme of his rhapsody, in the form of variations, composed in 1934, Mr. Rachmaninoff chose that of the last of the 24 caprices of Paganini, which Brahms subjected to further variations in his extensive Opus 35 for the piano, aparently exhausting its possibilities. And now comes the Russian and finds even more things to do with it. Occasionally we are reminded of Brahms' treatment of this exceedingly simple tune, but for the most part Mr. Rachmanioff bends it to his own composing personality.

Possibly it was because Paganini's theme is in A minor, the key of Mr. Rachmanioff's "Island of the Dead," wherein that compser uses the ancient plainsong Dies Irae, that he saw fit to weave this lugubrious melody into the core of his rhapsody, asserting it triumphantly at the end. But to this listener its presence there seemed incongruous.

A Composer Who Plays

Taken as a whole, this rhapsody is no more than conventionally effective. There is much brilliant writing both for the orchestra and for the pianoforte; there are songful medolies in the best Rachmaninoffian style, and some lively syncopations. Possibly the piece will appeal to other pianists, but in the meanwhile it makes yet another serviceable vehicle for its distinguished author, who as soloist with orchestras apparently plays only his own music. After all, though many do not seem to realize it, Mr. Rachmaninoff is primarily a composer who plays, not a pianist who composes.

Cordially Received

Always a darling of the public, Mr. Rachmaninoff can confidently expect a demonstration whenever he appears with an orchestra, and yesterday the enthusiasm seemed to mount even higher than usual, albeit the rhapsody has not the value of the second and third concertos. The fourth is not yet known to us of Boston.

To accept Tchaikovsky's fifth Symphony, in toto, one must be immune both to arrant sentalimentality and to bombast. In yesterday's prevervid performance the obvious weakness of the music were, so far as was humanly possible, burned away. And at the end came yet another tumult of applause.

SALINA, KAN.
JOURNAL
DEC 28 1937

RADIO SAVES ORCHESTRA

It Provides Score Which Had Gone Astray

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while enroute from Leipsig, Germany.

The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

SPRINGFIELD, MASS.
EVENING UNION
9 1937

SYMPHONY PARTS RADIOED ACROSS ATLANTIC OCEAN

Boston Orchestra to Get Them in Time to Play Friday

BOSTON, Dec. 29 (AP) — Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic Ocean last night, Boston Symphony Orchestra officials said, in time for its first American performance Friday afternoon.

Manuscript Vanishes

The lost parts—for cello, viola, and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Ger., on Nov. 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

Received in N. Y.

The pictures were received in New York early last night, and were to be taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

Four sheets, reduced to a page 8½ by 11 inches, were transmitted at one time, and will be reproduced and enlarged here for the musicians.

Joseph Mann, an orchestra player, and an expert coypist, will inspect and fill in any notes that may be blurred.

In New York, RCA Communications, Inc., described the procedure as "routine."

Arrive in Time

Symphony officials said arrival of the pictures this morning would leave "plenty of time" for rehearsal with the Helsinki (Helsingfors) University chorus, which opens its American tour Friday, featuring the music of the Finnish master.

"Origin of Fire" never was printed, partly because Sibelius' genius was not widely appreciated in 1902, when it was sent to the publishers. It has been presented successfully in Europe several times, and was taken from the text of "Kalevala," Finland's great national epic.

PAWTUCKET, R. I.
TIMES
DEC 2 1937

Original Script for Symphony Missing in Mail

BOSTON, Dec. 28 (UP)—Postal inspectors sought today to solve the mysterious disappearance of the original manuscript of "the origin of fire," an early unpublished work of the Finnish composer, Jan Sibelius.

Mailed at Leipzig, Germany, Nov. 18 in time to catch the liner Europa to America, the manuscript vanished en route to the Boston Symphony orchestra, which with the Helsinki (Helsingfors) University chorus, was to give the work its first American performance Friday.

Another package mailed at the same time and containing some of the choral and instrumental parts, was received nearly two weeks ago.

"The Origin of Fire," written in 1902, was taken from the text of "Kalevala," Finland's national epic. If copies of the manuscript cannot be obtained, another Sibelius choral work will be substituted at Friday's concert.

John N. Burk, the orchestra's program annotator, believed it "far-fetched" to say that the score was lost forever, pointing out that the publishers may have copies of parts from which a complete score may be assembled.

(98)

WEDNESDAY, Boston Traveler DECE

SYMPHONY GETS DOWN TO WORK

29/37

Unusual picture of the Boston Symphony orchestra in rehearsal today at Symphony hall. Serge Koussevitzky, director, is shown in his rehearsal jacket. Note the empty seats, musicians clad in business suits, sweaters smocks and rolled up sleeves as they prepare to toil with the radioed score of Jan Sibelius' "Oring of Fire.'

Arrives from New York After Being Wirelessed From Germany

A duplicate of the lost score of Jan Sibelius' unpublished symphony, "Origin of Fire," arrived in Boston by train early today following its transoceanic transmission by radio photography, and plans were immediately made to place the score before members of the Boston Symphony Orchestra for its first rehearsal either late today or tomorrow morning.

BROUGHT BY AGENT

The Finnish composer's little-known work was brought to Symphony Hall by Karl Bauer, a representative of Associated Music Publishers of New York. American agents of the European publishing house of Breitkopf & Haertel.

Conductor Serge Koussevitzky said a satisfactory performance will be given Boston music lovers on

Cont.

RADIOED MUSIC SCORE ARRIVES

Symphony Rehearses 'Origin of Fire' Today

(Continued from First Page)

Friday evening even though the orchestra will have little time to learn the work. He pointed out that the Helsinki University chorus, which opens its American tour with the performance, is familiar with the music.

The musical score had to be duplicated by radio photography because the orchestral parts became lost in the mails en route from Germany to Boston. A second package, containing choral parts, arrived here two weeks ago.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

CALLED IT PUZZLE

Bauer arrived in Boston on the 6:30 train this morning after standing beside the operator in the RCA Communications, Inc., receiving room watching the transmission by transatlantic radio.

He said that operators were puzzled by the score and called it a "Chinese puzzle."

The lost score, of which copies had been made in Leipsig, Germany, before it was mailed to the Boston Symphony orchestra, was transmitted four pages at a time on 8½ by 11-inch paper. Then, it was enlarged and duplicated here for distribution to the musicians.

A Boston photostatic operator was assigned by the directors of the orchestra to make enlarged copies so that the musicians will be able to read the music.

Joseph Mann, trumpeter of the orchestra, was shown the miniature score the first thing this morning. It will be his work to "touch up" any missing or blurred copies and see that the score is correct for playing. Officials of Symphony Hall said that Mann, a specialist in his field, has many times in the past worked on torn and mutilated scores very successfully.

The directors declined to say just who will foot the transmission costs, estimated close to $1000 in all. The first transmission was from Leipzig to Berlin over the telephone wires and thence by radio to ew York, via RCA. The total time required was slightly over 12 hours. Radio transmission alone required eight hours.

Conductor Koussevitzky was shown the first scores at 10 o'clock rehearsal this morning. He mounted his stand and rapped for order. First he asked for a one minute tribute to his friend and composer, Maurice Ravel, who died in Paris yesterday. Following the tribute he showed the score to the players who said they could read every note of the small script which was 2¼ by 3¼.

Martti Turunen

Conductor of the Helsinki University Chorus of Finland, Which Will Make Its American Début Friday and Saturday at the Boston Symphony Concerts

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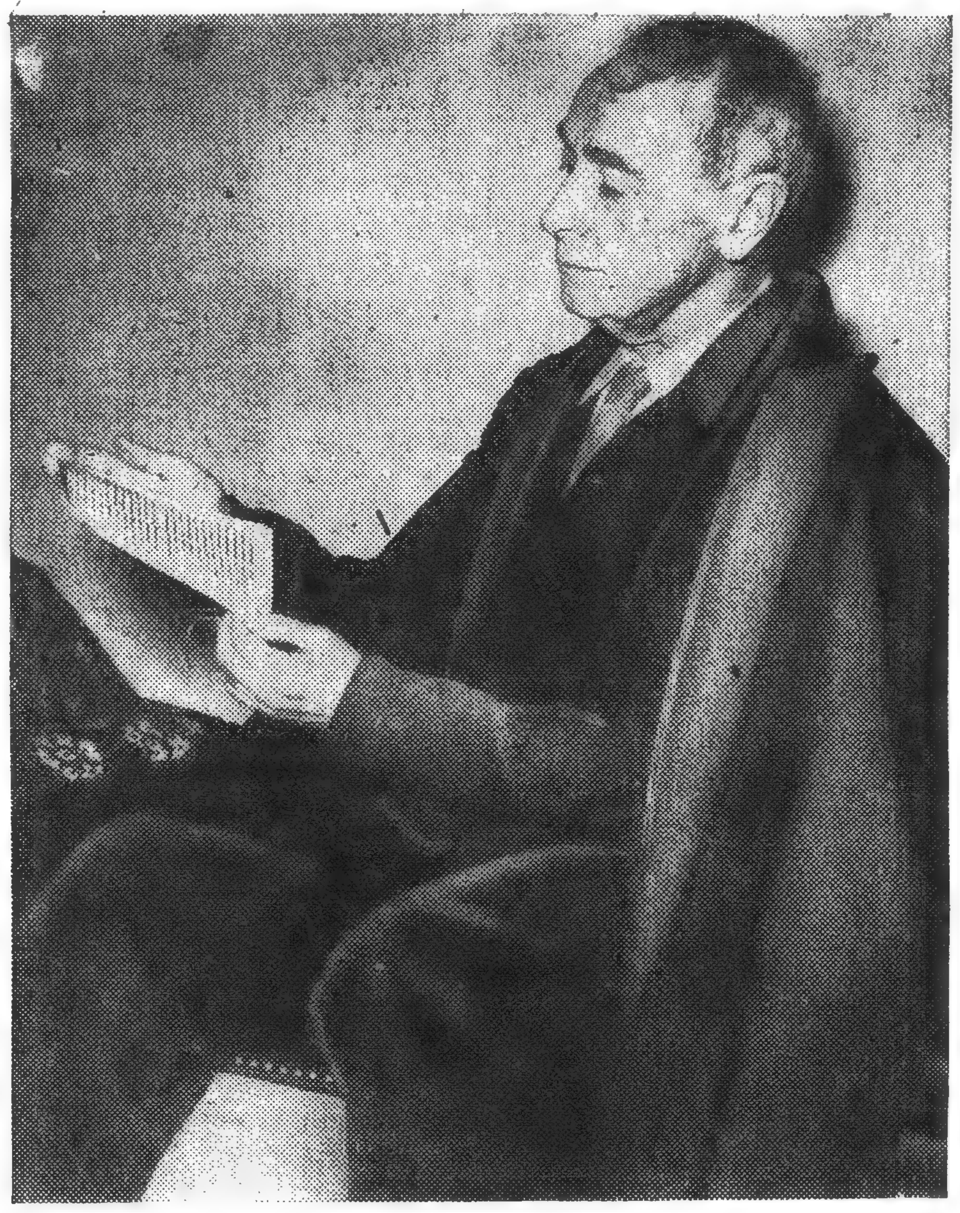
ON GLOBE—THURSDAY, DECEMBER

Grandson of Sibelius in Chorus Here to Appear With Symphony

30/37



SERGE KOUSSEVITZKY

Conductor of Boston Symphony Orchestra examines radio-photo of missing parts of Sibelius score.

A modest bass singer in the Helsinki University Chorus from Finland, here for concerts tomorrow and Saturday with the Boston Symphony Orchestra, was revealed yesterday as the grandson of Jean Sibelius, greatest living composer.

The identity of the grandson, Martti Paloheimo, was revealed shortly after the arrival in Boston of radio photos of the missing parts of the unpublished Sibelius composition "Origin of Fire," which have been lost in the mails.

Paloheimo, an undergraduate at Helsinki, sought to keep his relationship with Sibelius a secret, because he intends to stand on his own feet. Serge Koussevitzky, conductor of the Symphony, talked with the young man for some time, asking questions about the great composer, with whom he is very friendly.

Radio photos of the missing music reached here yesterday from Germany and members of the chorus and the orchestra began at once to prepare copies.

SCIENCE MONITOR, BOSTON, TUESDAY, DECEMBER 28, 1937

Finnish Singers Practice Amid Colonial Scene

Amid the scenes of American colonial history which adorn the walls of the Lowell House Common Room, some 50 young men from the Helsinki University of Helsingfors, Finland, sang music of their homeland this morning.

They are members of the Helsinki University male chorus now making its first concert tour of the United States and to appear in Symphony Hall with the Boston Symphony Orchestra on Friday afternoon and Saturday evening of this week.

While their coatless director, Martti Turunen, accompanied and coached them from the piano, the fresh-complexioned young men reached smooth crescendos.

It seemed rather appropriate that these Finnish students and graduates should be rehearsing in a room decorated by a mural pageant of American revolutionary history. For the present tour commemorates the 300th anniversary of the first permanent settlement on the Delaware River, in which the Finns and Swedes both participated.

In fact, in welcoming the Helsinki chorus, America also welcomes Finland's first contribution to the June, 1938, Delaware Tercentenary, in which the United States, Finland, Sweden and the states of Delaware, Pennsylvania, New Jersey as well as Finnish and Swedish Americans are participating.

As the chorus finished its preliminary rehearsal this morning, Symphony Hall had still received no word of "Origin of Fire," the original and possibly the only manuscript of an early choral-symphonic score by Jan Sibelius which was scheduled for an American premiers at this week's pair of concerts.

According to John N. Burk, Boston Symphony program annotator, two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on Nov. 18, in time to catch the Europa. One of the packages has arrived but the other has not. So Dr. Koussevitzky has substituted another Sibelius choral work. The orchestra and chorus will, however, present the first performance in America of "The Captive Queen," another Sibelius composition.

Finnish Tones at Harvard

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Helsinki University Chorus Rehearses Before Director Martti Turunen

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NASHUA, N. H.
TELEGRAPH

DEC [illegible] 1937

Radio to Rescue Of Symphony Program

Boston (AP) — Radio was called upon today to rescue for the Boston Symphony orchestra the choral symphonic score of San Sibelius' "Origin of Fire", which went astray in the mails while enroute from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

MARTTI TURUNEN, M. A.
composer.
Conductor of the Helsinki
University Chorus.

PROF. K. T. JUTILA, Ph. D.
Former minister of agriculture.
Official representative of the Republic of Finland on the concert tour of the Helsinki University Chorus in the United States of America and Canada commemorating the Delaware Tercentenary festivities

YLIOPPILASKUNNAN LAULAJAT
The Helsinki University Chorus

PASSAIC, N. J.
HERALD - NEWS

DEC 30 1937

Radio Photo Makes Music News

DESTINY HAS MADE of a fugitive piece of music written by Jan Sibelius, the great Finnish composer, one of the most famous musical scores in the world.

Written some years ago, and played with success in various cities of Europe, but never printed, this short choral-symphonic bit called "Origin of Fire" is down as a novelty to be offered by the Boston Symphony Orchestra in the concert to be presented in the Hub City tomorrow under the baton of Director Serge Koussevitzky.

It looked for a few days as though the number would have to be cancelled, and thereby hangs the tale.

The original score of M. Sibelius was mailed from Leipzig on November 18 by his publisher along with a second package containing only the separate orchestral parts, via the liner Europa. In due time the Europa arrived at her pier in Manhattan and Uncle Sam's mail delivered the orchestral parts to M. Koussevitzky. But not the complete original score. That has not arrived yet, despite frantic searchings, and it may be that the world of art has lost this valuable original.

But the composition is safe, and this number will be played tomorrow just the same. In distant Leipzig the publisher got busy. He had photographs of the original score, and these he sent to New York by radio, where they were duly received and rushed to Boston.

All this commotion about a short piece of music requiring only about twelve minutes in the playing is of interest, and deep interest, because it has used radio photo to write a new chapter in the history of music.

WESTERLY, R. I.
SUN

DEC 28 1937

Radio to Rescue Of Boston Symphony

Boston, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipzig, Germany.

The orchestra, scheduled to present the Finhish composer's work Friday was advised photographic radio transmission would begin "immediately."

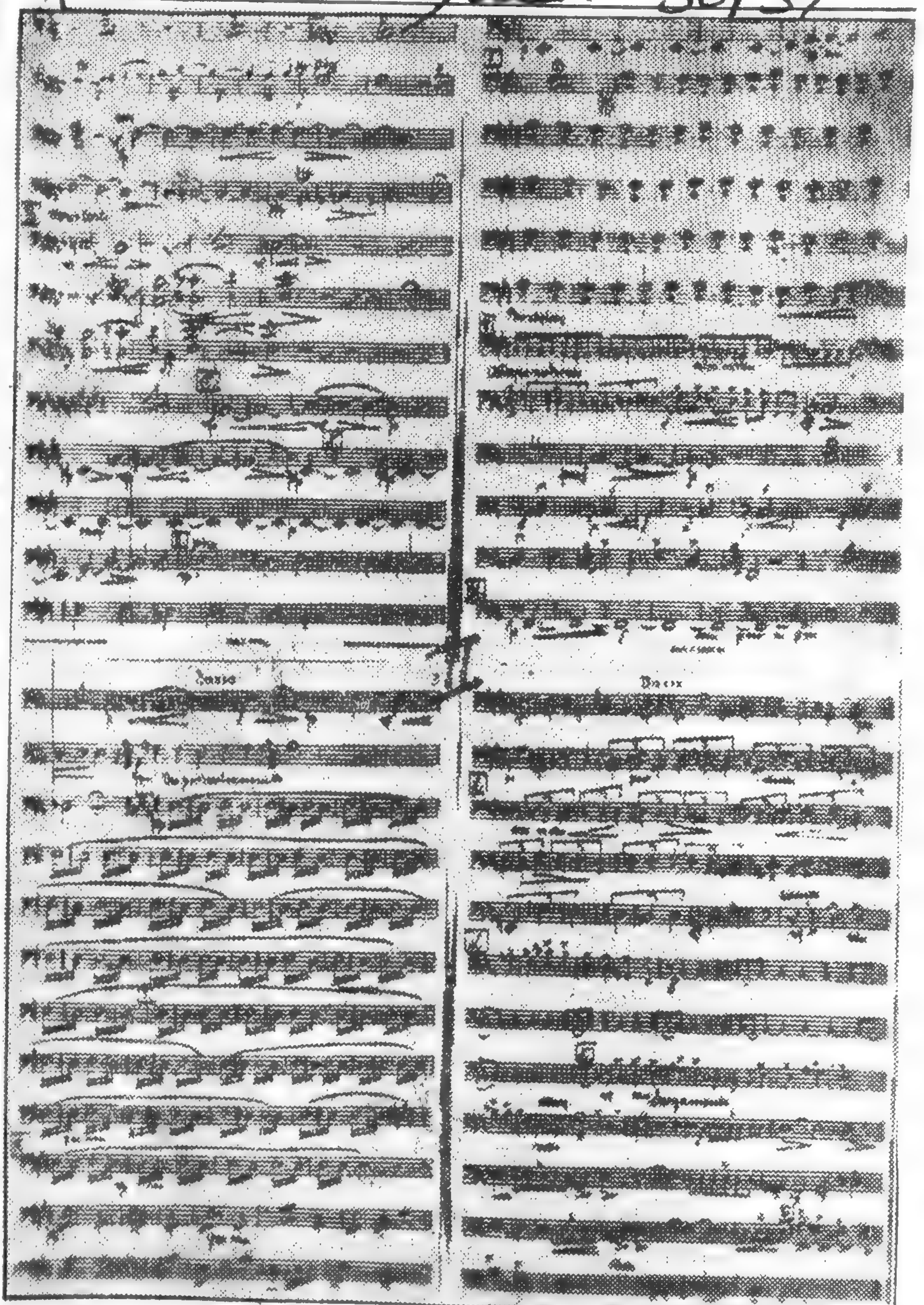
KEENE, N. H.
SENTINEL

DEC 28 1937

Boston, Dec. 28, (P)—Radio was called upon today to rescue for the Boston Symphony orchestra the choral-symphonic score of San Sibelius' "Origin of Fire," which went astray in the mails while enroute from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin immediately."

There's Music in the Air

Trans. Dec. 30/37



This is a photograph of a "take" of the radio-photograph of "The Origin of Fire," a new composition by Jean Sibelius, transmitted from Leipzig to the Boston Symphony after the original score had been lost. The orchestra will give the music its first American performance tomorrow afternoon, and repeat it on Saturday.

RENO, NEV.
GAZETTE

MUSICAL SCORE IS TRANSMITTED BY RADIO PICTURE

BOSTON, Dec. 28 (AP) — Radio was called upon today to rescue for the Boston Symphony Orchestra ~~the~~ choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

Management of the orchestra referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

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THURSDAY, DECEMBER 30, 1937

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The thirteen stanzas of the poem end on a hopeful prophecy of Finland's eventual independence, a prophecy that came true not long after the death of the poet in 1913:

Take heart! The hero cometh,
Lo! O'er the distant field;
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Gleams on his helmet and shield.
The battle-cry rings free:
"For our glorious queen and for freedom!
Who dares to follow me?" . . .
She flung the tyrant's fetters down
And met the youth with a gracious mien,
The people round her pressed and hailed
Their long-lost Captive Queen.

(97)

MARTTI TURUNEN, M. A.
composer.
Conductor of the Helsinki
University Chorus.

PROF. K. T. JUTILA, Ph. D.
Former minister of agriculture.
Official representative of the Republic of Finland on the concert tour of the Helsinki University Chorus in the United States of America and Canada commemorating the Delaware Tercentenary festivities

YLIOPPILASKUNNAN LAULAJAT
The Helsinki University Chorus

PASSAIC, N. J.
HERALD - NEWS

DEC 30 1937

Radio Photo Makes Music News

DESTINY HAS MADE of a fugitive piece of music written by Jan Sibelius, the great Finnish composer, one of the most famous musical scores in the world.

Written some years ago, and played with success in various cities of Europe, but never printed, this short choral-symphonic bit called "Origin of Fire" is down as a novelty to be offered by the Boston Symphony Orchestra in the concert to be presented in the Hub City tomorrow under the baton of Director Serge Koussevitzky.

It looked for a few days as though the number would have to be cancelled, and thereby hangs the tale.

The original score of M. Sibelius was mailed from Leipzig on November 18 by his publisher along with a second package containing only the separate orchestral parts, via the liner Europa. In due time the Europa arrived at her pier in Manhattan and Uncle Sam's mail delivered the orchestral parts to M. Koussevitzky. But not the complete original score. That has not arrived yet, despite frantic searchings, and it may be that the world of art has lost this valuable original.

But the composition is safe, and this number will be played tomorrow just the same. In distant Leipzig the publisher got busy. He had photographs of the original score, and these he sent to New York by radio, where they were duly received and rushed to Boston.

All this commotion about a short piece of music requiring only about twelve minutes in the playing is of interest, and deep interest, because it has used radio-photo to write a new chapter in the history of music.

WESTERLY, R. I.
SUN

DEC 28 1937

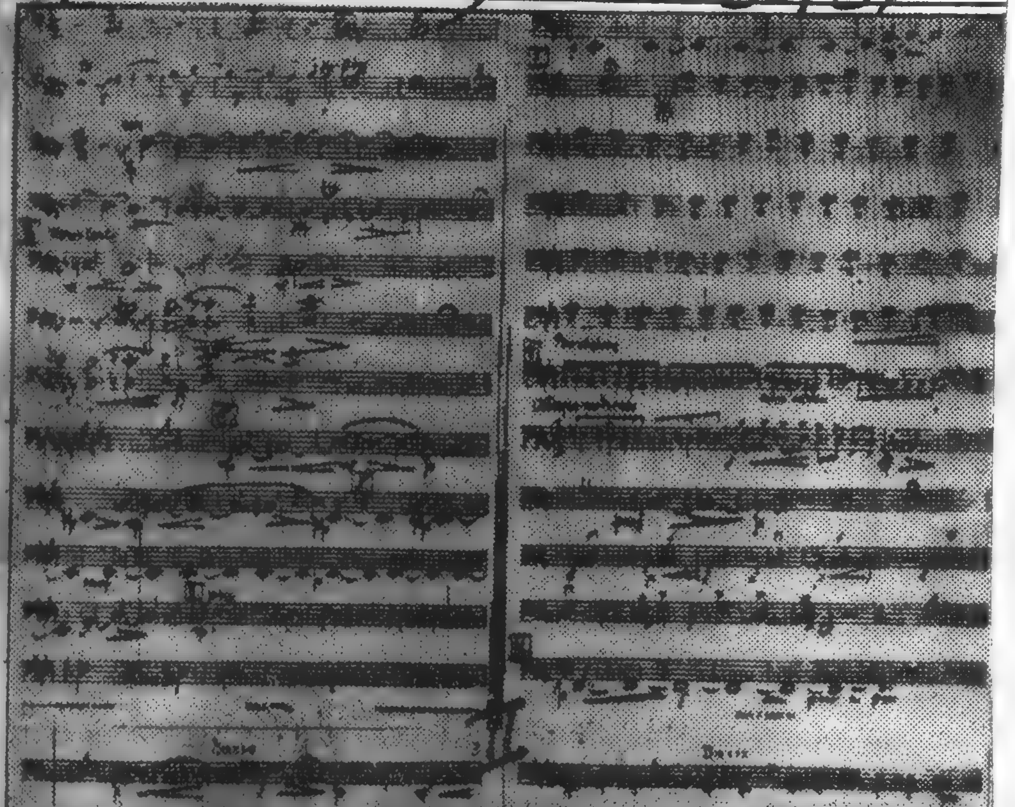
Radio to Rescue Of Boston Symphony

Boston, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphony score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipzig, Germany.

The orchestra, scheduled to present the Finnish composer's work Friday was advised photographic radio transmission would begin "immediately."

There's Music in the Air

Transcript, Dec. 30/37



This is a photograph of a "take" of the radio-photograph of "The Origin of Fire," a new composition by Jean Sibelius, transmitted from Leipzig to the Boston Symphony after the original score had been lost. The orchestra will give the music its first American performance tomorrow afternoon, and repeat it on Saturday.

RENO, NEV.
GAZETTE

DEC 28 1937

MUSICAL SCORE IS TRANSMITTED BY RADIO PICTURE

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KEENE, N. H.
SENTINEL

DEC 28 1937

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mien,
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hailed
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JEAN COCTEAU

Author Cocteau (*left*), 61, is a jack-of-all-arts who for 30 years has been a top name among French literati. While no man to steady the French for these troubled times, he is a popular leader in the sense of being as much as anyone the cultural moderator of Paris. He has written three novels, besides an eruption of ballets and plays, one of which achieved the great distinction of being banned in Paris. His writing is almost irritatingly sophisticated, but he has attracted a huge coterie of admirers. He has attracted more with two surrealistic movies and recently adapted *A Streetcar Named Desire* for the Paris stage. A number of Cocteau's fawning young disciples trooped along when he and Karsh went to a friend's house to make this portrait. Karsh found that Cocteau, who criticizes actors for not knowing what to do with their hands, knew just what to do with his own. Dramatic and alive with a sensuous eloquence, they are arrestingly accented here.

JEAN-LOUIS BARRAULT

Actor Barrault (*right*), 39, is the most distinguished of the newer theatrical personalities in France. He led a revolt of eight leading players who resigned from the state-subsidized Comédie Française in 1946, then set up his own repertory company, a venture that proved highly successful. He is also a talented director, exploiting the technique of pantomime to maintain an almost wordless dramatic continuity. A critic reported from Paris, "Barrault uses the stage with such flexibility that at times he gets effects one would ordinarily think possible only on the screen." A movie starring Barrault, *Children of Paradise*, which was made during the war, had a successful run in the U.S. At the Marigny Theater, where this portrait was made in a promenade, Karsh found Barrault charming but highly nervous. He did not seem to know what to do with his hands. "He complained bitterly," Karsh said, "that they froze on him."

HENRY BERNSTEIN

Playwright Bernstein, 75, is easily the most durable figure of the modern French theater. In the past 50 years 29 of his plays have been produced, some of them coarse, some subtle, nearly all of them winding in and out of boudoirs. Now one of Europe's richest playwrights, Bernstein is also an incurable gallant who has survived 12 duels ("People are sensitive. They challenge me"). The picture above shows him in a damask-and-velvet box at his baroque theater in Paris. Karsh found him "very much the gentleman who has been, and still is, full of sex appeal."

JEAN SIBELIUS

Composer Sibelius (*right*), 84, is the venerated elder statesman of symphonic music. Now a virtual recluse at his home 30 miles from Helsinki, Finland, he is also the European whom Karsh wanted most to photograph. After an appointment was finally arranged through a friend of the family, he posed for two days, saying, "This is my last hope of having a good photograph." In this portrait, the great composer's proud face shows the same fierce dignity that he wrote into the thunderous tone poem *Finlandia*, which has thrilled three generations of Finnish patriots.

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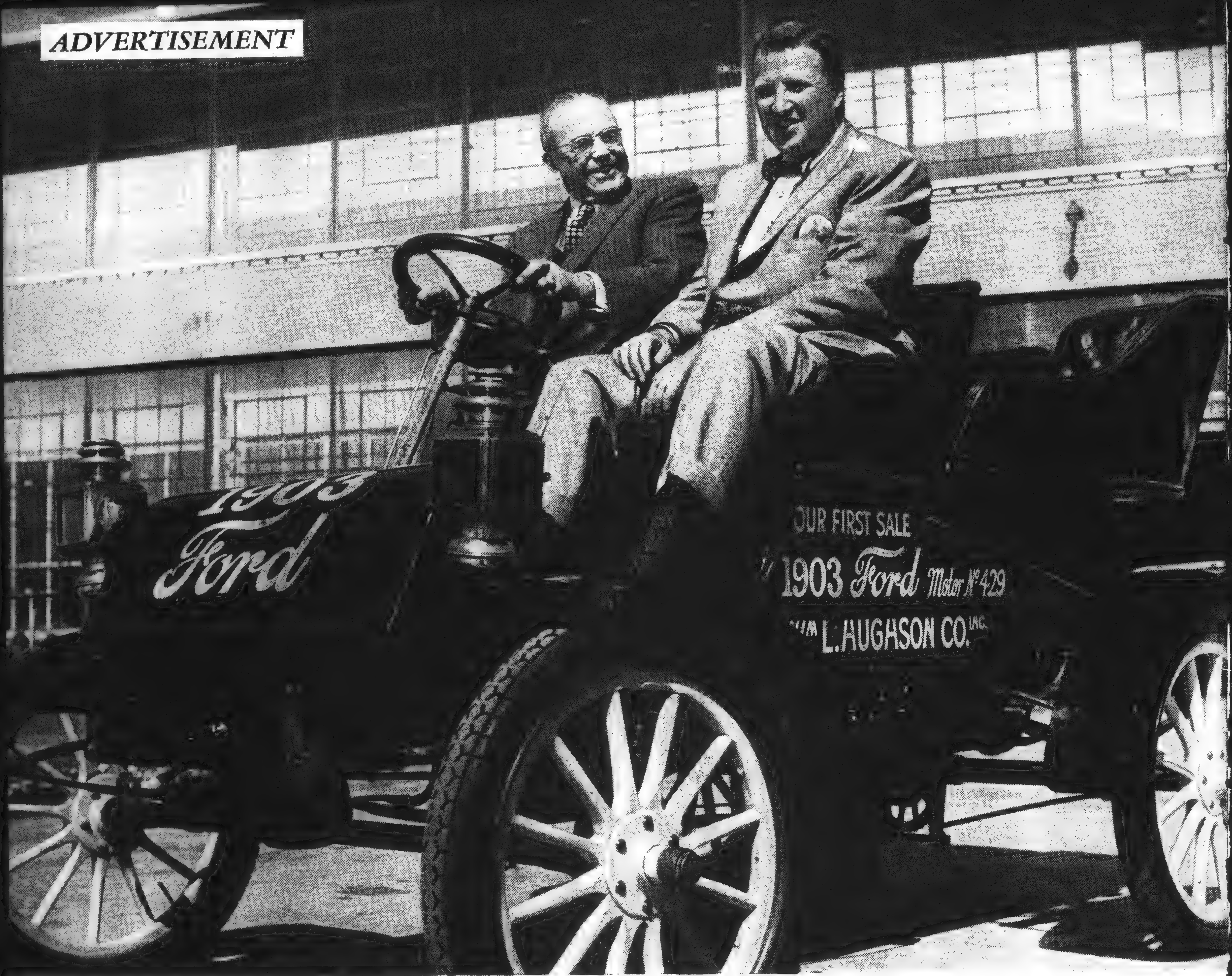

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1950 FORD
1950 FORD

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- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

I am happy to be able to recommend the Helsinki University Chorus as one of our very best choruses. Its contribution to the development of Finnish choral music has been of basic significance. It gave me sincere pleasure to act as sponsor for the singers on their first, extremely successful American tour.

Jean Sibelius

Portrait Gallery

[*Specially photographed for* THE SUNDAY TIMES *by* DOUGLAS GLASS

Sibelius

SIBELIUS, celebrating his eighty-fifth birthday on Friday, is sure of the affectionate good wishes of the whole musical world. This country, thanks to Granville Bantock and Henry Wood and Rosa Newmarch, played a leading part in bringing it home to the world that Finland had produced a composer of the first order. Since then the British public has taken him warmly to its heart; when Vaughan Williams made that noble gesture of dedicating his own latest symphony to him " without permission " he spoke for all of us, and more eloquently than we could have spoken ourselves.

There is no more deeply respected figure in the musical world today than Sibelius. A certain physical remoteness and mental reserve in him have served only to bring him nearer to us. It is good to learn that he is still in excellent health, for which, some of his friends claim, he has to thank, in large measure, his sturdy indifference to the precepts of the medical profession. The Americans, with their usual happy blend of the ideal and the practical, are sending him with their birthday congratulations a handsome consignment of cigars. May they remind him, as their smoke enwreathes that grand old head of his, that the world is eagerly waiting for that eighth symphony that has been on the stocks so long!

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BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH
SEASON
1937-1938

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Message sent — via RCA

December 27, 1937

BREITKOPFS
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Answer received - dated December 28

SIBELIUS RADIO PHOTOS UNDER WAY

BREITKOPF AND HARTEL

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BREITKOPF AND HARTEL

Carl Nielsen Programs

Lent by Lily and Baird Hastings
Editord of Chrysalis Magazine

The American RECORD GUIDE

JUNE 1951 - VOL. 17, No. 10

Edited by
Peter Hugh Reed
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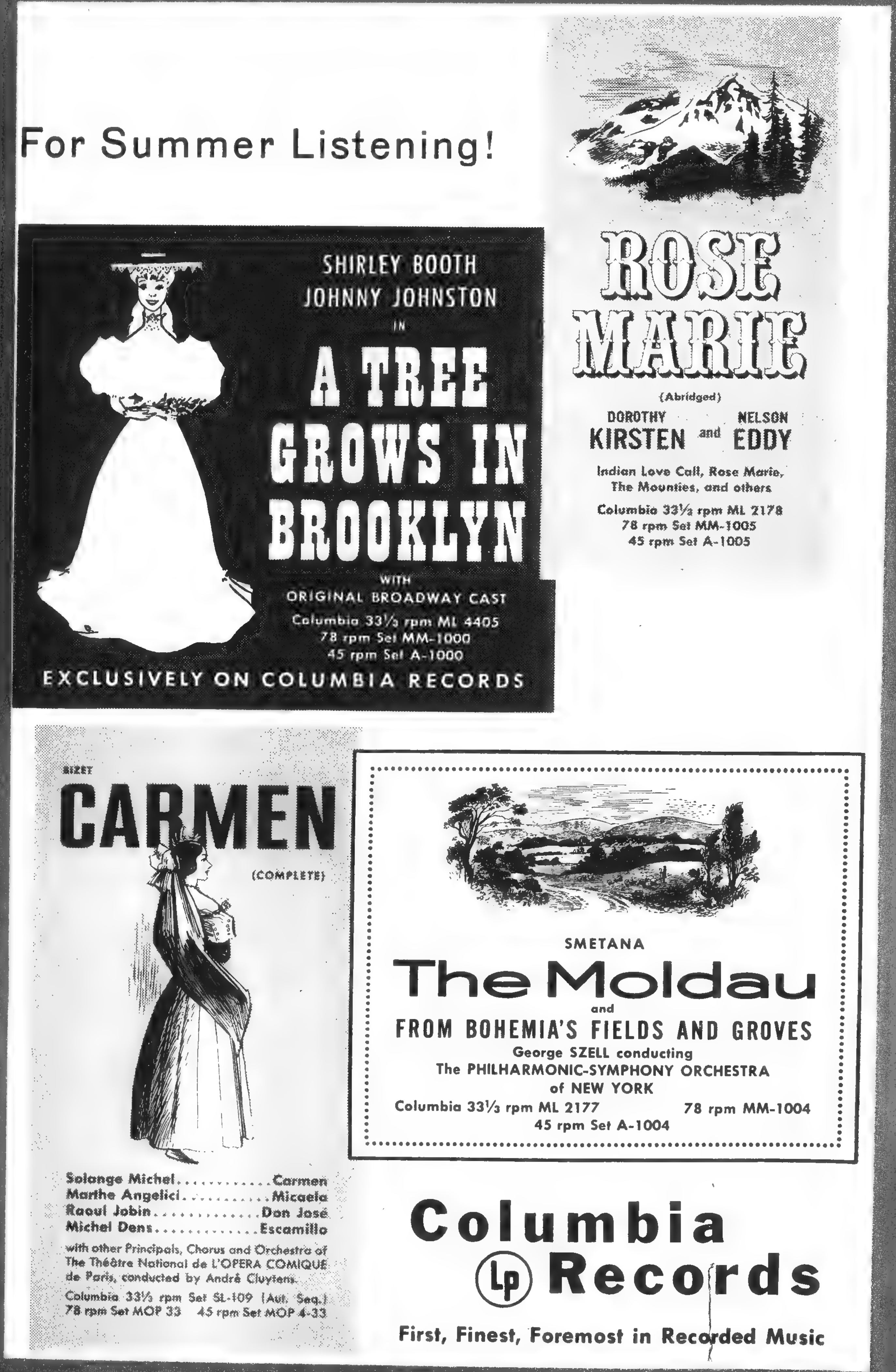

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The American RECORD GUIDE

JUNE 1951 • Vol. XVII, No. 10

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CONTENTS

LP's Third Birthday 325
Carl Nielsen and his "Fifth Symphony" — Answon W. Peckham 327
The Music of Aaron Copland — Sidney Finkelstein, Part 2... 329
Beecham's "Tales of Hoffman"... 333
The Complete "Der Rosenkavalier" 334
Record Notes and Reviews...... 335

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LP's Third Birthday

Editorial Notes

THREE YEARS ago this month, Columbia introduced its first long-playing records which, in a surprisingly short time, caught the interest and fancy of the record buying public. To a lagging industry, which had suffered setbacks from the war and two record-manufacturing bans, the new disc proved a Godsend. It reacted on the record-buying public very much like an injection of adrenalin on an apathetic patient. Since that June day, the LP record has not only snowballed its way to popularity, but has become the favored record in this country.

It took time to have the other companies fall in step, but eventually LP was adopted by all domestic record concerns. The increasing sales month after month soon prompted the formation of a group of smaller companies which concentrated solely on the issue of LP records. All this has had its stimulating effect on the music-minded public of this country, and it is quite possible that no other single musical force has promoted music appreciation to the extent that the LP disc has done. People, who had never previously bought symphonies, concertos and other long works began to take an interest in a record that would reproduce a work in an unbroken sequence as the composer had conceived it.

Despite the fact that the standard of performance and recording often varied, especially in the output of the smaller companies, the public responded. Eager to get into the swim, so to speak, the smaller companies assigned hitherto unrecorded works to second-rate artists and did not always give them the best reproduction. The piracy of second-rate performances from dubious sources were plentiful.

Columbia's willingness from the first, to cooperate with any record concern that desired to make LP discs, made it possible for anyone who had the wherewithal to enter the field. Had Columbia declined to cooperate, the growth of LP recording might have been another story. Whether or not, as some writers contend, the present exaggerated manufacture of LP discs is likely to be followed by a reaction, in which too little will come out, remains problematical. The proportion of firstrate LPs is perhaps no more or less than was the proportion of similar 78s. Many have forgotten the fluctuating quality of 78s in the days when LPs did not exist.

An Imposing Catalogue

It is only natural that the sponsors of LP should have the largest and most imposing catalogue to date. In the past three years Columbia has issued over 2,000 LP discs. This must be rated as a remarkable achievement in so short a time. To be sure, the better part of Columbia's LP releases have been re-recordings of original 78 issues, but this has served to promote a desired end. Had it been impossible to transfer satisfactorily outstanding and best-selling 78 rpm performances to LP, it is a foregone conclusion that the microgroove disc would have encountered opposition and setbacks. It might have taken years of promotion and new recording work to get the better part of the record-buying public to accept — much less convert to — LP. It was the fact that one could obtain on LP already valued 78 rpm performances as well as new ones, which definitely reawakened new interest in reproduced music — notably in the classical field — in this country.

The opposition to the new disc at first was owing to the inadequacy of playback machines in reproducing LPs. Looking back on those early days, we find that we, as well as others, were not immediately impressed. The first demonstration of the LP record was badly distorted in reproduction, for the correct compensation could not be effected on the low-frequency Philco machine employed. In our first writeup on LP, we said that unquestionably the quality of this new disc will depend on the quality of the equipment through which it is played. How right we were was proved in subsequent months. Not until we reconverted our own equipment to accommodate LP reproduction in the ideal manner with a firstrate, non-fluctuating motor and with proper equalization were we convinced of its overall merits.

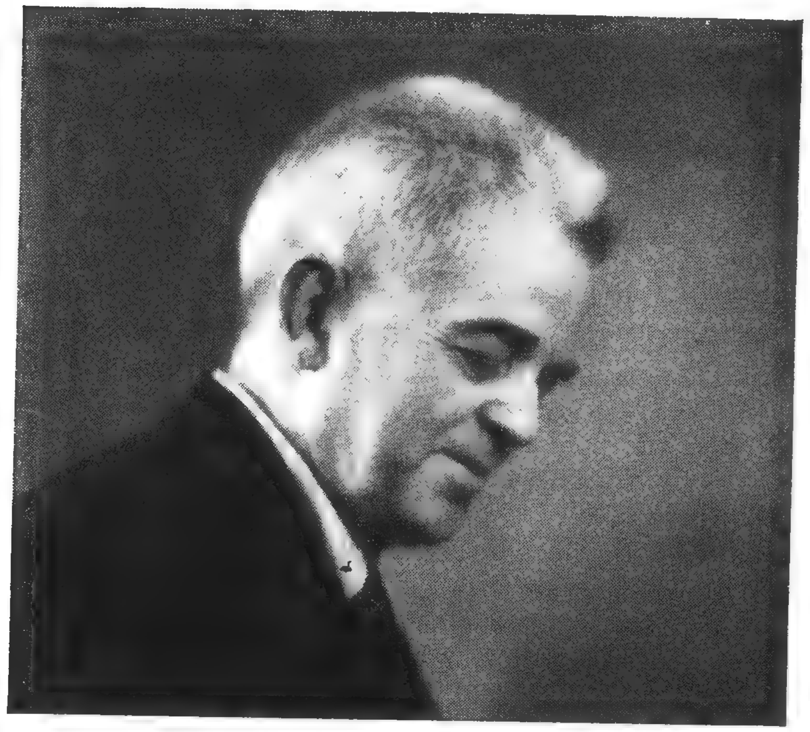
Behind the Columbia microgroove disc went nine long years of research and manufacturing work to perfect the product. The guiding spirit was Ted Wallerstein, the recently retired president of the company. In 1939, the work on this record began. It is interesting to know that preparations for future re-recording of 78 rpm recordings was simultaneously taken into consideration. Columbia from 1939 made what engineers call "safety" recordings (actually duplicate master recordings). But, with an eye to the future, Columbia's "safeties" were duplicate cuts at 33-1/3 rpm of each recording sequence of 4 to 4½ minute master disc taken at 78 rpm. Through the years, these "safety" masters were carefully stored for potential use in making LP discs. When the microgroove record was perfected, Columbia was then able to make tape recordings from its "safety" discs thus assuring a uniformity in reproduction as good as and sometimes better than the original 78 rpm releases. The deterioration, often in evidence in the inner grooves of 78s, offered no problems in the transfer of earlier performances to LP, for the "safety" records has no loss of quality at any point. On the 16″ platters, made at the slower speed of 33 rpm, none of the duplicated 4 and 4½ minute musical sequences had been extended into the "danger" zone (i.e., shortened lengthened grooves toward the center of the disc).

Untrue Condemnation

All of this is of the greatest interest, as it refutes published assertions, made both in this country and in England, that the tonal quality of LP recording deteriorates at various points and toward the center of the record. LPs do not deteriorate toward the center as much as 78s when played by professional tone arms with corrected alignment. When reproduced by short tone arms, like those used on record players and changers, there is bound to be deterioration. Any record suffers under such circumstances.

In cases where Columbia's engineers have had to work from 78 rpm recordings for other concerns, they have been able to overcome somewhat the problems of inner grooves of older records. This is accomplished by equali-

(*Continued on page 356*)



CARL NIELSEN and his "Fifth Symphony"

By Anson W. Peckham

▲That Nielsen's *Fifth Symphony* has been recently recorded by the Danish State Broadcasting Symphony Orchestra conducted by Erik Tuxen (H.M.V. discs Z7022-26) should prove good news to those who, like myself, have found the music of this gifted Danish composer of considerable interest. A new miniature score, published in 1950 by Skandinavisk Musikvorlog of Copenhagen, is also available. This edition, based upon the composer's autographs, was revised by Emil Telmanyi and Erik Tuxen. The symphony, which was completed in January 1922, is scored for conventional full orchestra. Lasting slightly less than forty minutes, it is divided into two large sections each of which contains several alterations of tempo and mood.

Carl Nielsen, a composer more than once mentioned by me in the pages of this magazine, was born deep in the tranquil Danish countryside near Odense, not far from the birthplace of Hans Christian Anderson. Nielsen's father, a house painter by trade, was also a skilled amateur musician. It is said that his son's first interest in composing was fostered by his apprenticeship to a brass band when called for his military service. His efforts came to the attention of Niels Gade (not to be confused with Jacob Gade of *Jalousie* fame) who saw to it that the young man's talents were brought into focus by suitable training and encouragement.

Erik Tuxen, the distinguished conductor of the Danish State Radio Orchestra, says "it is very strange that the name of Carl Nielsen has never earned for itself a musical public outside of Denmark, while the name of Sibelius, who was born in the same year, is known the world over." I don't believe Mr. Tuxen is quite as baffled by this problem as he tries to make out, but, being the perfect gentleman, he prefers to overlook the crass, worldy factors involved and mull over some intangible musings about the differences between Finnish and Danish landscapes.

Sibelius had very strong roots in Germany, where he studied and worked for a considerable period. Many of his early works were published by the world-famous firm of Breitkopf and Härtel and received the widest possible distribution in the civilized musical world. Nielsen's music did not have this advantage. It was published by a Danish firm that apparently had little traffic with the outside world.

To the layman this matter of selecting a publisher may seem inconsequential; I can assure you that it is not. In the first place, how can a conductor, with the best intentions in the world, program a piece for which he can not obtain score and parts? Then too, the more influential publishing houses have agents (who are the big brothers of tinpan alley's song-pluggers) who act as salesmen for their firm's wares. The big companies, such as Boosey and Hawkes, Durand, Ricordi and (before the war) Breitkopf and Härtel, wielded a great deal of influence over performing musicians. They could make or break a struggling composer with a turn of the palm, just as today our all-powerful concert agents toy with the careers of their charges, pushing one ahead, holding another back, according to their whims, paying little heed to the degree of talent involved. As a concrete example, it can be quite accurately shown how Mascagni would be a far more powerful name in the world of music today if he had but made astute choice of publishers early in his career.

Stylistic Similarities

In an attempt to orient prospective listeners who would like to have a rough idea of Nielsen's style, I can only say that the composer whose music seems most similar is England's Vaughan Williams. Both men have based much of their foundation style on the linear concepts of Palestrina and his school. Both men have personalities that are fundamentally romantic (in the best sense of the word), yet are capable of violent outbursts of dissonant sound when aroused by the unsteady step of history passing them by. Nielsen's scores contain traces of a sardonic, wry humor that are reminiscent of Gustav Mahler, though the Danish master's personality is tempered by a placidity and satisfied tranquility that the ever-impatient Mahler could never attain.

During a period when the searing breath of atonality had already cauterized the festering sores of inbred impressionism and asepticized malignancies of post-Wagnerina bombast, the somnolent strength of Nielsen's deeply felt and artfully calculated scores were scorned by the chi-chi members of music's avant-garde as old-fashioned. Two years before the *Fifth Symphony* was played at the International Society of Contemporary Music festival at Frankfort (in 1927), Berg's *Wozzeck* had received its first performance by the State Opera at Berlin and the futurist experimentations of Russolo and Marinetti had already become a thing of the past.

This *Fifth Symphony* is not easy to play. It abounds with difficult woodwind and string passages that try the ability of first-line players. The very structure of the work requires the utmost care on the part of the conductor to integrate its various sections into a cohesive whole. This is "big" music. It is formal, dignified, even a bit pompous at times, but molded by the sure hand of an articulate master who had complete control of his medium. Nielsen had something to say; he knew how to say it, too.

The Conductor's Background

Erik Tuxen, after conducting for six years at the Royal Theatre in Copenhagen, was named conductor of the Danish State Radio Orchestra in 1936, when he was but thirty-four. He has held that post ever since, except for a period during World War II, when he served in the Free Danish Army. He is active with the ISCM and has conducted extensively all over Europe. Last summer the outstanding event of the Edinburgh Festival was Tuxen's performance of Nielsen's *Fifth Symphony* with the Danish Orchestra. So said the British press, who are notably chary of committing themselves to any praise that might possibly be construed as anti-chauvinistic.

The New York premiere of Nielsen's *Fifth Symphony* was given in the last concert of the Philadelphia Orchestra series at Carnegie Hall on April 17, 1951. Erik Tuxen, who is in this country on a six-months leave of absence, conducted the work. It was evident that the audience was greatly impressed with both the quality of the music and the ability of its interpreter.

Concerning the performance on records I have nothing but praise. The Danish State Radio Orchestra is a fine organization. If you acquire the records, listen well for this is not music that may impress upon a first hearing. There are sections, bars, phrases that Tuxen has chosen to underplay. He counts rather upon the cumulative effect — an approach that might well be overlooked by a less sincere musician looking for a quick splash of glory, but which, in the long run, must be the most satisfying, inasmuch as it is truer to the composer's modest, tranquil spirit.

THE MUSIC OF AARON COPLAND

By Sidney Finkelstein

Part II

▲The *Piano Variations* were used by Martha Graham for a dance composition, *Dithyramb*. About this Copland drily remarks, "Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's *Dithyramb* was considered by public and critics to be just as complex and abstruse as my music."

The hint of self-deprecation in these remarks about "abstruseness" and "complexity" disclose the presence of an unsolved problem at the heart of American music, and one that was agitating Copland deeply. He knew the quality of the *Variations*, and the creative labor he had poured into them. Yet the music was undeniably abstruse. With works like this, and others such as were coming from the pens of composers like Roy Harris, Walter Piston, Roger Sessions, Wallingford Riegger, and many more, American music could be said to have "arrived." Yet the excitement was almost wholly confined to the ranks of the composers themselves. Was American music fated to reach an audience made up only of other composers, together with a few sensitive artists from other fields such as Martha Graham, a few crusading critics such as Paul Rosenfeld, and a few performers specializing in "new music?"

The results of such inner questioning were seen in such works as *El Salon Mexico* and *Billy the Kid*, which came from Copland's pen in the middle 'thirties. Some of his friends and followers saw in them a "volte-face,' and, as the pianist John Kirkpatrick describes the reactions, "more concession than conviction." The trouble however was with these critics, who had begun to accept the ingrown state of American music as normal, and had conditioned themselves to regard anything enjoyable to the public as offensive to themselves. The fact was that the pose of regarding "advanced art" as a kind of defiance flung in the face of the public had long worn thin, and lost whatever usefulness it might once have had. In stepping out of the realm of the "pure" and abstract, Copland was again exercising real leadership in American music. As he describes his own thinking, "I began to feel an increasing dissatisfaction with the relations of the music loving public and the living composers. . . .It seemed to me that composers were in danger of working in a vacuum."

The new quality of these works, which made them so highly enjoyable, was the presence of exuberant popular-style melody, most of it drawn from North American folk and popular music. It is a mistake to believe that he injected these tunes in his work only to catch the ear of the listener, or as a kind of satire, (such as in the jazz composition of Kurt Weill and Ernst Krenek of the 1920's). Copland really loved the tunes he used, thought they were good music, and wanted to discover a musical idiom that could be followed by the great mass of listeners. His artistry is fully apparent in these works. It may be found even in one that is comparatively slighter than the others, *El Salon Mexico*, which is a lusty evocation of the sound and spirit of a Mexico City cabaret. The cleancut way in which the melodies emerge from the musical context, the dissonant touches that sharpen their impact on the ear, the fine working out of the rhythms, all give the music a distinction far above that of an "arrangement" of folk songs. The theme like a fanfare that opens the work, reappears in the middle, and comes back at the close, may be called a Copland signature. It is found again in *Billy the Kid*, the *Outdoor Overture*, *Appalachian Spring*, and the scherzo of the *Piano Sonata*. *El Salon Mexico* was excellently recorded by Koussevitzky and the Boston Orchestra (3 sides, Victor set M 546). It should be mentioned here that there has always been a close tie between Koussevitzky and Copland's music. Koussevitzky gave the first American performances of the *Symphony for Organ and Orchestra* (later revised as the *First Symphony for Orchestra*), the *Piano Concerto*, *Music for the Theatre* and the splendid *Third Symphony*. In addition to *El Salon Mexico* he has recorded *A Lincoln Portrait* and *Appalachian Spring*.

"Billy the Kid"

Billy the Kid was written in 1936 for the American Ballet Caravan at the suggestion of its director, Lincoln Kirstein, to a story by Eugene Loring. It was later recast as an orchestral suite. It begins and ends with soft, dreamy music, a fine example of what may be called Copland's "intervallic" musical thinking. It is not directly melodic music, but built on the intervals of a major and minor third which move up and down the register, building up harmonic tensions rich in evocative mood. The effect of this beginning and ending is that of a "curtain of memory" opening and closing upon the childhood memory of the glamorous "cowboy West." This "curtain" opening and closing upon the past has also become a familiar part of Copland's style, found in *A Lincoln Portrait* and *Appalachian Spring*. In between the *Prologue* and *Epilogure* are a *Street Scene*, *Card Game*, *Fight* and *Celebration*. The *Street Scene* is a brilliant kaleidoscope of popular melodies, even more subtle and intricate in its rhythms than *El Salon Mexico*. The *Card Game* is a quiet, evocative piece built on triads, with perhaps a reminiscence of the tone of Stravinsky's *Apollon Musagates*. The *Gunfight* is a powerful percussive and dissonant episode. The *Celebration* is a masterpiece of brash, dissonant instrumentation and polyrhythm. achieving the feeling of folk tunes without any actual quotations. The recording by Leonard Bernstein and the RCA Victor Symphony Orchestra is excellent in sound and spirit (Victor, 1 LP side, LM 1031, with Gershwin's *An American in Paris*, also on 78 rpm, with *Jingo No. 5*, from Copland's *Statements* for orchestra, Victor Set DM 1333).

A Truer Feeling for Jazz

It is interesting that in these folk-style works, which have nothing of the actual melodic shape of jazz, there may be found more of the good qualities of jazz than in Copland's "jazz" works of the twenties. Some of these characteristics are the sensitive polyrhythms, the manner in which the melodies enter on an off-beat, the cleancut timbres of the score with woodwind and brass solos piled against the percussion, the sensitive "harmonized" percussion itself, and the genuine "dance" character of the rhythms. Similar qualities appear in the later more abstract works, such as the *Piano Sonata* and *Violin Sonata*.

Additional works in the folk vein were *Rodeo*, *A Lincoln Portrait* and *Appalachian Spring*. *Rodeo* was written for the 1942-3 season of the Ballet Russe de Monte Carlo and choreographed by Agnes De Mille. The Orchestral suite arranged from this work, unlike the continuous music of *Billy the Kid*, is made up of four separate "dance episodes." The first, "Buckaroo Holiday," is one of Copland's most intricate constructions, using folk tunes and original march-like themes in brilliant permutations and combinations. It may almost be analyzed as an example of sonata form, with an exposition, a development employing intricate polyphonic episodes, and a recapitulation. *Corral Nocturne* is a short and touching example of Copland's harmonic writing, on the verge of breaking into melody, exploiting seconds and thirds and making a fine use of off-beat accents. *Saturday Night Waltz* is perhaps the most ingratiating piece of music in all of Copland's output, skillfully manipulating, with a masterful application of "stretched meters," one of the loveliest of cowboy tunes. Finally *Hoedown* is the apotheosis of the "square-dance," a dazzling piece of writing built on ostinatos but never monotonous. The performance by Dorati and the Dallas Symphony is a good one (Victor 10" LP LM (x) 32, also on 78 rpm with *Waltz* from *Billy the Kid*, Set 1214).

A Lincoln Portrait, commissioned by Andre Kostalanetz, was written in 1942. It consists of an effective funereal opening, an ingratiating scherzo using popular songs of Lincoln's time, and adroitly written background music to spoken excerpts from Lincoln's letters and speeches. At the end the funereal opening returns and is built up to a majestic apotheosis. It is a minor work in that Copland deliberately limited the problems he set himself. I feel regretful that Copland did not try to dig deeper into the spirit of the times and into the character of Lincoln. Some day I think this will be the subject of a great American opera, when a composer rises who is willing to tackle it in the spirit of Mussorgsky's *Boris Godounov*. Of the two recordings, I have slight preference for that by Koussevitzky and the Boston Orchestra (Victor set 1088). Rodzinski and the N. Y. Philharmonic's is brilliantly recorded but overdramatized (Columbia set MX-266, also 10" LP ML 2042 with Gould, Spirituals).

"Appalachian Spring"

Appalachian Spring was commissioned by the Elizabeth Sprague Coolidge Foundation as a ballet for Martha Graham. First performed in 1944, it has been one of Copland's greatest successes both as a ballet and as an orchestral suite, and won him the Pulitzer Prize for music. The nostalgic mood predominates heavily in this music, and the folk-dance themes are treated with an aloof objectivity. The variations on an old Shaker tune, for example, which make up one of the most delightful episodes in the score, are written with the utmost skill in rhythm and timbre, but make almost no emotional commentary on the tune whatsoever. In none of the works on American themes so much as in this one is the combination so marked of tender feeling with aloofness, as if the composer felt the scenes to be of another world and time. The performance by Koussevitzky and the Boston Orchestra is first-rate (Victor Set 1046).

During the later 1930's and the 1940's Copland tried other avenues through which he could make his music part of the normal current of life. Such as writing music for children and music for films. In the first category belong two delightful works, the play-opera *The Second Hurricane*, and the *Outdoor Overture* for high school orchestra. His film scores include the documentary *The City* and the Hollywood productions, *Of Mice and Men*, *Our Town*, *The Red Pony*, *North Star* and *The Heiress*. Some of the music for *The City* was made into one of Copland's loveliest musical nocturnes, *Quiet City*, for English horn, trumpet and strings. It is recorded by the Jannsen Symphony Orchestra (Artist LP disc, with music by Gilbert, Ives and Cowell). Copland also arranged the music for *Our Town* into a Suite for piano. It was a dangerous procedure from the standpoint of success as a concert piece for Copland to cast *Our Town* into three slow movements, as well as to use the bare textures he does. Yet each movement carries out its single mood perfectly, *Story of Our Town* being like a gentle opening to a narrative, *Concervation at the Soda Fountain* adding a touch of gayety, and *Resting Place on the Hill* ending with a hint of tolling bells. The entire work has a haunting beauty which grows upon each hearing. It is recorded in its entirety by Leo Smit, along with *Three Blues* for piano, and the Danzon *Cubana* for two pianos, in which Smit is joined by Copland (10" LP Concert Hall, CHC 51). *Story of Our Town* was also recorded by Andor Foldes (1 side, in Album of American Piano Music, Vox 174).

With the approach of the 1940's, Copland's art took a direction which seems to have been characteristic of a number of other composers of his generation at this time, the attempt to capture the great qualities of the classic sonata form and sonata structures. He produced three important works, each worked out with the finest artistry and summing up years of intense thought. They were the *Piano Sonata*, the *Sonata for Violin and Piano*, and the *Third Symphony*.

The "*Piano Sonato*"

The *Piano Sonata* (*1939-41*) starts and ends with a movement that may be analyzed as sonata form. There are two distinct groups of themes in each, a recognizable change in tonality in moving from one to the other, and a development section. The middle movement is a scherzo. As in the *Variations*, the writing for piano is bare and percussive, and the thematic development takes the form of antiphonal counterpoint with the addition of ornamental figures. Also, as in the *Variations*, there is the failure to attain the kind of inner movement, springing from the clash and contrast of themes, tonalities, rhythms, and treble against bass, that is fundamental to the classic sonata form. The music here is essentially passive, reflective, recitative-like. At the same time it is more mellow, listenable and richer in mood than the *Variations*. In the final movement Copland gives himself over almost entirely to inner reflection, using quiet ostinatos and a repeated single tone like an organpoint, reminiscent of the last movement, *Thoreau*, of Ives' *Concord Sonata*. The movement belongs with the most haunting and beautiful in all of Copland's output, and all of American music. The *Sonata* was recorded by Leo Smit for the Concert Hall limited subscription series, in an album which included the *Our Town* music. It has also been recorded by Leonard Bernstein, one of which is addressed *To Aaron Copland* and recreates the mood of the last movement of the sonata. Bernstein's performance is splendid, and the recording is excellent (Victor Set 1278, 3 discs).

An Individual Style

Just as in the big piano works Copland had achieved a kind of sound, a combination of timbre, harmony and rhythm, that was peculiarly his own, so in the *Sonata for Violin and Piano (1942-3)* Copland achieved a sound-texture wholly successful and wholly his own. As in the piano works the music proceeds antiphonally, with almost each phrase of the piano answered by one on the violin, and the violin phrases entering on off-beats, creating a tight unity between the two instruments. The first movement is largely the melodic expansion of an opening group of themes, the music reaching an exciting climax near the close when the violin embarks upon a cadenza-like section in the best spirit of the cadenza, namely a meditative rather than showy commentary upon the main themes. The slow movement has a hint of passacaglia structure, built on a theme moving in whole and half note steps, which is repeated twice at the beginning, is taken up later by the violin, and reappears at the end on the piano, always in the same tonality. The last movement has the fiery spirit of a rondo and the contrasting themes of sonata-form, and is at the same time one of the best examples of Copland's contrapuntal writing.

The sonata as a whole is one of the most successful violin-piano works of our time, ranking with the sonatas by Debussy, Ravel, Bartok and Prokofiev. It has already caught on with violinists, if the fact that there are three recordings is any proof. The best is that in which Copland himself takes part, with Louis Kaufman playing the violin, made for the Concert Hall limited subscription series. However the performances publicly available are also very good, and in fact there is little to choose among all three, for all were done as a labor of love, by artists who understand and admire Copland's music. That by Fredell Lack and Leonid Hambro suffers from low level recording and noisy surfaces, but is combined with one excellent Hindemith *Sonata in D, Op. 11, No. 2* (Allegro LP 33). That by Joseph Fuchs and Leo Smit is well recorded and has clean surfaces, but suffers, at least to my taste, by being combined with Stravinsky's boring *Duo Concertante* (Decca LP 8503).

The *Third Symphony* is Copland's major post-World War II work and demands recording. A good choice to my mind would be George Szell, who gave a splendid performance of it in New York with the N. Y. Philharmonic Symphony. Such a recording by Columbia would go far towards making amends for the fact that this company at present has only one Copland work, *A Lincoln Portrait*, in its catalogue.

A Final Survey

Surveying Copland's music as a whole, it has the kind of originality without trickiness and strength without bombast that is found in the master composers. It suffers from distinct limitations. His harmonic system, abandoning contrasts of consonance and dissonance, treating all intervals as simply differing degrees of harmonic tensions, does not to my mind have the effect of a liberation, but rather restricts the emotional range possible to the music. The character of the music becomes predominantly an inner reflection, almost passive, alternating with fierce and harsh outbursts which never are emotionally resolved. A telling weakness is his inability to create a rich body of lyrical themes. His melodic line is generally restricted to a declamatory or recitative style. These limitations have kept him from being a great composer. It is a title, which, one hastens to add, he has never claimed for himself. Yet his accomplishments in American music loom up very great, by comparison with the mass of music written by the younger generation who (thanks in large measure to the work of such men as Copland, have a technique at their fingertips that he struggled half a lifetime to attain) suffer from a pervading glibness that makes their work almost characterless. Their work is produced according to the best neo-classic models almost as a shoemaker produces shoes, and one work resembles another as one pair of shoes does another. There seems to be no struggle involved in their work, both for something to say and for a technique adapted to what they feel they must say.

Each of Copland's major works represents such a struggle. Each emerges as a unique creation, involving his emotional life, his conscious thought, and his craft all together. Each is as deep an experience as he is able to make it, without a wasted note, a formalism for form's sake, a glib expression. Music has not yet struck permanent roots in the United States in the deepest sense, as an art of profound importance to the lives of the people. It must inevitably strike such roots, and when the history of this achievement is written, Copland's name will belong among the great pioneers. —Sidney Finkelstein

BEECHAM'S "Tales of Hoffman"

OFFENBACH: *The Tales of Hoffman*; **Robert Rounseville** (Hoffman), **Dorothy Bond** (Olympia), **Margherita Grandi** (Giulietta), **Ann Ayars** (Antonia), **Bruce Dargavel** (Lindorf, Coppelius, Dapertutto and Dr. Miracle), **Monica Sinclair** (Nicklaus), **Grahame Clifford** (Spalanzani and Franz), **Murray Dickie** (Cochenille and Pitichinaccio), **Owen Brannigan** (Hermann and Schlemil), **Fisher Morgan** (Luther), **René Soames** (Nathaniel), **Joan Alexander** (Mother's Voice), **Sadler's Wells Chorus** and **Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham.** London LP set LLPa 4, three discs, $17.85.

▲LONDON'S *Tales of Hoffmann* is taken from the London Films sound-track (recorded by Western Electric) of the now celebrated motion picture-fantasy showing on American screens.

Those of us who have not seen the film should be immediately informed that here is a complete performance of Offenbach's *chef d'oeuvre*, if one admits the few cuts that, as often as not, occur in actual performances of the opera.

Despite the fact that a sound-track has been processed onto discs by London Recordings, the set turns out to be one of the most brilliant and lifelike this reviewer has heard. No excuse need be offered for what adds up to superior reproduction, vastly superior to Columbia's complete version of this music.

Added to this is the inestimable presence of Sir Thomas Beecham. If there is a better conductor for certain operas than the redoubtable Sir Thomas, we don't know him. His *Faust* and *Magic Flute* albums are cases in point. His care for detail, his healthy vigor and enthusiasm radiate throughout these records; his is the ideal temperament for this eerie fantasmagoria, for his is the temperament of the uncannily imaginative virtuoso.

Wonderful Orchestral Playing

Thus the Royal Philharmonic Orchestra, which is so magnificently reproduced, gives a performance of the utmost finish and refinement, and the entr'actes are not the least part of this new *Tales of Hoffman*. Typical Beecham touches are to be observed as the guests file out to supper near the close of the first act, and the limpid last bars of the Venetian scene. Incidentally, if you have had to stifle a yarn during the *Barcarolle* in recent years, you will find the music recreated here.

The cast sings in English. Every word is enunciated with meticulous care, and few, if any, words will be missed by the attentive listener. However, do not delude yourself into thinking (as most enthusiasts about opera in English think), that you will know all about these episodic sketches in Hoffman's life by understanding the text. Familiarity with the story and its subtle implications is just as important.

It would be useless to maintain that something of elegance and Gallic grace is not lost in the English translation. *Les Contes d' Hoffman* was a flowering of Paris' Second Empire, and the music evokes that plushy era, just as succinctly as the composer's *Gaîté Parisienne* does. The cast (with two exceptions) is British, and the very clipped accents of some of these performers sound rather odd investing the French sensuousness and piquancy of much of this music. It is Sir Thomas, ultimately, who manages to bridge and nullify this gap with his unerring instinct for Offenbach's score.

The two singers with the most to do are Robert Rounseville in the arduous title-role, and Bruce Dargavel in the quadruple assignment of Lindorf-Coppelius-Dapertutto-Miracle. The former, a well-known young tenor of New York's City Center Opera Company, gives a consistently fine performance, even though there are nasal moments in his vocal emission. Mr. Rounseville successfully suggests the amorous poet, and his lyric voice is used with artistry. Mr. Dargavel gives an impressive account of himself in his four-role deal. His is a voice of great richness and bulk, a real bass-baritone whose range, on these records, extends from a low E-flat up to a couple of sonorous top G's. Some of the sardonic malevolence of these four-characters-in-one escapes the singer. His finest moment is the suave *Mirror Aria*, which, because of the weight of his voice, he sings transposed half a tone downward.

The Three Ladies

The three women in Hoffman's life are competently taken by Dorothy Bond, Margherita Grandi, and Ann Ayars. These three sopranos are successful, but none of them approach true brilliance. The most convincing is Miss Grandi, who is cast as the Venetian courtesan, Giulietta. She is properly operatic; and an occasional wiry, undiciplined high note doesn't seem to detract from a convincing performance, as she dominates the big ensembles.

Dorothy Bond's Olympia could have been more staccato and metallic to suggest the mechanical doll. Her voice is pure and flexible; not contented with the usual high notes of the role, she twice vaults to a G *in alt* with apparent ease.

Ann Ayars, also a member of the City Center Opera in New York, is quite charming as Antonia, though more tonal steadiness and definition would have been desirable. The high tessitura of the role makes it somewhat difficult for her to sustain appropriate tension.

Minor parts are well handled, with Monica Sinclair as Nicklausse, and Owen Brannigan and Grahame Clifford in several roles, giving effective performances.

Much of Lindorf's music has been eliminated from the Prologue (as it always is in America), and spoken passage during the duel between Hoffman and Schlemil, along with Giulietta's derisive laughter, has been eliminated from the second act finale. A curious cut is the avoidance of Antonia's actual death, and the Epilogue is wisely much curtailed, as it is in American performances. Here Beecham is contented with Hoffman's murmuring the three names of the women he has loved.

Surfaces are models of glassy smoothness, which adds to the pleasure of this admirable recording. —Max de Schanensee

THE COMPLETE "ROSENKAVALIER"

STRAUSS, Richard: *Der Rosenkavalier* (complete opera); **Margarete Bäumer** (Die Feldmarschallin), **Kurt Böhme** (Baron Ochs), **Tiana Lemnitz** (Octavian), **Ursula Richter** (Sophie), **Hans Löbel** (Herr von Faninal), **Angela Kolniak** (Marianne), **Franz Sautter** (Valzacchi), **Emilie Walther-Sacks** (Annina), **Werner Liebling** (Italian Singer), **Erich Handel** (Notary), other soloists and **Chorus** of the **Dresden State Opera,** the **Saxonian State Orchestra** conducted by **Rudolf Kempe.** Urania set 201. 4 LP discs, $23.85.

▲STRAUSS'S *Der Rosenkavalier* has established itself so firmly in the operatic repertoire that many have probably forgotten the criticism that attended its first performance in 1911. Its often over-burdened orchestration seems no longer to offend the majority; for after all it often represents Strauss at his best, and it does fill the eardrums with sounds that no other composer could possibly have devised.

Still, there is truth in the assertion that his sense of proportion was wanting, and one can hardly deny Aldrich's statement — made after the Metropolitan premiere in 1913 — that "there are places enough in *Der Rosen-*

(Continued on page 355)

Record Notes and Reviews

THERE IS IN SOULS *a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.*

—William Cowper

Orchestra

BACH-STOKOWSKI: *Chaconne; Passacaglia and Fugue in C Minor; Bourree; Siciliano* from *Sonata for Violin and Cembalo in C Minor; Mein Jesu was für Seelenweh befällt Dich in Gethsemane.* **Leopold Stokowski** and his Symphony Orchestra. RCA Victor LP disc LM-1133, $5.72.

▲TWO GENERATIONS AGO one of the chief musical sports was the transcribing of operatic arias for instrumental execution. In this generation orchestral arrangements of Sebastian Bach's music have been the fashion. Among the many musicians that have contributed to the general jollity of the past two decades, only two have won a name for themselves in this field of endeavor. They are Arnold Schönberg and Leopold Stokowski.

Stokowski's contributions are much the best known. His vigorous recording activities have seen to that. Here, for example, is the fourth time he has presented his transcription of *Passacaglia and Fugue in C Minor* on records.

At this late date, it would be hard to imagine any mature listener bothering himself with how much Stokowski's work reflects Bach's. It simply seems to be a matter of "here's Bach" and "there's Stokowski using Bach's melodic and harmonic material when it suits him"; take your choice or, if you like, take both, with the realization, of course, that each is different.

Having set a point of view, I can state that for me the *Chaconne* (a new transcription not to be confused with the one Stokowski presented around 1935 in a Victor set entitled *Bach: 250th Anniversary Album*) is quite effective and handsomely scored, the *Bourree* and *Siciliano* too heavy in tonal weight to let the melodic line move with freedom, and *Mein Jesu* and the *Passacaglia* imaginatively orchestrated in a way that makes harmonic and melodic details as clear as spring water.

Achievements such as these, particularly in the *Passacaglia*, should not be lightly taken. I recall with amusement more than one educator who has damned Bach transcriptions in general but who has used recordings of Stokowski's *Passacaglia* to allow his students to follow more easily the various voice parts. And this has occurred where there was a fairly respectable organ on the premises.

Though I find Stokowski's conducting of the *Passacaglia* and *Mein Jesu* better in his first recorded performances with the Philadelphia Orchestra, I must say that I have never heard him conduct anything with the disciplined fervor and tonal beauty that can be found in his new performance of the *Chaconne.* Stokowski is aided here and elsewhere by some incredibly beautiful playing by "his orchestra." Perhaps only the Philadelphia Orchestra today can match Stokowski's orchestra first-desk man for first-desk man.

RCA Victor's engineers have made an important contribution to this release. The sound is ever clean and resonant. The tape editors, however have (I suspect) been a bit remiss in providing each of the parts with the same amount of volume. —C.J.L.

BACH: *Italian Concerto*; **Berlin Philharmonic Orchestra** conducted by **Hans Schmidt-Issersedt, and Canon perpetuus; Canon a 2-Per augmentation contrario motu; Canon a 2-Per tonos; Six-part Ricercar** from **The Musical Offering; Wiesbaden Collegium Musicum** conducted by **Edmund Weyns.** Capitol 10″ LP disc L-8128, $3.98.

▲THIS transcription of Bach's familiar keyboard concerto seems to make sense and the ever reliable Schmidt-Isserstedt gives a telling performance. I am surprised that Stokowski didn't think of an arrangement of the *Italian Concerto* though I doubt if he could have done a better job. One would like to know who made the present arrangement — perhaps the conductor?

The excerpts from Bach's *Musical Offering* are also well played by a well trained chamber ensemble under Weyns, not von Benda as the record label states. The *Canons* may impose at first some listening problems to the layman, but the annotator has given the requisite clues to their forms. The *Six-part Ricercar* is one of Bach's most imposing fugal works which will be enjoyed more with each subsequent hearing. The reproduction of both record sides is quite satisfactory. —J.N.

DOHNANYI: *Suite in F sharp minor for Orchestra, Op. 19*; **London Symphony Orchestra** conducted by **Sir Malcolm Sargent.** Columbia LP disc ML 2172, $4.00.

▲THIS PLEASANT little suite with its overtones of folk-tunes and 19th-century "nationalism" was written in 1909 when the composer — Hungary's main academician — was on the faculty of the Hochschule in Berlin. The four movements display a most competent construction and remain smilingly tuneful from start to finish. One might argue about the consequences of the work but one can't argue about its obvious charm.

An older recording with the Los Angeles Philharmonic under Alfred Wallenstein has recently appeared on LP (Decca DL 6006); but Sir Malcolm, though no better than Wallenstein, has a finer orchestra to work with. I have always preferred the very old Stock recording (Victor Set 47 — withdrawn) because the conductor of the Chicago Symphony seemed, in this recording, just as genial as the music. Sargent is apt to be a bit abrupt and, at times, implies a serious mood in the music which isn't there. So, despite occasional lapses of taste, this interpretation is the best available. —D.R.

DUKAS: *The Sorcerer's Apprentice*; **GRETRY:** *Suite* from *Cephale et Procris*; **INR Symphony Orchestra of Brussels** conducted by **Franz Andre.** Capitol 10″ LP disc L-8135, $3.98.

▲I'M AFRAID that the talented Belgian conductor, André, has too keen competition for both these works, notably in matters of reproduction. While his is a neatly turned performance of Dukas orchestral scherzo, it lacks the excitement of the Toscanini version and the beautiful sound of the Jorda. The Ballet Suite from Gretry's forgotten opera was so brilliantly recorded by Defauw and the Chicago Symphony (Victor disc 11-8825) that it is possible not many would care to part with that disc. André's performance is not so weighty in tone. While he substantiates better the melodic charm of this music, it cannot be said that the recording serves his performance advantageously. —P.H.R.

GERSHWIN: *An American in Paris*; **NEWMAN:** *Music from the Movies*; **Alfred Newman** conducting the **Hollywood Symphony Orchestra.** Mercury LP disc MG 20037, $4.85.

▲THIS IS NOT the first disc Newman has put out under Mercury. Apparently Mercury has a sort of deal with Hollywood, one of the results being that Alfred Newman gets a lot of publicity. I don't know what Mercury gets out of it for this new performance of the Gershwin certainly isn't going to take the customers away from the excellent recording by Bernstein (Victor LM 1031). Even if Newman's decided eccentricities of performance didn't keep them away, the reverse side certainly would. It contains music from: *Wuthering Heights, All About Eve, The Song of Bernadette, The Razor's Edge, Pinky* and *A Letter to Three Wives* — all of which sound decidedly alike. It must be good movie music, though. I saw all the mentioned films and didn't remember a note of the music. —D.R.

GLUCK: *Alceste — Overture*; **BEETHOVEN:** *Cavatina from Quartet in B flat, Op. 130*; **Berlin Philharmonic Orchestra** conducted by **Wilhelm Furtwüngler.** Capitol 10″ LP disc No. H-130, $2.95.

MOZART: *Symphony No. 32 in G major, K.218*; **Berlin Philharmonic Orchestra** conducted by **Hans von Benda. WOLF:** *Italian Serenade*; **German Philharmonic of Prague** conducted by **Joseph Kleiberth.** Capitol 10″ LP disc H-8121, $2.98.

▲WITH THESE TWO DISCS, Capitol inaugurates a new series of cheaper priced records containing short pieces of around 12 minutes duration, such as the Gluck overture, the Mozart symphony-overture, and the Wolf *Serenade* — all of which were previously issued on 78 rpm shellac or 45 rpm discs. All of these recordings have been previously praised, and it only remains to say that the transfer to LP has been well done. That Capitol has at long last issued the Telefunken recording of Furtwängler's beautifully phrased performance of the Beethoven *Cavatina* is something to rejoice over. For, despite what anyone may say about this song of songs having been conceived by the composer for the intimacy of the string quartet, it does not lose anything but gains in richness and nobility by being played by the string section of a fine orchestra.—P.H.R.

HINDEMITH: *Symphony in E Flat (1940)*; **Janssen Symphony Orchestra of Los Angeles** conducted by **Werner Janssen.** Columbia LP disc ML-4387, $5.45.

▲THOUGH THIS WORK does not bear all the hallmarks of one destined for standard repertory, it has musical health and no little vigor. Its characteristics are terseness, economy, shipshapeness, and a certain rowdy majesty. The *Symphony in E Flat* is scored for large orchestra — woodwinds in threes, four horns, three trumpets, three trombones and tuba, snare drum, bass drum, cymbals, Glockenspiel, triangle, tympani, and strings. It had its first hearing in 1941, Dimitri Mitropoulos conducting the Minneapolis Symphony Orchestra.

The work is in four movements. Horns boldly announce the principal theme of the first movement in quick time. After it is expanded, an inversion of the theme introduces a second of a more lyrical character. This, after some manipulation, leads to a development, ending in a climactic announcement of the main theme. The second subject reappears against a string pizzicato. In the next sequence — a sort of coda — the second theme is prominent, for it is presented vigorously in the English horn, bassoons, tuba, and basses against a solid string counterpoint.

The English horn, clarinet, and trumpet give out the theme of the slow second movement. As it is continued, the tympani beat a series of quarternotes, creating an insistent pattern of rhythm against it. The expressive climate is cool, the mood mysterious. The oboe introduces the second subject to an accompaniment of violin chords. The whole orchestra takes up the idea, while the rhythmic pattern becomes much more insistent. There follows a passage for solo winds against pizzicato basses that lasts until the prominent rhythmic pattern returns to bring the movement to a close on a somewhat martial tone.

The third movement appears to be patterned after a mature Bruckner scherzo; except that, after the Trio, the first section is slightly altered and only half of it presented.

The finale follows without pause. The principal theme of this movement in quick time is similar to that of the first movement. There is a strong rhythmic figure that produces a driving, swinging motion of irresistable continuity. Further on, a notable passage for violas is followed by a powerful brass episode. After a moment of woodwind repose, a fugue on the principal theme begins; the trombones take up the theme in augmentation; the trumpets reply, and the Symphony ends with an intense peroration.

In its Columbia debut, the Janssen Symphony Orchestra of Los Angeles plays with notable precision and energy, and Werner Janssen conducts with fervor and understanding.

The recording is up to the very best standards we have known. —C.J.L.

LISZT: *"Ce qu'on entend sur la montagne"; Symphonic Poem No. 1*; **Joseph Strobl** conducting the **Munich Tonkünstler Orchestra.** Mercury LP disc MG 10006. $4.85.

▲COMMONLY KNOWN as the *Bergsymphonie*, this early work is based on a poem by Victor Hugo. In the preface to the 1858 score Liszt has summarized both poem and music: "The poet hears two voices, one infinite, magnificent, ineffable, singing the beauty and harmony of creation, the other swollen with sighs, with groans, with sobs, with rebellious cries, and with blasphemous oaths. The one is saying 'Nature,' the other, 'Humanity'." Liszt, with all the fervent realism of his period, therefore employs two themes and a very extended *leit-motif* system: practically everything has an other than musical meaning.

The end result is that when one withdraws from the field of life it is only from the height of a mountain that one sees the truth: this is "what one hears on a mountain." Besides this, one also hears one of Liszt's dullest works. The feeble yet bombastic rhetoric of the Hugo poem finds amplification and incessant repetition in the music. *Tasso* and other works of the same genre are masterpieces of subtlety by comparison. This overwritten, overblown and completely pretentious opus is admirably played by the Munich orchestra and ably conducted by Stroble. Mercury's recording is one of their better efforts — alas! —D.R.

IBERT: *Suite Elizabethaine*; **Emmy Loose** (soprano), **Women's Choir of the Vienna Akademie Kammerchor, Vienna Symphony Orchestra;** *Divertissement*; *Capriccio*; **Winterthur Symphony Orchestra** conducted by **Henry Swoboda.** Westminster LP disc WL 5061, $5.95.

▲OF THESE THREE Ibert works, the *Suite Elizabethaine* is the weakest. Contrived from the 1942 incidental music for *A Midsummer Night's Dream*, its nine movements make use of some Elizabethan melodies — hence the title. In the first and last sections the tunes are played straight and are delightful. The middle sections, with "supernatural" effects from the female voices, are rather corny. All the ladies do very well and Swoboda gets some bright playing from the orchestra.

The best known work in this collection is the tremendously funny *Divertissement* from the 1930 musical-comedy, *Le Chapeau de Paille d'Italie*. The six movements contain some of the most exquisitely vulgar music ever written. The work has already received a razor-sharp performance by Fiedler (in Victor set M324) whose interpretation is, on the whole, racier. Here, I miss the "wa-wa's" of the muted trumpets — marked *oua, oua* in the killing parody on Mendelssohn's wedding march — and the big build-up, in the Fiedler version, which beautifully emphasizes the quite brainless but ostentatiously banal waltz which follows. One great factor in favor of the Swoboda recording is that he uses only a chamber orchestra; Fiedler uses the whole Boston Pops. For my money, however, the very best performance of this wonderful music ever recorded was that made by the composer with an unnamed chamber group (HMV K7573-4) which is tawdry as well as banal, and curiously moving as well as hilarious.

The 1938 *Capriccio* for chamber orchestra is also top-notch Ibert. Rhapsodic in character and quite without pretentions, the music is gay and sad by turns and its essence is the essential capriciousness suggested by the title. Swoboda conducts the score in a more than usually imaginative fashion. The recording of all three works is quite good. —D.R.

MENDELSSOHN: *A Midsummer Night's Dream*; **Vienna Symphony Orchestra** and **Chorus of the Vienna State Opera** conducted by **Clemens Krauss** with **Dagmar Hermann** and **Ilona Steingruber** (sopranos). Vox Pantheon disc PL-6830, $5.95.

▲JUST TWO MONTHS AGO Decca gave us a very good performance of almost all of Mendelssohn's incidental music for *A Midsummer Night's Dream*. Save for the fine recording and the work of the soloists, the Vox release (which contains the same music except for the *March of the Elves*) is in no way up to the Decca disc.

Clemens Krauss conducts with an unusually heavy hand and makes this ever delightful music actually sound ponderous rather than winged and weightless. Slow tempi, a few ill-chosen retardations (such as the one which occurs just before the final appearance of principal theme of the overture in fortissimo), and occasionally graceless phraseology are factors contributing to the general impression of sluggishness. To be sure, one finds unusually excellent playing by the members of the Vienna Symphony Orchestra and some capable work from the chorus; but the playing of the Berlin Philharmonic under Fricsay and the singing of the Rias Chamber Choir on the Decca disc are still better in matters of tonal beauty and animation. —C.J.L.

MENDELSSOHN: *Symphony No. 9 in C Major* (for String Orchestra); **MANFREDINI:** *Christmas Concerto*; **American Arts Orchestra** conducted by **Karl Krueger.** New Records LP disc 102. $5.75.

▲THE MENDELSSOHN is an early work, originally written in the composer's fourteenth year as a string quartet and later rescored as a string symphony at the instigation of his friends. The grace and polish and the beauty of form, characteristic of Mendelssohn, is evidenced in this score. The work has a delicate sentiment though its expressive range is limited. The piece by Manfredini, also for string orchestra, is an early 18th-century opus by an Italian composer of which little is known. His concerto recalls the lovely *Christmas Symphony* of Schiassi, which Fiedler once recorded for Victor, and of course the more familiar Corelli *Christmas Concerto*. Manfredini opens his work with a *Pastorale*, follows with a *Largo*, and ends with an *Allegro*. This is ingratiating music of considerable poetic fancy and expression.

While both these works are welcome on records, I do not feel that Mr. Krueger's interpretative approach is completely valid. He tends to sentimentalize the Italian opus, and his rather lush string tone is not best suited to either work. Moreover, his use of *rubati* is a bit too free-handed, resulting in some lagging rhythms. The recording is quite satisfactory though lacking in resonant depth. The bass turn-over is a high one, and without sufficient bass response the reproduction may be sharp and lacking in tonal warmth.

—P.H.R.

MOZART: *Serenade No. 1 in D Major, K.100* and *Cassation No. 1 in G Major, K.63*; **The Zimbler Sinfonietta.** Decca LP disc DL-8520, $4.85.

▲NO APOLOGIES need be made for these two fine works written when Mozart was but thirteen. They are not curiosity pieces, but music that indicates mastery of style and material.

Of the two works, I prefer the *Cassation No. 1*, an outdoor serenade in seven movements for strings, two horns, and two oboes. Among the memories that this piece leaves are the astonishing invention and noble passion of its two slow movements. Here Mozart already wears his scholarship ever so lightly and works with a boldness and freedom that seem to me unsurpassed in his first 100 compositions.

The *Serenade No. 1* is a delightful, aristocratic product notable for its brilliance of tonal color and of spirit. Written around 1770, it is cast into eight sections and utilizes pairs of trumpets, horns, and oboes with strings. A pair of flutes is also used in the second andante, the only slow movement that seems to contain any uncommon excellences. The quick movements with their flashing coruscations predominate here.

The Zimbler Sinfonietta plays with extraordinary beauty of tone and impeccable style. Indeed, this chamber organization, whose members are mostly recruited from the Boston Symphony Orchestra, has no peer on this side of the Atlantic, as far as I know.

Mechanically viewed, this record is up to the very best standards. On all counts, it is one not to be missed. —C.J.L.

MOZART: *Symphony in G minor*, K.183; **Kurt Eichhorn** conducting the **Munich Philharmonic Orchestra;** *Symphony in C major*, K.200; **Rudolf Albert** conducting the **Bavarian Radio Orchestra.** Mercury LP disc MG 10032, $4.85.

▲MOZART wrote both of these symphonies in 1773 when he was only seventeen years old. They are so different from each other that one might guess them years apart. The "little G minor" symphony — Mozart's first in a minor key — is very serious and only its relatively short length keeps it from appearing tragic in its implications. The *C major*, on the contrary, is one of Mozart's sunniest works with an elegiac *andante* and a spirited *presto* in the *galante* manner expected from the composer's youth. Long unavailable, the earlier symphony was recently recorded by Klemperer (Vox PL 6280) but he unfortunately seemed hampered by his orchestra. So, while his interpretation had every intention of being a fine one, Eichhorn's turns out better, thanks to the excellent Munich Philharmonic.

The *C major Symphony* was performed splendidly by Fritz Stein and the Berlin Collegium Musicum (Victor M502) but the set has long been withdrawn. Albert conducts with assurance and an easy geniality. The recording he receives is somewhat better than that given Eichhorn, but both recordings are above Mercury's usual standard. —D.R.

RAVEL: *Valses Nobles et Sentimentales*; **DEBUSSY:** *Iberia*; **Franz André** conducting the **I.N.R. Symphony Orchestra of Brussels.** Capitol LP disc P 8132. $4.98.

▲THIS IS JUST about the perfect interpretation of Ravel's magnificent waltz-cycle, written for the piano in 1911 and orchestrated a year later. Coppola's reading (Victor 11727/8 withdrawn) suffered from aenemia and Monteux's (Victor M 1143) was altogether too racey. The title speaks for itself: these apparently inconsequential dances — which contain some of Ravel's most consequential work—alternate the *noble* and the *sentimentale.* Were it not expressly dedicated to the spirit of Schubert, thus using the title of the latter's piano waltzes, one might be tempted to retitle the work *Valses galantes et sensibles.* André conducts the more athletic sections with restraint and extreme precision, as though for the dance itself, and in the wonderfully sensual slow waltzes he reveals every beauty they contain. The key to the whole performance, and to the work itself, is the apotheosis, usually speeded up or glossed over entirely. (Coppola and Monteux each take but a single 12-inch 78 side; André takes a third of the entire 12-inch LP.) The echoes of the seven waltzes which precede it here make their final appearance in a section which is a remembrance of things past. André gives it a delicate moulding and a sensitive assurance altogether uncommon. Despite a dead recording, several faulty woodwind entries and a meddling engineer who turns down the volume several times, this is a performance to be heard.

The less said of this *Iberia* the better: it doesn't sound like the same conductor. This is not the first time he has vivified Ravel and evidenced less feeling for Debussy: compare his luminous *Rhapsodie Espagnole* with his *La Mer* (Capitol LP disc P 8082), which is neatly handled but hardly unforgettable. He races the middle section and drags the outside two, at the same time hacking away at every nuance of orchestration. Technically the recording, done last November at Brussels' Palais des Beaux Arts, is better than most that André has received; but the orchestra still sounds as though it were playing in Studio 8H. —D.R.

RIMSKI-KORSAKOFF: *Capriccio Espagnol, Op. 34*; *Le Coq d'Or — Introduction and March*; **MOUSSORGSKY:** *Khovantchina — Prelude*; **Winterthur Symphony Orchestra** conducted by **Victor Desarzens.** Concert Hall LP disc CHS-1106, $5.95.

▲RIMSKY'S *Capriccio* is still one of the engineering marvels of the musical world. The brilliance of its construction, so carefully studied the world over by generations of orchestration students, is the model for more than one major effort that has been accepted into the orchestral repertoire. Copland's *El Salon Mexico* owes much to Rimsky's piece.

The choice of this modest Swiss orchestra for so vivid a showpiece is way off base. This is the sort of music best left to the Boston Pops, the Berlin and New York Philharmonics — orchestras specializing in large-scale virtuoso scores. Actually, the Winterthur players perform creditably and at times brilliantly. The solo clarinet is particularly good, but strings and brass are not up to par for this difficult, much-traveled course.

Conductor and engineer share the blame for poor balance in this and the other works listed. I am afraid, however, that it is Mr. Desarzens alone who must answer for the stolid, unimaginative readings in which a strong Teutonic influence cools beyond recall the vibrant pulse of hot Slavic blood in these scores. The orchestral sound varies from harshly coarse to woodenly lifeless. Intermittent tape waver causes pitch fluctuations that do not add to the disc's merits. At least one of these comes at a crucial point in the proceedings. —A.W.P.

SCHUBERT: *Symphony No. 6 in C major*; **The Bavarian Radio Orchestra** conducted by **Alfons Dressel.** Mercury LP disc MG 15003, $4.85.

▲ROBERT SCHUMANN once wrote about this symphony: Schubert "does not try to imitate the more unusual forms, like the forms in the later Beethoven; he acknowledges his modest powers and gives us a work, expressed with the utmost charm, yet never straying too far into unknown regions." This just about sums up the symphony, written between October, 1817, and February, 1818. Schubert himself had originally titled it a "Grand Symphony" but upon the first performance ten years later, dropped the soubriquet. The very slightness of this "little C major" may account for the fact that it is not better known, but its great charm makes its acquaintance highly rewarding.

Beecham's recording (Victor set 1014) was almost too fastidious for the music, the delight of which, after all, lies in its lyricism and not in its somewhat unfortunate pretensions. The Krips reading (London LP disc LLP 21) underlined the rhythm throughout making the finale sound too much like Rossini. Moreover, he turned the very lovely andante — one of Schubert's most inspired symphonic movements — into a rather faltering slow movement. Thus, the Dressel, despite an inadequate recording, is the best reading on discs. He admirably proportions the work through various interpretations of the all too numerous repeats and is careful not to bounce the finale. Too, the Bavarian Radio Orchestra sounds better than it has on previous discs.

Some admirer of the "*Tragic*" is going to take this disc home all unawares, for Mercury, with a sloppiness unbelievable in a grown-up record company, has, on the cover, seen fit to call this work a *Symphony in C minor.* —D.R.

SCHUBERT: *Symphony in B minor* ("Unfinished"); *Rosamunde — Incidental Music*; **Bamberg Symphony Orchestra** conducted by **Robert Heger.** Mercury LP disc MG10034, $4.85.

▲THE QUALITY of recording varies in these two works. The symphony suggests a more recent job, better range but with some high-fidelity distortion. The *Rosamunde* music, which sounds like pre-war reproduction, proves more agreeable to the ears.

Heger's reading of the "Unfinished" is on the slow side and too sentimental for my taste. If the listener does not admire the more intensified interpretation of Toscanini, which I find both a healthy and sane approach to this music, I recommend the Bruno Walter version in which sentiment is more judiciously

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handled. Heger's playing of the lovely *Rosamunde* music is far more appreciable and, until a better recording and performance comes along, recommendable. —P.H.R.

SIBELIUS: *Symphony No. 1 in E minor*; **Leopold Stokowski and his Orchestra.** Victor LP disc LM 1125, $5.72.

▲THIS SYMPHONY, though a showpiece of sorts, has long waited for a really fine recording. Tor Mann's interpretation (Capital LP P8020) was enormously vital but the Stockholm Symphony — in my estimation — seems to have found some of the passages a bit beyond them. Stokowski's reading is just as lively and, beyond that, "his orchestra" is a splendidly schooled group, which makes this recording the best that the work has had. Particularly fine are the noticeable restraint in the elegiac opening movement and the controlled frenzy of the scherzo. Stokowski positively illuminates the score. And the recording — one of Victor's best — illuminates Stokowski. —D.R.

SCHUMANN: *Symphony No. 1 in B flat, Op. 38*; *Symphony No. 4 in D minor, Op. 120*; **German Philharmonic Orchestra of Prague** conducted by **Joseph Kleiberth.** Capitol LP disc P-8129, $4.85.

▲BACK IN SEPTEMBER 1949, Mercury issued this same performance of Schumann's *Fourth Symphony*, but the recording was not as good as this — there was flutuation in the sound intensity here and there and the surfaces of the record were not as smooth as these. Mercury broke the symphony in half on two sides; Capitol has it all on one side.

Kleiberth is a man who grows on one with closer acquaintance. True, he tends to sentimentalize the slow movements of these works a bit, but Schumann would have approved of this, I feel certain. In the more spirited movements, his readings are smooth and rhythmically alive. Mr. Peckham, comparing the Szell version of the *Fourth Symphony* with this one said: "one finds Szell is impersonal, almost brusque" while Kleiberth achieves "a warmer, richer tone quality," and "gives more dramatic impact to the valiant utterances of the finale, producing the sounds powerfully, but without sense of strain." Comparing Kleiberth's performance of the *First Symphony* with those of Leinsdorf and Koussevitzky one finds there is much to be said in favor of the former. It is warmer in tonal quality and more refined than Leinsdorf's, and more meaningful in its drama than Koussevitzky's, though the latter's has a sheen which only the Boston Symphony can produce. Kleiberth seems to be most successful in German romantic music and one would like to hear more from him. If he recorded the *Second* and *Third Symphonies*, by all means let's have them, even if the orchestra is the German Prague Philharmonic, which sounds like a war-time change of the Czech Philharmonic. —P.H.R.

Concerto

BACH, J. S.: *Concerto for Three Harpsichords and Strings in C major*; *Concerto for Four Harpsichords and Strings in A minor*; **Erna Heiller, Christa Fuhrmann, Bruno Seidelhofer** and **Kurt Rapf,** (harpsichords) and the **Vienna Chamber Orchestra** conducted by **Anton Heiller.** Haydn Society LP disc HSLP 1024, $5.95.

BACH: *Concerto for Two Harpsichords and Strings in C major*; **Hans Andrae, Theodor Sack** (harpsichords) and the **Winterthur Symphony Orchestra** conducted by **Clemens Dahinden; HAYDN:** *Concerto in F major for Violin and Harpsichord*; **Hans Andrae** (harpsichord), **Peter Rybar** (violin) and the **Concert Hall Chamber Orchestra** conducted by **Henry Swoboda.** Concert Hall LP disc CHS 1081, $5.95.

▲BACH WROTE seven solo concertos for harpsichord and orchestra and six multiple concertos for two to four harpsichords and orchestra. Of these, eleven are now thought to be transcriptions of either his own or other's works. Legend has it that Bach wrote many concertos because he needed works to play with his sons and pupils. This, if true, would put the composition of the entire series in the 1730's. It seems generally agreed that Bach himself wrote the concerto for three harpsichords, as here recorded, and that he conceived it for this combination of instruments. Only when played in this manner can one agree with Schweitzer that: "The tonal and rhythmical effects that Bach has achieved with three claviers are indescribable." The work was recently recorded by Vox (LP PLP6650) but pianos were used instead of harpsichords and, though that performance was quite good this one is preferred as more revealing of the close-knit structure of the work with its incredible "power and combination." The concerto for four harpsichords is actually a transcription of *Vivaldi's Concerto in B minor for Four Violins and Orchestra, Op. 3, No. 10.* The work was recorded years ago in Germany (Telefunken SK1317-8) with the single distinction that the odd side of that issue was devoted to a movement from the original Vivaldi work, in which Vivaldi sounded primitive by comparison.

The soloists in the performances are part of an Austrian music club, founded after the last war, whose interest in music before 1800 has resulted in many fine performances. Haydn Society's recordings are still some of the best being made.

Of the concertos for two harpsichords and orchestra, the one here recorded is by far the best known, besides being the only one thought to be originally conceived in its present form. The slow movement is one of Bach's most famous, in which "the two unaccompanied soloists. . . discourse in intimate and subdued tones." The work has been often recorded, usually with pianos. The only two using harpsichords (L'Anthologie Sonore 41-2 and Musicraft 52) are inferior performances. Andrae and Sack play with skill and moving simplicity. The recording is excellent.

The Haydn coupling originally appeared several years ago (CHS C-12) as one of Concert Hall's subscription series. The work is completely charming. The soloists are good and Swoboda moves things along at a brisk clip. The dubbing is firstrate. —D.R.

BEETHOVEN: *Piano Concerto No. 3 in C minor, Op. 37*; **Clara Haskil** (piano) with the **Winterthur Symphony Orchestra** conducted by **Henry Swoboda.** Westminster LP disc WL 5057, $5.95.

▲ADMIRERS of Miss Haskil are in for something of a disappointment in this disc. Considering her admirable performance of the Mozart *D minor Concerto* (Westminster WL 5054, see March 1951) with its delicately romantic overtones, one would have thought the Beethoven third concerto an admirable vehicle for her talents. This recording is of a most uneven performance. An excessive rubato is employed which does not clarify the exquisite proportions of the score and the molding of lead line is often so choppy that one becomes uncomfortably aware of each measure.

Much of this is, to be sure, Swoboda's fault. It would be very nice to hear a Haskil recording in which another conductor officiates. Sometimes Swoboda and Haskil agree perfectly and then the performance becomes a very good one — as in parts of the *Largo*. At other times they apparently disagree completely — as in the *rondo* — and then only a ragged and perfunctory performance emerges. By far the best performance recorded is that by Solomon (HMV DB3306-10) and it, if any, should be issued on an LP disc. The Westminster recording is very life-like, though there is a reverberation which adds to the general impression of heaviness. —D.R.

MOZART: *Concerto No. 12 in A major, K. 414*; **Margaret Knittel** with the **Bavarian Radio Orchestra** under **Rudolf Albert.** *Concerto in E flat for Two Pianos*, K.365; **Heinz Schröter, Haus Altman and Bavarian Radio Orchestra.** Mercury LP disc MG 10007. $4.85.

▲SOMEONE — besides reviewers, a customer for example — ought to complain to Mercury. They have one of the most interesting catalogues and the poorest reproduction of any recording company. This disc is like so many other Mercury items: good music well performed on execrable surfaces, badly reproduced.

The single piano concerto comes off best and this is fortunate because Margaret Knittel does it very well. The Louis Kentner recording (Columbia LX 894/6) is, perhaps, preferable because of the amazing rapport between him and Beecham which turns the jolly rondo into one of those beautifully realized, expertly synchronized Mozart performances which are all too rare. Albert, however, is competent enough and lets Miss Knittel have her own way most of the time, which is all to the good.

The two-piano concerto is quite badly recorded and my copy was full of distortion, clicks, catches and very harsh highs. The performance, too, is none too good. The Schnabels play it with all the pompousness they might accord a two-piano reduction of the *King Stephan Overture* (Victor M-484), and the Iturbis (Victor M-732) seem under the constant misapprehension that they are in the latest Jane Powell movie. This version does have Heinz Schörter, who is a good pianist, (I've never heard Hans Altmann before); but, in duo at any rate, he misses notes, fakes, and is as messy as his partner. Even the pedestrian but accurate Vronsky-Babin and Mitropoulos performance (Col. LP ML 54098) is preferable. —D.R.

MOZART: *Concerto in D for Flute and Orchestra, K.314*; *Andante in C for Flute and Orchestra, K.315*; **Aurele Nicolet** (flute) and the **Winterthur Symphony Orchestra** conducted by **Henry Swoboda.** Concert Hall 10″ LP CHS-1073, $4.67.

▲A NEATLY TURNED, thoroughly satisfactory performance of the less familiar of Mozart's two flute concertos. This is the same work that Mozart transposed into C major to fulfill a rush order for an oboe concerto. The oboe version has recently been recorded by Evelyn Rothwell (HMV C-3954/5), but there is no other modern flute recording. The old Moyse set, with its truncated finale, (Victor set M-589, withdrawn) was never satisfactory, even in its day.

M. Nicolet, a well-known French instrumentalist, is a stylish performer. His phrasing and general comportment are beyond reproach, though his tone is somewhat more open and raw than we have been taught to accept as ideal. The orchestral forces, led by the ubiquitous Swoboda, are competent if uninspired. This is one of the best flute concertos to be found on LP, a medium which has as yet neglected the major items of that instrument's repertoire. —A.W.P.

PERGOLESI: *Concerto in F for Flute and Orchestra*; **Raymond Meylan** (flute) and the **Winterthur Symphony Orchestra,** conducted by **Clemens Dahinden. HAYDN:** *Sonata in G for Flute and Piano*; **Rene Le Roy** (flute) and **Paul Loyonnet** (piano). Concert Hall LP disc CHS-1082, $5.95.

▲THE PERGOLESI CONCERTO is considerably more attractive than many of the early solo instrumental works that have been appearing on LP in recent months. It is music composed to a formula, of course, but in this case the tunes are more agreeable, the accompanying figures a bit less hackneyed than usual. The anonymous program annotator hits the nail on the head when he says: "In listening to music of this century [the 18th] one shoud bear in mind the fact that many composers were inspired to write by what may be termed a prolific spirit of the times, rather than by a specific desire on their part to express some concrete emotional idea." In other words, composing was a serious business in those days. One didn't sit around waiting for inspiration to come.

Meylan is an excellent instrumentalist. The all-Swiss combination of soloist and orchestra perform their assignment tastefully and with spirit. The recording is unusually clear and well-balanced, ranking with the best of the bigger companies' current efforts.

There is little to be said for the Haydn sonata. Flutists may find it pleasant for their own purposes, but the average listener will find it a bit tedious. Le Roy is not in the best of form here. His tone is often thin and edgy in melodic passages, breathy in rapid sections. —A.W.P.

STRAVINSKY: *Capriccio for Piano and Orchestra*; **Monique Haas** (piano) with the **RIAS Symphony Orchestra** conducted by **Ferenc Fricsay; RAVEL:** *Piano Concerto in G major*; **Monique Haas** (piano) with the **Hamburg NWDR Symphony** conducted by **Hans Schmidt-Issertedt.** Decca LP disc DL 9515, $5.85.

▲STRAVINSKY wrote the 1929 *Capriccio* because, "I had so often been asked to play my *Concerto*. . . that I thought it was time to write another work for piano and orchestra. That is why I wrote another concerto, which I called *Capriccio*, that name seeming best to indicate the character of the music." In three movements, the work moves from an introspective opening movement to a remarkable final *allegro* in which jazz and circus-music contribute to a bang-up piano-tympani conclusion. This performance is superior both to the old Stravinsky-Ansermet recording (Columbia M152 — withdrawn) and the somewhat newer Sanroma-Koussevitzky (Victor M685); first, because Haas and Fricsay are in complete accord as to what the music is about (it is called *Capriccio* and they play it as such) and second, because it is a life-like recording.

The Ravel is a completely successful dubbing of the original 78's from Deutsche Grammophon. Miss Haas' main competition is the marvelous Bernstein recording (Victor M1209) where piano and orchestra are in such perfect accord and so beautifully recorded that a better performance seems impossible. Miss Haas' interpretation is different from Bernstein's — she plays a bit more slowly and accents the fast passages with even more percussive intent — but it is equally as good. It is the orchestra that spoils the recording: the wonderful trombone *glissandi* are missing as well as the athletic articulation required of the woodwind. In addition, I suspect microphone placement a bit too near the piano. Some of the lines in the orchestra are obscured and very often pianistic figurations cover up the orchestral development — which one simply cannot have in so economical and tightly realized a work as this concerto. Other than this lack of balance, however, the recording is just as fine as that given the Stravinsky. —D.R.

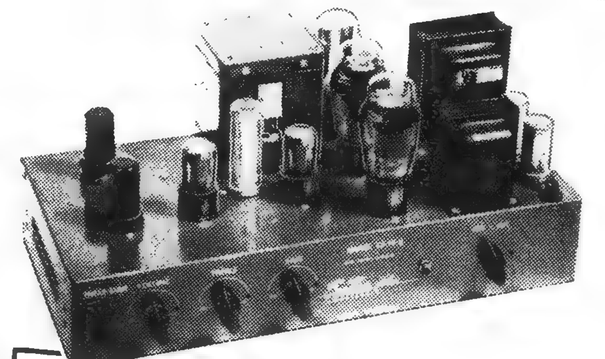
Chamber Music

BARTOK: *Sonata No. 1 for Violin and Piano*; **Isaac Stern** (violin) and **Alexander Zakin** (piano). Columbia LP disc ML-4376, $5.45.

▲LAST FALL Sidney Finkelstein contributed an article on Bela Bartok's music on records to these pages. What he had to say about the *Violin Sonata No. 1* and Menuhin's performance of it (the only other previous recording of the work), I should like to repeat in case any of our readers missed it.

"The 1920s inaugurate a new period for Bartok. The emotional content of his music becomes lighter. . . the musical textures, however, become more original and fantastic. Any resemblance to the classical past of music seems to be abandoned, though classical forms still serve as architectural girder-work. The surface sound suggests a folk artist improvising freely, using a wide variety of strumming and percussive effects, glissandos, and tone clusters.

"The *First Sonata for Violin and Piano* (1921) is constructed on grand lines in all three movements. There is an opening of dramatic contrasts, followed by a meditative slow movement, and lastly a brilliantly contrapuntal rondo. Regarding Menuhin's playing, I find it technically secure, full of en-



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thusiasm, but embodying too many of the performer's own emotionalisms. These are expressed in heavy vibrato, an occasionally strident attack, and the inability to relax."

Isaac Stern's playing of this sometimes powerful work seems to me just right. His execution of the recitative-like slow movement, for example, is poised and just relaxed enough to convey the presence of meditation without exaggerated feverishness. Alexander Zakin handles the difficult piano part with sympathy and assurance. The recording is quite good. —C.J.L.

BEETHOVEN: *Serenade in D Major, Op. 8*; **Joseph Fuchs** (violin), **Lillian Fuchs** (viola), and **Leonard Rose** (cello). Decca 10″ LP disc DL-7506, $3.85.

▲THE FUCHSES AND LEONARD ROSE offer here some of the most expert and winning ensemble playing to be presented on records this year. All three are solo players of distinction; all three are among the finest chamber music players of our day. In addition to their appearances in recital and as soloists with orchestras, they are regularly heard in the chamber music concerts of the Musicians Guild, one of New York's most dependable musical delights for the past three or four seasons.

Only such close association could produce, even in the work of three such admirable artists, the homogeneous style, the exquisite blending and balancing of tone, the precise attacks, and above all the joy of playing together that this performance imparts. This is the first LP we have had of Beethoven's delightful *Serenade in D.* Excellently recorded, it should not encounter any serious competition for some time. —C.J.L.

BEETHOVEN: *Sonata in C minor, Op. 30, No. 2*; **Jascha Heifetz** (violin) and **Emanuel Bay** (piano). RCA Victor 10″ LP disc LM-60, $4.67.

▲GRADUALLY, Heifetz is completing his performances of the Beethoven sonatas. Since Kreisler is no longer active in the recording studio, it is logical that someone else would take over the role he once held with honors. One cannot but wish that Victor would see fit to release the Kreisler performances of all the Beethoven sonatas, as they were exceptional musicianly and hardly surpassed by later-day players. There is much to admire in Heifetz's rendition of this work. His playing is stylistically acceptable, and tonally beautiful in sound. What it lacks is the personalized inflection and nuance of a Kreisler in his prime. Of the several versions of this sonata on LP discs, Isaac Stern has a youthful fervor that recommends it and Szigetti's performance has some exciting phraseology though little of Heifetz's beauty of tone. —J.N.

BERG: *Sonata for Piano, Op. 1*; *Four Pieces for Clarinet and Piano, Op. 5*; *Four Songs, Op. 2*; *Seven Early Songs*; **Benjamin Tupas** (piano), **Sidney Forrest** (clarinet) and **Catherine Rowe** (soprano). Lyrichord LP disc LL13, $5.95.

▲THE PLUMS in this record are to be found in the vocal section. Miss Rowe is a better than average vocalist, with pleasing tone quality and what is even more rare, a well developed sense of style. These early songs of Berg stem from the purest of romantic antecedents. Echoes of Raff, Wolf, Mahler, Reger and other Wagnerian disciples color their pages, but the basic structure of an individual musical personality is already present.

The piano and clarinet pieces have less to offer. They seem to be little more than student efforts, the sort of thing that every discerning composer should get around to burning before he dies, lest some over-zealous well-wisher malign his reputation by their dissemination. At best this music serves to satisfy a historical curiosity. One can probe and dissect these early gropings, but it is doubtful if the ungerminated seeds of a *Wozzeck* or a *Lulu* can be turned up in this long-dead material. —A.W.P.

FRANCK: *Sonata in A major*; **Lola Bobesco** (violin) and **Jacques Genty** (piano). London 10″ LP disc LPS 326, $4.95.

▲HISTORY repeats itself in various ways. Years ago Victor issued a wonderful performance of this work by Jacques Thibaud and Alfred Cortot. Not long afterwards, Columbia released a performance by Alfred Dubois and Marcel Maas. The latter two musicians were praiseworthy but their performance had little of the nuance and tonal modulation of the former. What recommended the latter's version to some was the quality of the recording, which was at a higher level than the Victor and tonally fuller. The pres-

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Sonata in C-Sharp Minor, Op. 27, No. 2 "Moonlight" (Beethoven). 12-3276, $1.31. 49-3276 (45), $1.16.

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Sonata in G Minor (Debussy). Also, *La plus que lente-Valse.* Emanuel Bay, pianist. DM 1515, $3.66. WDM 1515 (45), $2.83.

HEIFETZ-KAPELL

Sonata No. 3, in D Minor, Op. 108 (Brahms). DM 1523, $4.97. WDM 1523 (45), $3.99. LM-71, $4.67.

Amparo ITURBI

Malagueña from "Andalusia Suite" (Lecuona) and *The White Peacock* (Griffes). 12-3273, $1.31. 49-3273 (45), $1.16.

José and Amparo ITURBI

Sonata in D, K. 448 (Mozart). DM 1516, $4.97. WDM 1516, $3.99. LM-1135 (with *Trois Valses Romantiques:* Chabrier), $5.72.

Allan JONES

Sympathy and *The Donkey Serenade* from "The Firefly" (Friml). With Elaine Malbin, Soprano. Al Goodman and his Orchestra. 10-3272, $1.16. 49-3272 (45), $1.16.

Wanda LANDOWSKA

The Well Tempered Clavier, Book I (J. S. Bach). Preludes and Fugues Nos. 17 thru 24. DM 1517, $8.89. WDM 1517 (45), $7.44. LM-1136, $5.72.

Jan PEERCE

A Jan Peerce Serenade. 6 selections. The Philharmonia Orchestra, Fistoulari, Cond. DM 1514, $4.50. WDM 1514 (45), $3.99.

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Songs from "Mr. Imperium." 6 selections. With Guadalajara Trio. Johnny Green, Conductor. DM 1502, $4.50. WDM 1502 (45), $3.99. LM-61, $4.67.

Ferruccio TAGLIAVINI

Neapolitan Folk Songs. 6 selections. RCA Victor Orchestra, Renato Cellini, Conductor. DM 1525, $4.50. WDM 1525 (45), $3.99. LM-72, $4.67.

Prices shown are suggested list, including Federal Excise tax. Add local tax.

ent performance relates itself in much the same way to the wonderful one — issued recently by Columbia — by Francescatti and Casadesus; though the margin of recording differences is narrowed down. Miss Bobesco and Mr. Gentry are assured musicians but lacking in the nuance and tonal modulation of their predecessors. I would rate Francescatti and Casadesus as the foremost duo players since Thibaud and Cortot. —P.H.R.

FRANCK: *Sonata in A major*; **DEBUSSY:** *Sonata for Cello and Piano*; **Marcel Hubert** (cello) and **Harold Dart** (piano). Allegro LP disc AL 110, $5.45.

▲THE FRANCK SONATA is none other than the famous one for violin, played in a lower tessitura on the cello. According to two French artists, quoted in the notes, Franck conceived the sonata originally for cello. If this be true, then Franck deceived Ysaye and the famous pianist, Mme. Bordes-Pène, for whom he is said to have written the violin version.

Perhaps we are too familiar with the violin version to appreciate fully on first acquaintance its performance on the cello. To me, the music loses much of its lyric graciousness. It does not flow as naturally and easily from the cello strings, and the piano seems to submerge the stringed instrument on occasion. It should be noted that Hubert plays with real beauty of tone and his partner does justice to his part. In the Debussy work the cellist is rightfully in his true domain and here his performance of a none too grateful work is most praiseworthy. The recording is one of Allegro's best. —P.H.R.

STRAUSS, Richard: *Piano Quartet in C minor, Op. 13*; **Bernardo Segall** (piano), **Jose Figueroa** (violin), **Frank Brieff** (viola), **George Ricci** (cello). New Records LP disc, NRLP 201, $5.95.

▲STRAUSS, the archbishop of the tone poem, began as a composer using classical forms. Much conjecture has been advanced as to where Strauss would have ended had he continued working in the abstract classical forms instead of the modern poetic ones. Long years ago, Ernest Newman pointed out that when we look impartially at works like his *Symphony* and *Piano Quartet*, "we recognize in them the possibility of a first-rate symphonist." "Not only does the mood of the *Piano Quartet*," continues Newman, "often forecast that of *Aus Italien*, but the thematic phrases begin to show one marked characteristic of the style of the later Strauss — a superabundant energy that sends the melodies sweeping far up and down the scale, and a length of breadth that enables them to run an exceptionally long course." I must confess that the present work — written in the composer's twenty-second year — astonished me for its assured handling of the form, its concentration and technical proficiency. It is true that it owes an indebtedness to Brahms especially in its piano technique, but the ingenuity of the ideas and the melodic invention suggest an aspiring young composer who had individuality and strength of purpose.

The opening movement is compact, full of dramatic energy and assurance in the working-out of its material. The scherzo has spirit and wit, the slow movement while not profound has emotional warmth, and the finale has a lyrical capriciousness and bustling activity which builds to a brilliant ending.

It is evident that the performing musicians have given some time and study to this score which has its technical difficulties. Theirs is a forthright performance, spirited though not without some rough moments.

But one cannot but admire their conscientious efforts to keep the music vital and rhythmically alive. Better a rugged, full-blooded performance than a polished, anaemic one. The tonal balance of the recording is on the whole satisfactory. Using a high bass turnover, the reproduction should sound very natural. —P.H.R.

Keyboard

CHOPIN: *Scherzos*; **Artur Rubinstein** (piano), RCA Victor LP disc LM-1132, $5.45.

▲BACK IN 1934, Artur Rubinstein was heard in a recording of the four Chopin scherzos. Since then there has not been — in America, at any rate — an integral recording; and it is fitting, after all these years, that Rubinstein be the one to re-record them.

The scherzos are among Chopin's finest works. Each of the four has its distinctive profile, and there are a few things in common, too. All, even the fanciful *No. 4 in E* (which Saint-Saëns remembered so well when he came to write the second movement of his *G minor Concerto*), are strong, bold, turbulent, and all contain an alternation of masculine and feminine musical elements. There was a time when the *B flat minor Scherzo* was the most popular concert piece that Chopin ever composed; a critic just couldn't escape it. Today it has dropped down a little, though it still finds a good annual representation in the concert halls.

They demand a big interpretive sweep, and that is what Rubinstein gives them. Sometimes he is careless about detail, and in a few places the only word to describe a passage is "sloppy." And yet the fact remains that very few living pianists could come near duplicating his work — the combination of power, lyricism and stylistic instinct that Rubinstein can bring to his Chopin. The rhythm, too: a rhythm that is flexible enough to allow the music to breathe, that is never rigid, that is in itself an expressive vehicle. Rubinstein never really lets us forget that he is a virtuoso, but at the same time he maintains his standing as a pianist of culture and sentiment — a combination of virtues hard to beat. —H.C.S.

DEBUSSY: *The Children's Corner — Jimbo's lullaby, The Little Shepherd, Golliwog's Cakewalk*; **William Kapell** (piano). Victor 45 rpm disc 49-3212, $1.10 (also 78 rpm).

▲AMONG the younger pianists Kapell has developed considerably in the past year. Here, he plays with delicacy and gentle care. He pedals discreetly and shades his tones with subdued coloring, but for some reason his playing does not fully satisfy. It may be the recording, which is rather subdued, or it may be that Kapell is exercising too much discretion in his approach to this music. Perhaps long familiarity with Gieseking's playing, in which Debussy's Golliwog has a stronger profile, retards immediate appreciation. Kapell should have made the whole suite which is badly needed in a modern recording. —J.N.

MOZART: *Sonata in D, K.448*; **CHABRIER:** *Three Romantic Waltzes*; **Amparo** and **José Iturbi** (duo-pianists). RCA Victor LP disc LM-1135, $5.45.

▲THIS IS the first LP appearance of Mozart's only two-piano sonata, and it receives an adequate performance, bolstered by more

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than adequate recording. Neither of the Iturbis is, after all, an amateur, and there was a day when José's Mozart playing was among the best anywhere to be heard. Since then, of course, what with one thing and another, the refinement and fluent technique of his pianism has considerably receded. It has not altogether disappeared, however; and a careful survey of this record does not reveal anything at which one can point an accusing finger and say "here" in a triumphant tone of voice. At the same time, it must sadly be admitted, there is nothing that makes one conscious of anything but a good, routine, dependable performance, lacking somewhat in imagination and nuance.

In Chabrier's delicious *Trois Valses Romantiques* the Iturbis are up against a recorded version by Robert and Gaby Casadesus. Although the latter is not as brilliant in sound, it is altogether superior as an interpretation, with a quality of suppleness and finesse that the Iturbis cannot duplicate. —H.C.S.

RACHMANINOFF: *Suites Nos. 1 and 2*; **Vronsky** and **Babin** (duo-pianists). Columbia LP disc ML-4379, $5.45.

▲THE AFFECTION of Vronsky and Babin toward these suites must be something above and beyond the call of duty. They recorded *Suite No. 2* twice previously, and were heard in a Victor pressing of *No. 1* about ten years ago. They played them well then, they play them well now; and, in addition, Columbia, which is having good luck with its piano recording these days, has presented the pianists with resonant, shatterproof sound.

This should be the last word on the suites for some time to come. Vronsky and Babin play them to perfection. As Rachmaninoff intended, the emphasis here is as much upon the pianistics as upon the music proper. Few two-piano works have comparable pianistic interest; and while the intellectual-emotional content will not take too close an investigation, there are many pleasant moments. You may get tired of these pieces, but you can't sneer at them. Rachmaninoff was too good a craftsman. And in at least one case — the finale of the first suite — he composed a rather wonderful latter-day version of the *Coronation Scene* from *Boris*: bells going away like mad, and some curious, enigmatic harmonies dotting the musical landscape. —H.C.S.

SCHUMANN: *Papillons, Op. 2; Prophet Bird, Op. 82; No. 7; Toccata, Op. 7*; **BRAHMS:** *Intermezzi in E flat, B flat minor* and *C sharp minor, Op. 117; Intermezzo in A major, Op. 118; Intermezzo in B minor, Op. 119*; **Gyorgy Sandor** (piano). Columbia LP disc ML-4375, $5.45.

▲BY NOW the characteristics of Gyorgy Sandor are well known. They include a formidable pair of hands, a good tone, and an objective way of planning his interpretations. They do not, especially, include color, warmth or poetry. And thus one did not look forward with any great confidence to a pulsating reading of the *Papillons* or Brahms works. Nor was one disappointed.

Sandor plays with competence and almost a complete lack of identification with the romantic messages of the music. At times he apparently feels that there is something missing, so he adds some touches of rubato, or jockeys the rhythmic patterns and tempos around. To these ears it all sounds calculated; desperate, even. On the credit side is the general evenness of the playing, the excellent recording, and the easy nonchalance with which Sandor whips through some really difficult writing like the Schumann *Toccata*. The late Barere used to play this like nobody's business. They still talk, down at Victor, about the time he recorded it for them. Seems that Lhevinne had previously used a side and a half for his recording, and the Victor people asked Barere what he intended for a filler "What filler," Barere indignantly asked; and then broke all speed records by playing the *Toccata* on one side. Hit all the notes, too. —H.C.S.

Voice

CORNELL MUSIC: The Cornell Glee Club, Concert Band and **Chimes.** Published by the Cornell Alumni Association, Ithaca, New York, $5.95.

▲THIS WILL BRING a lump into many an alumnus throat as well as all those others — whether they went to Cornell or not — who feel nostalgia creeping over them whenever college is mentioned. The collection is all-Cornell and includes their *Alma Mater* as well as favorite songs and marches. The chimes are recorded striking the various stations of the day and, if you listen carefully, "you may hear the voices of crickets on Library Slope and the good-night chirping of birds on the Quadrangle." —D.R.

COUPERIN: *First Tenebrae Service for the Wednesday of Holy Week; Air Sèrieux; La pastorelle; Les solitaires; Audite omnes*; **Hugues Cuenod** (tenor), **Robert Brink** (violin), **William Waterhouse** (viola da gamba) and **Daniel Pinkham** (harpsichord and director). Allegro LP disc ALG 91, $5.95.

RAMEAU: *Diane et Actéon; L'impatience*; **Hugues Cuenod** (tenor), **Robert Brink** (violin), **William Waterhouse** (violin), **Alfred Zighera** (viola da gamba) and **Daniel Pinkham** (harpsichord). Allegro LP disc ALG 3010, $5.95.

ITALIAN SONGS OF THE 16TH & 17TH CENTURY: *Valli profonde* (**Gagliano**); *Fantasia for lute* (**Fiorentino**); *Se l'aura spira* (**Frescobaldi**); *Fuggi, fuggi, cuar mio* (**Verdelot-Willaert**); *Con lagrime e sospir* (**Verdelot-Willaert**); *Veneziana for lute* (**Anonymous**); *Cara e dolce* (**Scarlatti**). **SPANISH SONGS—16TH CENTURY:** *Perdida; Sospiro; Durandarte; Three Bavanes* (**Milan**); *Si me llaman; Triste estaba; Pavana (lute); Israel* (**Mudarra**); **Hugues Cuenod** (tenor) and **Hermann Leeb** (lute). Westminster LP disc WL 5059, $5.95.

▲COUPERIN composed nine *tenebrae* services, only three of which have come down to us. It is a pleasure to report that with this release all three have now been recorded; though the most famous of the three, the third, whose inspired recording aroused the first general interest in these works before the war (Victor discs 12325-26), is probably difficult to attain nowadays. Victor could do a real service by issuing it under the new historical label.

The texts of the services are taken from *Jeremiah*, but they are interspersed with vocalises on phrases from the Hebrew liturgy. In the opinion of Wilfrid Mellers, recent biographer of Couperin; "While always preserving a civilized decorum, they attain to an intensity of passion which Couperin attempted but seldom." The main difficulty in performing the music, says Mellers, "is to find singers with the requisite flexibility, and the appropriate timbre — anything approaching an Italianate luxuriance is unsuitable." Added to this is Couperin's use of the countertenor, an all but extinct voice, which combines power and virility with flexibility and a *tessitura* about a third higher than that of an ordinary tenor. Mr. Cuenod is the unusual (one is tempted to say unique) present-day artist able to cope with the problems set in this first service which he sings with feeling as well as easy mastery. The same may be said of the three secular airs and the solo motet on the reverse side of the record.

In interesting contrast, and no less impressive in their own right, are the two cantatas of Rameau. Best remembered by his operas, this composer did not enter the world of the theatre until he was fifty. The secular cantatas dating from his thirties are therefore forerunners of the operas. Each is a series of contrasting and often very lovely airs and recitatives. This is Mr. Cuenod's second recording of *L'impatience*, the first having formed part of a prewar set of *Early cantatas and songs* made with Isobel French (Technichord T-2), and it so happens that the same engineer, H. Vose Greenough, Jr., was responsible for both versions. In the ten or more years which have intervened, Mr. Cuenod's voice has taken on a deeper color, but happily has lost none of its facility. His always convincing singing of florid music is if anything more solid today, and he performs as ever with fine understanding. An improvement in the new version is the use of the *viola da gamba* instead of the cello.

The Italian and French songs with lute offer one more facet of the tenor's versatility. Several of them will be remembered from Max Meili's *Music of the Renaissance* (Victor M-495), but that set is no longer available. The new record may very well take its place. It is the kind of unified song recital (interspersed with lute solos) to which, thanks to LP, one can relax and assimilate the style and spirit of the composers. There is little to choose between Cuenod and Meili, though today Cuenod's voice seems to have more body than Meili's, and his singing is every bit as musicianly. Mr. Leeb's lute playing makes one regret that this kind of music is so seldom played. Once again it is a pleasure to note outstandingly fine reproduction. —P.L.M.

GERSHWIN: *Porgy and Bess — Highlights*; **Rise Stevens** (mezzo-soprano) and **Robert Merrill** (baritone) with **Robert Shaw Chorale** and **RCA Victor Orchestra** conducted by **Robert Russell Bennett.** RCA Victor LP disc LM 1124, $5.72.

▲NOW that *Porgy and Bess* is an accepted American classic, I suppose it is fair game for all sorts of interpretations; yet there are two approaches most likely to succeed with the public. The one is in the spirit of the original production, which featured such outstanding Negro artists as Todd Duncan and Anne Brown; the other in the tradition of the de luxe radio show, with Metropolitan stars backed by the lushest of accompanying orchestras and choruses. Those who want the first type of performance were given it some years ago by members of the original cast (Decca A 145 and A 283) but so far this historic set has not reached LP. The standard for the second type of production was the longtime best selling album of excerpts by Lawrence Tibbett and Helen Jepson (Victor C-25).

I hardly need add that Merrill and Stevens are in this same line; they sing with care and polish, and the whole thing is sweepingly recorded. For those who valued the old Decca recording, it will be good news to know that Columbia is now recording *Porgy and Bess* in its entirety with an all-Negro cast, including members of the original 1935 cast. —P.L.M.

HAYDN: *Missa Solemnis, 1799, in B-flat* (*Theresienmesse*); **Anny Felbermayer** (soprano), **Dagmar Hermann** (contralto), **Julius Patzak** (tenor), **Alfred Poell** (basso), **Josef Mertin** (organ), **Vienna State Opera Chorus** and **Vienna Symphony Orchestra** conducted by **Clemens Krauss.** Vox LP disc PL 6740, $5.95.

▲THAT THE *THERESIENMESSE* has been by courtesy perhaps the best known of the Haydn masses may be to some extent due to the musicality of its title. On the other hand, studded as it is with so many jewels of melody, one wonders why our choral societies and choirs have been content to let its reputation rest so long on its name. The work has an expressive and devotional grandeur of its own, while it points the way to the masses of such composers as Beethoven and Schubert. Haydn, however, was more especially concerned with the ecclesiastical function of the mass, and his works in the form are not concert pieces in the sense that those of his successors frequently are. Beethoven's *Missa Solemnis*, like so many of his greater works, bursts its bounds; and the heart-warmingly Viennese melodiousness of Schubert's religious music is a far cry from Haydn's serious concern with the spiritual meaning of the liturgical text.

However it may have been that this recording escaped the protective eye of the Haydn Society, it has been made in the spirit and by approved performers of that organization. As has been the case with many Viennese recordings, one has the impression that a little more rehearsal would have made the finished product just so much finer: there is the usual quota of ragged attacks and not quite perfect phrases. The soprano soloist has a way of dragging the beat, but the quartet is generally good. I am sorry the division of the mass into two parts seems to necessitate a break in the *Credo* between *Crucifixus* and *Et resurrexit*, but I strongly prefer this to changing the order of the service as was recently done in a Byrd mass. The balance between chorus and orchestra seems to me uncommonly good. —P.L.M.

MASSENET: *Manon — Adieu, notre petite table*; **MOZART:** *Le Nozze di Figaro — Porgi amor*; **Victoria de los Angeles** (soprano) with **Philharmonia Orchestra** conducted by **Walter Susskind.** RCA Victor 45 rpm disc 49-3227, $1.10 (also 78 rpm).

WAGNER: *Tannhauser — Dich teure Halle*; *Lohengrin — Elsas Traum*; **Victoria de los Angeles,** with **Philharmonia Orchestra** conducted by **Anatole Fistoulari.** RCA Victor 45 rpm disc 49-3213, $1.10 (also 78 rpm).

▲VICTORIA DE LOS ANGELES has shown in her performances at the Metropolitan and in her three New York recitals that she is an exceptionally gifted artist. Hers is a sumptuous voice, tonally beautiful and often emotionally exciting. In the opera house, however, her upper voice often lacks bite and she does not always realize needed climaxes. Her *mezza-voce*, on the other hand, is exquisite. In her soft singing she recalls Tiana Lemnitz.

Her *Manon* aria has a genuine emotion not always associated with the role; it is a more richly colored and warmer performance than Suzanne Danco's recent effort, but unfortunately this recorded version omits the agitated opening part of the recitative, *Allon! Il le faut!* and begins instead with the reproachful phrase, *Je ne suis que faiblesse.* The use of part of the orchestration as an introduction, which accompanies Manon's climactic outburst, without the voice of the singer may prove disconcerting to some. Miss de los Angeles' Mozart singing is stylistically disappointing, though it is lovely in sound.

The soprano is less at home in the German language than in her native Spanish and her Italian and French offerings. In the *Tannhauser* aria she is more convincing than in the *Lohengrin*. She conveys Elisabeth's joyful excitement, but she makes her vocal points more telling in the body of the aria than at the end. A tendency to clip the end of some of her phrases is disturbing. But this is for the most part beautiful singing. So too, is her *Elsa's Dream* despite her suggestion of a far more objective Elsa than Wagner intended.

The soprano has excellent orchestral support in all these selections and most satisfactory recording from knowing British engineers. —J.N.

KODALY: *Missa brevis in tempora belli*; **BRITTEN:** *Rejoice in the Lamb*; **The Chancel Choir of the National Presbyterian Church, Washington, D. C.** conducted by **Theodore Schaefer.** WCFM LP disc LP-4, $5.95.

▲THE KODALY MASS, a product of the terrible days of World War II, had its première in a bombed-out church in Budapest. It was introduced to America by the present choir under the composer's direction during his visit to this country on January 26, 1947. The recording, we are told, was made on the fourth anniversary of that occasion. It is not hard to understand how the church and its choir might be proud of having had such an honor, for this is thrilling music. Not too detached for the layman to grasp, its interest is heightened by both the composer's mastery of sonorities and colors and its extra-musical associations. There are several striking things about the mass: first, the use of the organ, which introduces the *Kyrie* with a big and solemn introit; then the special effect of three high sopranos in the *Gloria* and again in the *Agnus Dei*. Too, the repetition of the *Qui tollis* music of the *Gloria* later in the *Agnus Dei*, and perhaps most significant, the musical setting of the final words of the mass, *Ite, missa est*. The last section may be omitted, and undoubtedly would be in a service, but the fervent supplication it expresses is one of the most moving moments in a strongly affecting work. The mass occupies the first side of the LP disc and a short band of the second.

Mr. Britten's piece is in the strongest contrast, but in its way equally absorbing. The text is taken from *Jubilate agno* by Christopher Smart, an eccentric poet of Dr. Johnson's day and a deeply and sincerely religious man whose unorthodox piety led to periodic confinement. One feels for him, admires him, and loves him as he expounds, aided by Britten's reverently good humored music, the religion of his cat Jeoffry, or of the hospitable mouse, and the language of the flowers — "For flowers are peculiarly the poetry of Christ." Britten, with great concealing art, has let Smart speak to us through his music.

Both selections are superbly performed by the choir and the organist, with good soloists. The recording, too, is fine, if a bit clouded in some of the softest passages. —P.L.M.

PALESTRINA: *Missa Papae Marcelli.* **Roger Wagner Chorale** conducted by **Roger Wagner.** Capitol LP disc P-8126, $4.98.

▲THIS IS THE MASS for which Palestrina has been most famous through the ages, and all because of an apocryphal story concerning its composition. So famous indeed is the story that Pfitzner based on it an opera in which the great polyphonist even made his way into the theatre!

The legend tells that the Council of Trent, reacting against the length and complexity of the masses then in vogue, would have banished from the chancel all music save Gregorian chants had not Palestrina, at the instance of Cardinal Baromeo, proved by this com-

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position that harmonized music (that is, music in parts) could be not only straightforward but meaningful.

For all the recent revivals of music of the past, there has been dishearteningly little agreement among the authorities as to how the works of Palestrina and his contemporaries should be performed. Two current schools of thought seem as definite as black and white — either the music, being otherworldly, must avoid all expression of human feelings, or else it should be sung for every possible heartbeat there is in it. Happily, ever so often a choir will strike somewhere in between, attempting perhaps a human approach to the celestial verities. That, it seems to me, must be Roger Wagner's intention in this sensitive yet unromanticized performance. To my mind it is preferable by far to the hard-driven proclamations of the Saint Eustache Choir of Paris (Pathé PDT 94-99, now available on Vox PL 6790).

The Capitol recording is less powerful than the Pathé, but though the choir sounds at a more proper distance, the balance (definitely bottom-heavy on Pathé) could stand just a little more bass. On the whole the intonation of the Wagner group is good if not quite perfect, the tone very pleasing. The record surfaces could be quieter, but this shortcoming is bothersome only in soft passages.—P.L.M.

VERDI: *DonCarlo—Highlights*; **Blanche Thebom** (mezzo-soprano), **Jussi Bjoerling** (tenor), **Robert Merrill** (baritone) and **Italo Tajo** (basso) with **London Symphony Orchestra** conducted by **Warwick Braithwaite** and **RCA Victor Orchestra** conducted by **Renato Cellini** and **Jean Paul Morel.** RCA Victor LP disc LM 1128, $5.72.

▲THIS IS the most imposing memento we seem likely to get of last season's successful Metropolitan opening. Included are Don Carlo's aria and duet with Rodrigo from the first act, the two arias for Eboli, King Philip's famous monologue and the death of Rodrigo (part of which was omitted at the Metropolitan). One must take issue with Jerome Pastene, writer of the notes, in his remark that all the "moments of great lyric beauty" are represented in these excerpts. Where, to mention one, is Elisabeth's lovely aria? Where, indeed, is Elisabeth in this cast? Coming from RCA Victor, this is not an "official" recording (Miss Thebom was Barbieri's alternate, joining the cast in later performances, and Tajo was not with the company at all last season). Furthermore, three conductors and two orchestras (one English) are represented. Obviously Miss Thebom is the star of Victor's cast, and she sings her first florid air with incomparable ease and grace. She was a lovely figure on the stage, and this was one of her memorable moments. Her recorded *O don fatale* is the best of recent years, so far as I know, and she is able to sustain the *tessitura* and hold the final high note as it is not given to deeper mezzos to do. In fairness I ought to say that in the performances I heard she was less exciting here than was Barbieri, though she sang more evenly. Certainly Thebom's recording is the more successful of the two.

Tajo's monologue has been with us before: reviewing its single issue last December I remarked that the basso delivered it "in the voice of an old and broken man, stressing this dramatic concept to something of an extreme at the expense of Verdi's melodic line." If Bjoerling's voice has inclined toward steeliness with the passing years, he is always an estimable and musical artist, and Merrill's rich tones are put to their best use in Rodrigo's music. The various recordings are all good.
—P.L.M.

FRIENDLY: *The Quick and the Dead — The Biography of the Atom*; **Bob Hope, William L. Laurence** (narrators) and others. 2 RCA Victor LP discs LM1129/30, $10.90.

▲NBC AND VICTOR, undoubtedly noting the sales of Columbia's *I Can Hear It Now* series, have put forward this collective effort in a bid for some of the lucrative "pseudo-documentary" record business. Fred Friendly, a collaborator in the *I Can Hear It Now* discs, was hired to prepare a dramatization of the development of the atom and hydrogen bombs to be aired in four weekly half-hour broadcasts. The reaction to his efforts was so favorable that Victor felt justified in making the scripts available on records.

To attract the sluggish mind of the average layman, who is apt to find the talents of a Durante or a Dagmar more palatable than a discussion of nuclear fission after a hard day at the office, Bob Hope was employed as bait. The versatile comedian acts as straight man for William Laurence, *The New York Times* science reporter and the principal narrator of the presentation, who attempts to describe the fundamentals of nuclear physics in words of one syllable. To leaven this solid fare there are many flashbacks employing either the actual voices of personalities involved in the development of atomic energy or of actors substituting for them (Paul Lukas plays Einstein, for instance).

While the instructions are not so clear that one could immediately go down into the cellar and set off one's own chain reaction, Mr. Laurence does manage to quote a number of interesting facts, anecdotes and other pertinent data that are in themselves quite fascinating — for a single listening. One might bring this set out again for the edification of television-trained guests, who have lost the art of conversation, but otherwise, I fear, it would gather dust, for the presentation, while absorbing enough the first time, can hardly be said to fulfill any timeless quality either as drama, literature or public-speaking. Public libraries and possibly schools might find a use for this set, though I have serious doubts as to whether so long a narrative would hold the attention of the average child. —A.W.P.

"DER ROSENKAVALIER"

(*Continued from page 334*)

kavalier where he [Strauss] uses all the batteries of his orchestra to pile up the fracas of a comic situation till it might be the announcement of the Judgment Day." Yet, as the same critic pointed out, "On the other hand, he has written passages of the most exquisite and most delicate orchestration, new in timbres and suggestive of the emotional situation."

I thing the English critic Eric Blom has summed up the situation in his statement that "this 18th-century Viennese tragicomedy, with its fine period feeling and its attractive blend of artificiality and humanity, must be one of the six best operatic libretti in the world, and although Strauss's setting is too heavy and highly wrought, his music has a glamour and pointed allusiveness and mastery that makes *Der Rosenkavalier* one of the most fascinating operas, the best by far he ever wrote, and unfortunately his last consistently great work."

As lengthy as *Der Rosenkavalier* is — and it is one of the longest operas — there are listeners who would not have a note dropped from the score. If the Wagner fans demand no cuts, then why Strauss's adherents? Here at long last, is the complete opera to satisfy such demands. This performance, like *Der Rosenkavalier* itself, is uneven. Perhaps the main fault is the visual loss, for *Der Rosenkavalier* has been rightfully called an acting opera; its varied situations, some of which teem with life while others are more sustained and sedate, require consistent characterization both in action and in song. Gestures play a strong part in the success of characterization, not only in the comic situations but in the serious ones too. The famous Victor set of 1935 may not be eclipsed, but it is challenged by unbroken sequence and LP reproduction.

The best member of this cast is Tiana Lemnitz, whose warm-hued voice is used with style and distinction. There is elegance and warmth in her portrayal of the Rose-Cavalier. Margarite Bäumer, the Marschallin, is in better voice than she was in *Fidelio*. There is still some tonal unsteadiness in her singing, but it is far less disturbing. Her artistic assurance and telling conveyance of the text is greatly in her favor. There are, howver, nuance of the Princess's character, of which Lotte Lehmann in her day made the most, that Miss Bäumer does not always fulfill. In the Monologue in the first act, for example, she does not convey its full tragic import. But in the scene at the end of the act, where the Princess dismisses Octavian — unfortunately not included complete in the Victor set — she rises to great dramatic heights and proves herself a distinguished lady of the theater.

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Ursula Richter, a girlish Sophie with a pleasing voice that adheres well to pitch, is not the seasoned artist that Elisabeth Schumann was, though hers can be rated a satisfactory Sophie. Kurt Böhme, as Baron Ochs, is obviously the seasoned singer — his use of parlando in the role is a liberty that no bass could permit himself until he had sung the Baron a goodly number of times. He is competent but rough, a bit vulgar for even a bold bad Baron. Hans Löbel is a rich voiced von Faninal, and most of the balance of the cast are vocally satisfactory. The only offending member is Werner Liebling, whose rendition of the Italian Singer's aria in the first act can best be compared to the wailing of a troubled bull. The orchestra direction of Rudolf Kempe is efficient, generally rhythmically flexible but not always as incisive as it might be. He manages, however, to keep the sound from becoming too thick and obscuring the voices of the singers, which is no mean feat. The recording is quite clear with excellent bass definition, but there is some distortion on the high end which can be cleared up to some advantage by control manipulation.

A German correspondent for the English magazine *Opera* writes recently that the "Staatsoper's *Rosenkavalier* has been resuscitated with some notable changes in cast; Tiana Lemnitz is now the outstanding, hauntingly lovely Marschallin." This is good news, perhaps the soprano will favor us with some recordings of her new role. —P.H.R.

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LP's Third Birthday

(Continued from page 326)

zation and compensation. Often, Columbia's engineers work several days on one symphony to restore uniformity of quality. Having heard some of the different stages of this rerecording process, we are in a position to say the finished product remains an amazing example of engineering skill. The finished LP no longer reveals all of the shortcomings previously noticeable on the older recording. Hence, the so-called deterioration at various points in LP records is a fallacy.

Development of LP

The general public has no idea of the extent of research and development that was expended on Columbia's microgroove disc. The number of playable, initial efforts which were discarded, before the record as we know it today was achieved, probably extended into the hundreds. Columbia was out to perfect a record that would serve the record-buying public better than any before it. As Columbia's capable president had full knowledge of the inequalities of RCA Victor's earlier LP product, no duplication or improvement of that record was contemplated. One of the staunchest friends of recorded music in this country and always a diligent searcher for finer reproduction, Ted Wallerstein urged and encouraged the work on the new LP record. The research was entrusted to Dr. Peter C. Goldmark, director of Engineering Research and Development for the Columbia Broadcasting System, in conjunction with René Snepranger. The practical application was under the supervision of Jim Hunter, head of the manufacturing section of Columbia Records, who was ably assisted by the company's leading engineers, Vincent Liebler and William S. Bachman. (The latter, incidently, developed the G.E. pick-up cartridge.)

Hunter, Liebler, and Bachman have worked consistently and conscientiously to perfect Columbia's microgroove record. That their efforts have been rewarded is borne out by the quality of today's LP issues, for there is a marked improvement over the first ones. We can well believe, as time goes on, that further improvements will take place.

So — on the third anniversary of the LP disc — we say, Happy Birthday Columbia — and congratulations.

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INDICES

The American Record Guide

INDEX — Vol. 16, 35c
INDEX — Vol. 15, 25c
INDEX — Vol. 14, 25c
INDEX — Vol. 13, 20c
INDEX — Vol. 12, 20c
INDEX — Vol. 11, 15c
INDEX — Vol. 10, 15c
INDEX — Vol. 9, 15c
INDEX — Vol. 8, 20c
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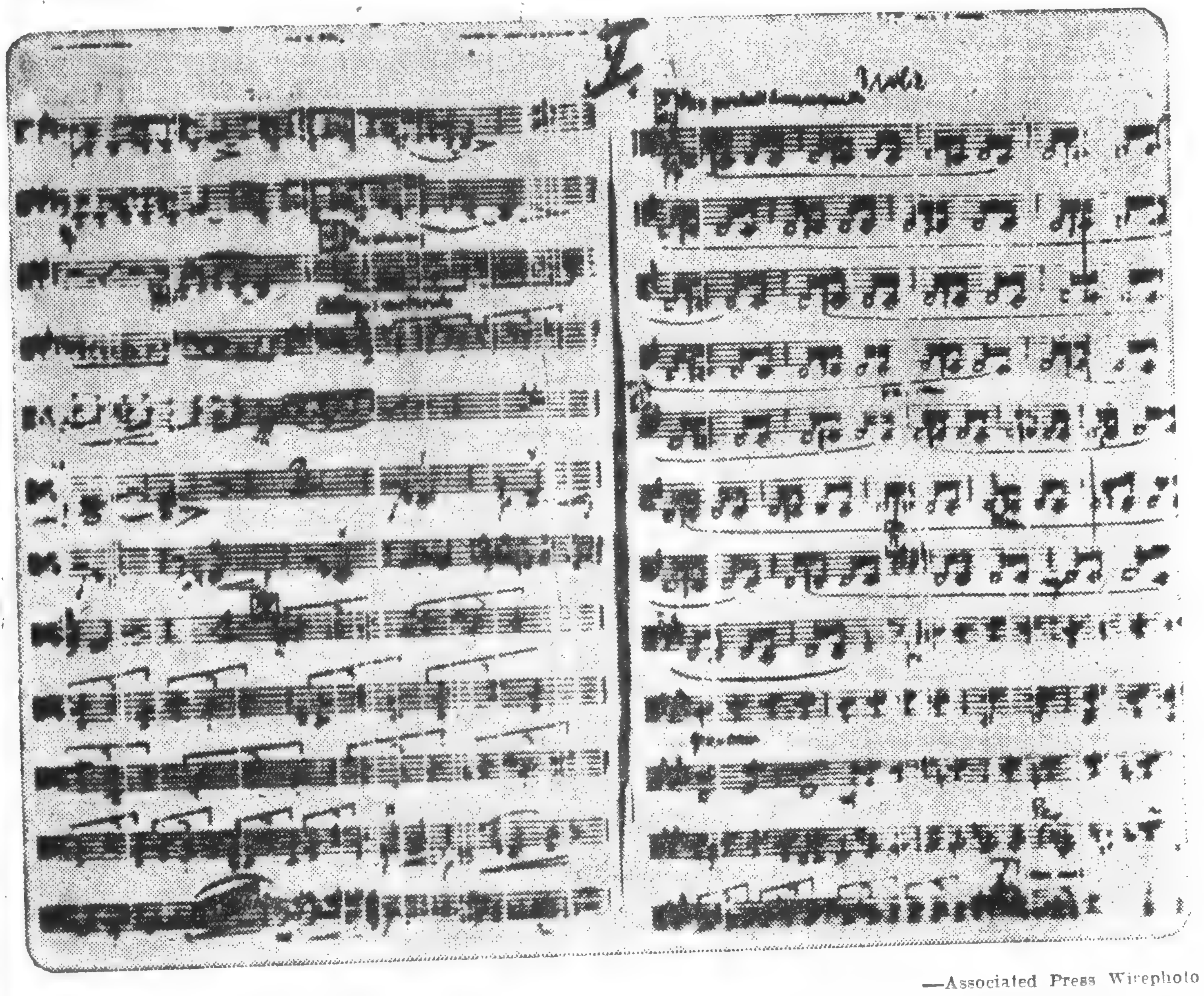
Transatlantic Radio Saves Symphony Concert



—Associated Press Wirephoto

The Boston Symphony Orchestra was scheduled to play the American premiere of Jan Sibelius' "Origin of Fire" Friday night. Conductor Serge Koussevitsky learned that parts of the score had been lost in shipment from Germany. The missing parts were sent by radio from London to New York Tuesday, in time for rehearsal for Friday's concert. Here are shown sheets of the radioed viola part.

* * *

Radio Rushes to Rescue as Symphony Goes Astray

BOSTON, Dec. 29.—(AP)—Radio was called upon Tuesday to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, received the score by radio transmission.

Breitkoph & Haertel, Leipsig music publishers sent the score to New York, where it was picked up and rushed to Boston.

Two packages were mailed from Leipsig Nov. 18, but only one was received. This contained only separate orchestral parts. Failure to receive the complete score already had caused Serge Koussevitzky, director of the orchestra, to rearrange the Friday program.

Symphony officials had expressed the fear that the only copy of the unpublished manuscript had been shipped, but when advised of the radio transmission, they realized this was not the fact. Management of the orchestra referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Sibelius, regarded as Finland's national composer, recently observed his seventy-second birthday. His "Origin of Fire" never has been heard in America.

Four sheets of the score were transmitted at a time. In all, 14 pages of the original were transmitted.

SPRINGFIELD, MASS.
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Pictures of Lost Musical Score to Be Sent Across Atlantic by Radio Photo

Transmission of "Origin of Fire" to Begin Immediately Between Germany and New York — Score to Be Heard in Boston Friday

WASHINGTON, D. C.
POST
DEC 28 1937

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Package Goes Astray

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

Two packages were mailed from Leipsig Nov. 18, but only one was received. This contained only separate orchestral parts. Failure to receive the complete score already had caused Serge Koussevitzky, director of the orchestra, to rearrange the Friday program.

"Desperate Emergency"

Symphony officials had expressed the fear that the only copy of the unpublished manuscript had been shipped, but when advised of the radio transmission they realized this was not the fact. Management of the orchestra referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Sibelius, regarded as Finland's na-

Score by Jan Sibelius Vanishes on Sea Trip

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The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University Chorus.

SALT LAKE CITY, UTAH
UTAH TRIBUNE
DEC 28 1937

Manuscript Lost

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MOSCOW, IDAHO
STAR - MIRROR
DEC 2

RADIO PICTURES WHEN MAIL FAILS

BOSTON (AP)—Radio was called upon today to rescue

BALTIMORE, MD.
MORNING SUN
DEC 28 1937

Original Sibelius Score Lost From Ship En Route To U. S.

Manuscript Of "Origin Of Fire," Written In 1902, May Be Only Copy Existing

[By the Associated Press]

Boston, Dec. 27—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer, Jan Sibelius, has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on November 18 in time to catch the liner Europa. John N. Burk, the orchestra's program annotator, said.

"It is unlikely the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

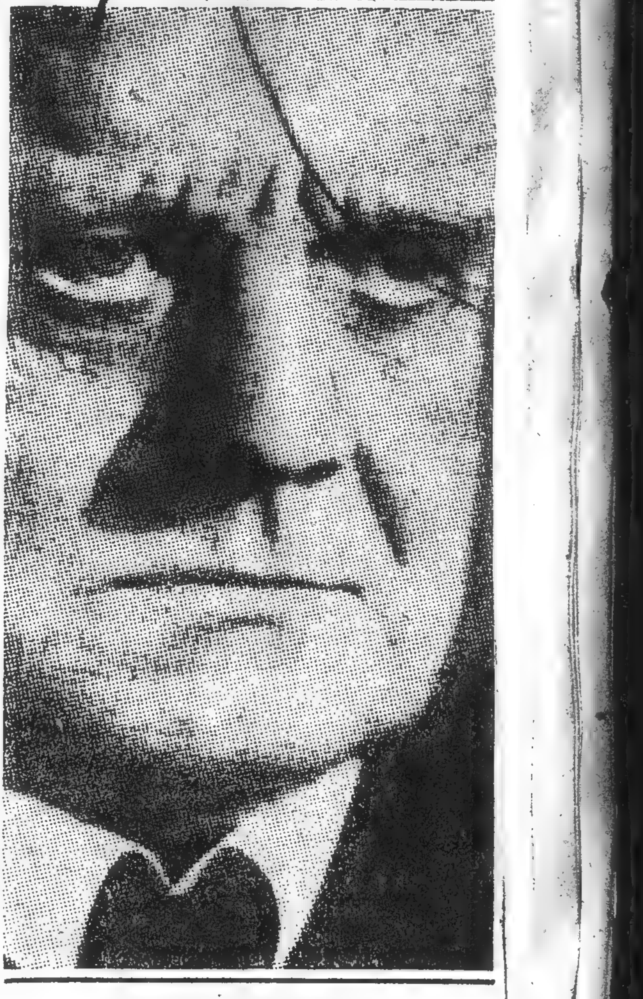
Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo Symphony for chorus and orchestra.

"Origin of Fire," he added, was a comparatively short piece, requiring only ten minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic. the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkopf & Haertel, the Leipzig publishers, made a copy.

REICH RADIOPHOTO SENDS LOST SIBELIUS TO BOSTON

Trans. Dec. 28/37

Symphony May Get Missing Score in Time for Friday Concert



JEAN SIBELIUS

With the help of transatlantic radio - photo transmission, the Boston Symphony Orchestra hopes to be able to procure the missing parts of the Sibelius manuscript score in time for the Friday afternoon concert, at which the Helsinki (Helsingfors) University chorus of fifty-five members will sing.

Breitkopf and Haertel, Sibelius's Leipzig music publishers have notified Dr. Serge Koussevitsky, that photographic radio transmission of the score would begin immediately. Radio pictures of the unpublished manuscript score of "The Birth of Fire," are being flashed to the Associated Music Publishers, New York agents of the Leipzig firm.

As soon as the last of the pictures arrive in New York, they will be rushed here by train, it being impossible to use a plane because of bad weather conditions.

Once the radio pictures of the full score of the choral-symphonic composition and the string parts come to Symphony Hall, they will be enlarged and copies made for the various members of the orchestra. It will be necessary to employ extra people in order to have the complete score arranged in time for rehearsal before the week-end concert.

It would be impossible to re-

Continued on Page 2—Column 3

Radiophoto Sends Lost Sibelius Here

Continued from Page One

construct a satisfactory arrangement of the missing manuscript score, Leslie Rogers, librarian of the Boston Symphony Orchestra, said today.

The manuscript was one of two packages mailed to Dr. Serge Koussevitzky, conductor of the Symphony, by Sibelius's publishers in Leipzig. One package, containing fragments of the voice and orchestral parts, arrived safely and on time, two weeks ago.

Contained Full Score

The lost package contained most of the string parts and the full score. The one that arrived contained wind and first violin parts. Some sort of reconstruction could be made from the parts that arrived plus piano arrangement, which Martti Turenen, the visiting Finnish conductor, possesses.

The resultant arrangement would be only a guess, so far as Sibelius's own writing for the strings is concerned. Sibelius, Mr. Rogers reminds, has his own individual way of treating the strings. A first class orchestra like the Boston Symphony would not consider venturing such a reconstruction in public concert, even though it might sound well.

Both the score and parts of the missing composition are in manuscript and not duplicated, as far as Mr. Rogers knows. The unpublished work was written in 1902 and although received with success in Europe has never been played in America.

The Helsinki chorus and its conductor were welcomed here by George E. Judd, manager of the Boston Symphony Orchestra and E. W. Woodworth of the Harvard Glee Club. The members will be guests of the Harvard Glee Club during their stay in Boston, and are making their headquarters at Lowell House, Harvard, occupying rooms vacated by glee club members on vacation this week.

BUFFALO, N. Y.
NEWS
DEC 2 1937

SIBELIUS SCORE LOST

Work of Famous Composer Vanishes While in Mails.

Special to the BUFFALO EVENING NEWS.

BOSTON, Dec. 28. — Postal authorities were called on today to aid in the search for the manuscript of a choral symphonic score by the Finnish composer, Jan Sibelius, after Boston Symphony orchestra authorities revealed the work had disappeared while en route from Europe to Boston.

The unpublished work, "Origin of Fire," was written in 1902 and was to have received its first performance in America on Friday by the Boston Symphony orchestra and the Helsingfors university chorus.

Two packages, one containing the original score and the other some of the choral and instrumental parts, were mailed from Leipzig, Germany, Nov. 18. The package containing the parts arrived about two weeks ago, but the complete score is still missing.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
DEC 28 1937

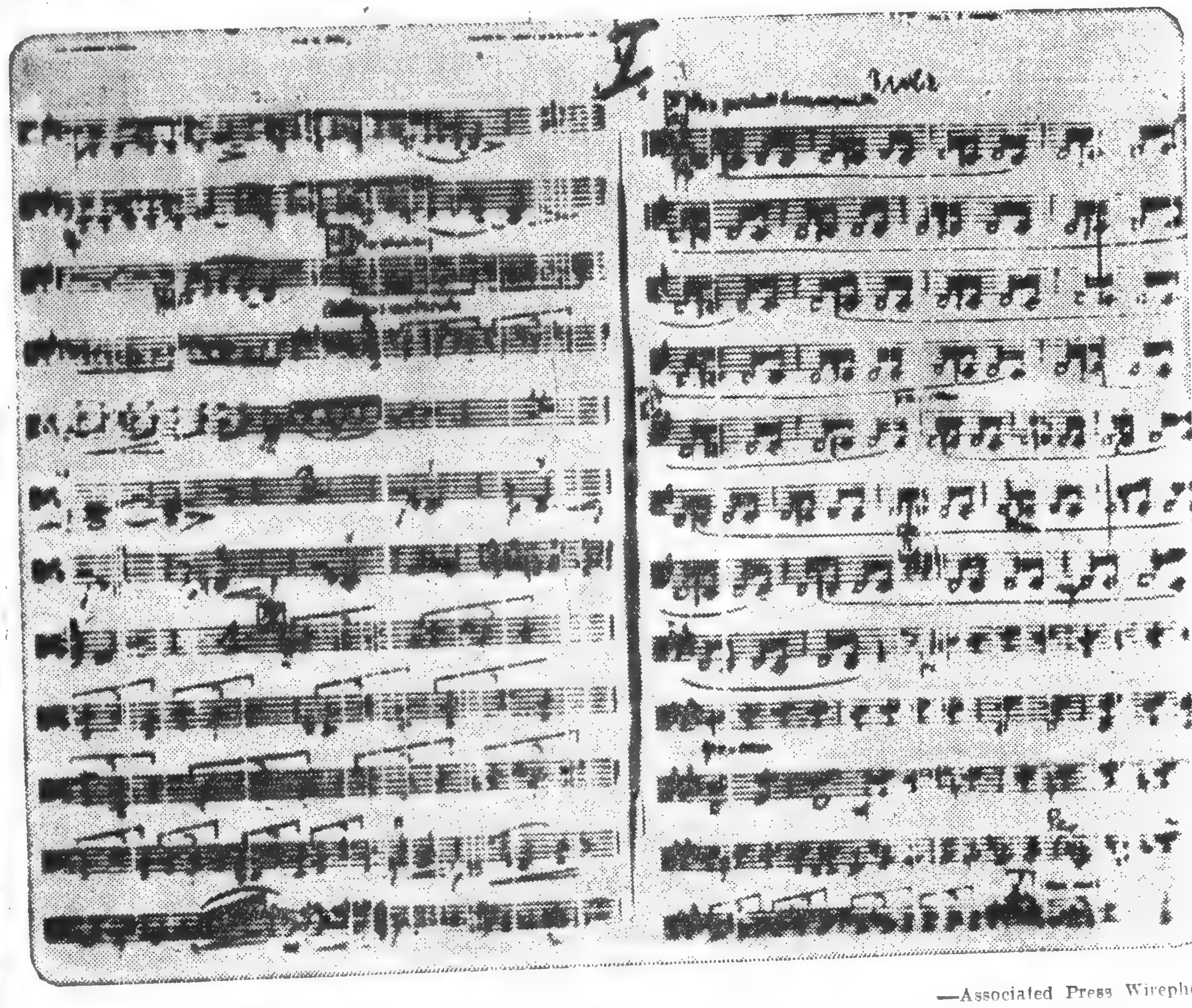
POSTAL inspectors sought in Boston today to solve the mysterious disappearance of the original manuscript of "The Origin of Fire," an early unpublished work of the Finnish composer, Jan Sibelius. Mailed at Leipzig, Germany, Nov. 18 in time to catch the liner Europa to America, the manuscript vanished enroute to the Boston Symphony Orchestra, which with the Helsinki (Helsingfors) University Chorus was to give the work its first American performance Friday. Another package mailed at the same time and containing some of the choral and instrumental parts, was received nearly two weeks ago.

98

DETROIT, MICH.
NEWS

DEC 29 1937

Transatlantic Radio Saves Symphony Concert



—Associated Press Wirephoto

The Boston Symphony Orchestra was scheduled to play the American premiere of Jan Sibelius' "Origin of Fire" Friday night. Conductor Serge Koussevitzky learned that parts of the score had been lost in shipment from Germany. The missing parts were sent by radio from London to New York Tuesday, in time for rehearsal for Friday's concert. Here are shown sheets of the radioed viola part.

* * *

Radio Rushes to Rescue as Symphony Goes Astray

BOSTON, Dec. 29.—(AP)—Radio was called upon Tuesday to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, received the score by radio transmission.

Breitkoph & Haertel, Leipsig music publishers sent the score to New York, where it was picked up and rushed to Boston.

Two packages were mailed from Leipsig Nov. 18, but only one was received. This contained only separate orchestral parts. Failure to receive the complete score already had caused Serge Koussevitzky, director of the orchestra, to rearrange the Friday program.

Symphony officials had expressed the fear that the only copy of the unpublished manuscript had been shipped, but when advised of the radio transmission, they realized this was not the fact. Management of the orchestra referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Sibelius, regarded as Finland's national composer, recently observed his seventy-second birthday. His "Origin of Fire" never has been heard in America.

Four sheets of the score were transmitted at a time. In all, 14 pages of the original were transmitted.

SPRINGFIELD, MASS.
EVENING UNION

DEC 2

Pictures of Lost Musical Score to Be Sent Across Atlantic by Radio Photo

Transmission of "Origin of Fire" to Begin Immediately Between Germany and New York — Score to Be Heard in Boston Friday

WASHINGTON, D. C.
POST

DEC 28 1937

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Package Goes Astray

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

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"Desperate Emergency"

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Sibelius, regarded as Finland's national composer, recently observed his 72d birthday. His "Origin of Fire" never has been heard in America.

Orchestra officials said four sheets of the score, reduced to a page 8½ by 11 inches, would be transmitted at a time. In all, 14 pages of the original must be transmitted, they said. Upon receipt, they explained, the miniatures must be enlarged to conventional size and sufficient copies made to accommodate the orchestra.

Score by Jan Sibelius Vanishes on Sea Trip

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SALT LAKE CITY, UTAH
UTAH TRIBUNE

DEC 28 1937

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MOSCOW, IDAHO
STAR - MIRROR

DEC 2

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MORNING SUN

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Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo Symphony for chorus and orchestra.

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REICH RADIOPHOTO SENDS LOST SIBELIUS TO BOSTON

Tran. Dec. 28/37

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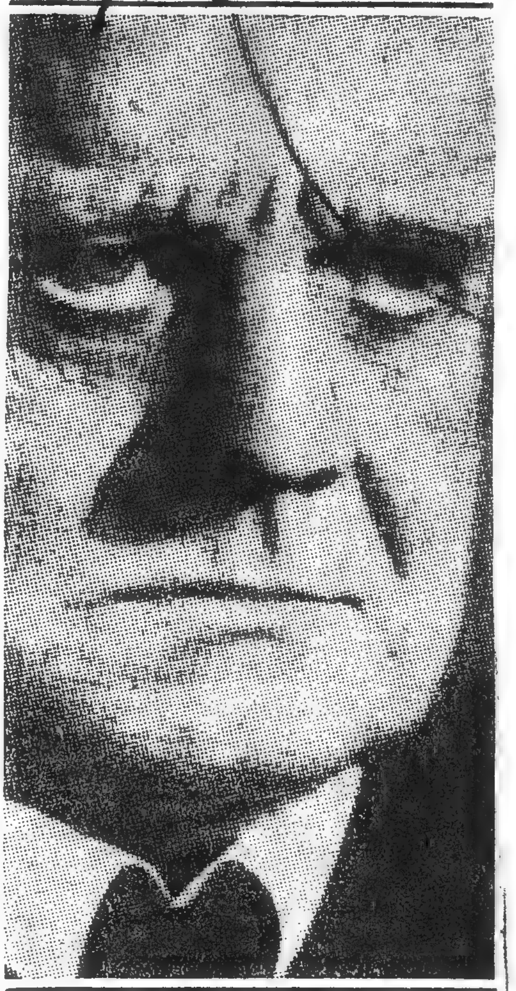

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

DEC 28 1937

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BUFFALO, N. Y.
NEWS

DEC 2 [illegible] 1937

SIBELIUS SCORE LOST

Work of Famous Composer Vanishes While in Mails.

Special to the BUFFALO EVENING NEWS.

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INDIANAPOLIS, IND.
STAR
DEC 29 1937

Radio Composition Across Atlantic

Boston, Mass., Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston Symphony Orchestra official said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on Nov. 18 by the musical publishers.

Other Parts Arrive Safely.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained.

The pictures were received in New York early tonight and were to be taken to Boston on a midnight train.

DES MOINES, IA.
REGISTER
DEC 29 1937

Musical Score—

Spans Ocean

By Radio-Photo

BOSTON, MASS. (AP)—Missing parts of an early choral-

WATERVILLE, ME.
SENTINEL
DEC 29 1937

Missing Parts, Choral Symphony Are Radioed

Arrive In Time For Use In Concert

BOSTON, Dec. 28—(AP)—Missing parts of an early choral-symphonic

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BURLINGTON, VT.
FREE PRESS
DEC 29 1937

Radio Missing Symphony Parts Across Atlantic

BOSTON, Dec. 28. (AP)—Missing parts of an early choral-symphonic work by the Finnish com-

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ST. PAUL, MINN.
PIONEER - PRESS
DEC 29 1937

Sibelius Score Goes By Radio Over Ocean

Boston, Dec. 28.—(AP)—Missing parts of an early choral-symphonic

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NEW BEDFORD, MASS.
STANDARD - TIMES
DEC 29 1937

SYMPHONIC SCORE IS SENT BY RADIO

Picture of Composition Then Sped to Boston

BOSTON, Dec. 29 (AP)—In what was believed the first case of its kind, missing parts of an early choral-symphonic work by Jan Sibelius, the Finnish composer, were radioed to New York from Berlin and sped here today aboard an early train.

The composition, to be played by the Boston Symphony Orchestra Friday afternoon, was lost after being mailed in Leipzig, Germany, Nov. 18 by the musical publishers.

A second package, containing parts for chorus, horns, violins and other instruments, arrived in Boston two weeks ago. The missing parts—for cello, viola and bass viol, vanished with what was believed to be the original manuscript of "Origin of Fire."

MARQUETTE, MICH.
MINING JOURNAL
DEC [illegible] 1937

Musical Score Sent by Radio

Parts of Sibelius' "Origin Of Fire" Transmitted Across Atlantic.

BOSTON, Dec. 28—(AP)—Missing parts of an early choral-symphonic

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CAMDEN, N. J.
POST

Music Score Lost In Mail Duplicated With Oceanic Radio

Boston, Dec. 28 (UP)—Lost in the mails enroute from Germany to the Boston Symphony Orchestra here, a music score was duplicated by transoceanic radio photography today for the first time in history.

"Origin of Fire," unpublished and little-known score written by Finnish Composer Jan Sibelius in 1902, will arrive here tomorrow for its American premier Friday by the Boston Symphony Orchestra and Helsinki (Helsingfors) University chorus.

At New York the radioed transcription was completed late today. It was transmitted four pages at a time on 8 by 11 inch paper from Germany to the Associated Music Publishers. On arrival here the 14-page score will be enlarged and distributed to the orchestra.

MANCHESTER, CONN.
HERALD
DEC 28 1937

SCORE OF SYMPHONY SENT OVER RADIO

Orchestration Lost In Mail; Original Photographed In Germany, Sent To N. Y.

Boston, Dec. 28—(AP)—Radio was called upon today to rescue for

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FRANKFORT, KY.
STATE JOURNAL
DEC 29 1937

RADIO MISSING PARTS

BOSTON, Dec. 28 (AP)—Missing parts of an early choral-symphonic

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BANGOR, ME.
NEWS
DEC 28 1937

Fear Valuable Symphonic Score Has Been Lost

Work of Finnish Composer Disappears En Route From Europe

BOSTON, Dec. 27—(AP)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany on Nov. 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said.

The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

He deprecated the theory the score may have been delayed in the Christmas mailing rush by pointing to the fact that the other package had arrived on time. It would be impossible to estimate its financial value, he said.

The strange disappearance forced Conductor Serge Koussevitzky to substitute another Sibelius Choral work for Friday's concert, which will open the Helsinki Chorus' American tour. Koussevitzky has been described by the composer as one of his outstanding interpreters, along with Werner Janssen, of the Baltimore symphony, and Sir Thomas Beecham, English conductor.

Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo symphony for chorus and orchestra.

"Origin of Fire," he added, was a comparatively short piece, requiring only ten minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkopf and Haertel, the Leipzig publishers, made a copy.

NEWPORT, R. I.
NEWS
DEC 28 1937

SIBELIUS WORK HAS DISAPPEARED

Original Manuscript of Composer Lost Between Europe and Boston

BOSTON, Dec. 28 (AP)—The original and possibly the only manuscript

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NEW YORK, N. Y.
SUN
DEC 28 1937

SIBELIUS SCORE COMING BY RADIO

Boston Symphony to Get Lost Script by Airphotos.

BOSTON, Dec. 28 (A. P.).—Radio was called upon today to rescue the

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CONCORD, N. H.
Monitor & N. H. Patriot
DEC 28 1937

Radio Used To Get Lost Music

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the

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PITTSFIELD, MASS.
EAGLE
DEC 28 1937

Orchestra To Get Sibelius Score by Radio

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue

LYNCHBURG, VA.
NEWS
DEC 28 1937

Fear Sibelius Score Is Los

Original And Possibly Onl Manuscript Of Early Choral-Symphonic Work

Package With Parts Arrives From Leipzig

But Complete Compositio Has Not Yet Turned Up; Investigation Asked

Boston, Dec. 27 (AP)—The original and possibly the only manuscrip

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NORTHAMPTON, MASS.
GAZETTE
DEC 28 1937

Radio Will Rescue Lost Music Score

Original Went Astray in Mails—Photographic Transmission Across the Atlantic

BOSTON, Dec. 28.—AP—Radio was called upon today to rescue

ATTLEBORO, MASS.
SUN
DEC 28 1937

Symphonic Score Lost in Mail to Come by Radio

Boston, Dec. 28 (AP)—Radio was called upon today to rescue for

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YOUNGSTOWN, O.
VINDICATOR
DEC 29 193

Sibelius Score Rescued

Boston, Dec. 29 (A. P.).—Radio was called upon Monday to rescue

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MISSOULA, MONT.
SENTINEL
DEC 28 1937

A LOST SCORE MEANS LITTLE IN YEAR 1937

Boston, Dec. 28.—(AP)—Radio was called upon today to rescue for the Boston Symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

BANGOR, ME.
COMMERCIAL
DEC 28 1937

WILL RADIO LOST SCORE OF MUSIC

Boston, Dec. 28 — (AP) — Radio was called upon today to rescue

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RATON, N. M.
RANGE-GAZETTE
DEC 28 19

Use Radio to Get Orchestra Score Over Sea

Boston, Dec. 28 (AP)—Radio was called upon today to rescue for the

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BIDDLEFORD, ME.
JOURNAL
DEC 28 1937

RADIO RESCUES MUSICAL SCORE

Transmission Made by Wireless from Germany

Boston, Dec. 28.—(AP)—Radio was called upon today to rescue

OTTAWA, ILL.
REPUBLICAN - TIMES
DEC 29 19

RADIO TO PROVIDE SCORE FOR CONCERT

BOSTON, Dec. 29—(AP)—Radio was called upon to rescue for the

CORNING, N. Y.
LEADER
DEC 29 1937

Score Of New Symphony Radioed To U. S. After Copy Is Lost In Mail

BOSTON —(AP)— Radio was called upon today to rescue for

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
DEC 29 1937

Lost Symphony Score Radioed Across Ocean

BY UNITED PRESS

BOSTON, Dec. 29—The lost score of a Jan Sibelius Symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train today.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony orchestra Friday night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitsky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki university chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more than 12 hours. Radio transmission alone required eight hours and cost about $800.

When Koussevitzky showed the first two enlarged sheets of the radioed music to the orchestra at its morning rehearsal, players said they could read every note, though with some difficulty. Koussevitzky was assured that clarifying processes would make the music perfectly legible for tomorrow morning's rehearsal.

WALTHAM, MASS.
NEWS TRIBUNE
DEC 29 1937

Sibeliu's Score In Boston After Mail Loss Is Discovered

BOSTON, Dec. 29 (U.P.). — The lost score of a Jan Sibelius sym-

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SOUTHBRIDGE, MASS.
NEWS
DEC 29 1937

SYMPHONY SCORE IN NOVEL PROCESS

By United Press

BOSTON, Dec. 29 — The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio

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HARTFORD, CONN.
TIMES
DEC 2[illegible] 1937

Lost Symphony Crosses Atlantic By Radio Waves

Boston—(UP)—The lost score of a Jan Sibelius symphony, duplicated by

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HAVERHILL, MASS.
GAZETTE
DEC 2[illegible] 1937

LOST MUSICAL SCORE TO COME BY RADIO

Boston Symphony Orchestra Sends Out SOS

BOSTON (AP)—Radio was called upon today to rescue for the Boston

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ANSONIA, CONN.
SENTINEL
DEC 28 1937

RADIO RESCUES LOST SCORE

Symphonic Script Will Be Radioed and Photographed to Replace That Lost in Mails.

Boston, Dec. 28.—(AP)—Radio was called upon today to rescue for the Boston Symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while enroute from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York where they would be picked up and rushed to Boston.

Two packages were mailed from Leipsig Nov. 18, but only one was received. This contained only separate orchestra parts. Failure to receive the complete score already had caused Serge Koussevitsky, director of the orchestra, to rearrange the Friday program.

Symphony officials had expressed the fear that the only copy of the unpublished manuscript had been shipped, but when advised of the radio transmission they realized this was not the fact. Management of the orchestra referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Sibelius, regarded as Finland's national composer, recently observed his 72d birthday. His "Origin of Fire" never has been heard in America.

Orchestra officials said four sheets of the score, reduced to a page 8½ by 11 inches, would be transmitted at a time. In all, 14 pages of the original must be transmitted, they said. Upon receipt, they explained, the miniatures must be enlarged to conventional size and sufficient copies made to accommodate the orchestra.

LOCKHAVEN, PA.
EXPRESS
DEC 28 1937

Radio Saves Musical Crisis

BOSTON (AP)—Radio was called upon to rescue for the Boston

BINGHAMTON, N. Y.
PRESS
[illegible]

Boston Symphony to Get Music Score Over Radio

Boston, Dec. 28 (AP)—Radio was called upon to day to rescue for

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PERTH AMBOY, N. J.
NEWS
DEC 28 1937

Choral-Symphonic Score Lost In Mail

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the

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NEW YORK, N. Y.
WORLD - TELEGRAM
DEC 28 1937

To Radio Picture Of Lost Score

By the Associated Press.

BOSTON, Dec. 28.—Radio was called upon today to rescue for the

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SPOKANE, WASH.
SPOKESMAN REVIEW
DEC 29 1937

LOST SYMPHONY COMES BY RADIO

By Associated Press.

BOSTON, Dec. 28.—Radio was called upon today to rescue for the

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WASHINGTON, D. C.
POST
DEC 2[illegible]

Copy of Lost Score Hurried by Radio From German City

Boston, Dec. 28 (AP).—Radio was called upon today to rescue for the

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BLOOMINGTON, IND.
EVENING WORLD
DEC 28 1937

Radio Called On To Rescue Music Lost In The Mails

BOSTON, Dec. 28. (AP) — Radio was called upon today to rescue

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WASHINGTON, IND.
HERALD
DEC 28 1937

Send Music Score by Photographic Radio

BOSTON, Dec. 28. (AP)—Radio was called upon today to rescue

NEWPORT, R. I.
NEWS
DEC 28 1937

RADIO TO AID SYMPHONY

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for

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SAN ANTONIO, TEX.
NEWS
DEC 28 [illegible]

"Origin of Fire"

BOSTON, Dec. 28 (AP) Radio was

ELLWOOD CITY, PA.,
LEDGER
DEC 28 193[illegible]

Radio to Rescue Missing Symphony

BOSTON. (AP) — Radio was called upon today to rescue for

WASHINGTON, D. C.
STAR
[illegible] 28 1937

Radio to Bring Score of Music Lost in Mails

By the Associated Press.

BOSTON, Dec. 28.—Radio was called on today to rescue for the Bos-

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BRATTLEBORO, VT.
REFORMER
DEC 28 1937

RADIO TO PROVIDE SYMPHONY'S SCORE

Pictures of Sheets Lost in Mail to Be Flashed From Germany

BOSTON, Dec. 28 (AP)—Radio was called upon today to rescue for the

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RUTLAND, VT.
HERALD
DEC 29 1937

SYMPHONY PARTS RADIOED TO U. S.

Feat Will Allow Sibelius Work to Be Presented As Planned.

BOSTON, Dec. 28 (AP).—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston Symphony orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola, and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers.

The second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provided the cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictures were received in New York early tonight, and were to be taken to Boston on a midnight train.

TOLEDO, O.
TIMES
[illegible]

Lost Symphony Parts Radioed Across Ocean

BOSTON, Dec. 28 (AP)—Missing parts of an early choral-symphonic

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BUFFALO, N. Y.
NEWS
[illegible]

PARTS SENT BY RADIO

Jan Sibelius Choral to Be Presented on Friday Afternoon.

BOSTON, Dec. 29 (AP).—Missing parts of an early choral-sym-

UTICA, N. Y.
PRESS
[illegible]

Sibelius Score Sent Over Ocean by Radio

Boston —(AP)— Missing parts of an early choral-symphonic work by

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LEXINGTON, KY.
HERALD
[illegible]

Symphony's Missing Parts Radioed Across Atlantic

BOSTON, Dec. 28 (AP)—Missing parts of an early choral-symphonic

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MONMOUTH, ILL.
REVIEW ATLAS
DEC 28 1937

Musical Score From Leipsig to Boston by Photographic Radio

Boston, Dec. 28.—(AP)—Radio was called upon today to

NEW BRITAIN, CONN.
HERALD
DEC 28 1937

Sibelius Manuscript Disappears in Mail

Boston, Dec. 28 (UP)—Postal inspectors sought today to solve

NEW YORK, N. Y.
TIMES
DEC 28 1937

100

SIBELIUS SCORE LOST ON ATLANTIC VOYAGE

Manuscript of 'Origin of Fire' Vanishes on Way to Boston for Symphony Orchestra

BOSTON, Dec. 27 (AP).—The original manuscript of an early choral-symphonic score by Jan Sibelius, the Finnish composer, has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed today.

The unpublished work "Origin of Fire," written in 1902 and well received in Europe, was to have been given on Friday by the orchestra and the Helsinki (Helsingfors) University Chorus.

Two packages, one containing the original score and the other some of the choral and instrumental parts, were mailed from the composer's publishers in Leipzig on Nov. 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said.

The package containing the parts arrived "about two weeks ago," but the complete score has not turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely that the package fell into the ocean," Mr. Burk said, "and the sad thing about it is the possibility that the score may be lost forever."

"Origin of Fire," he added, was a comparatively short piece, requiring only ten minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha."

The loss of the original manuscript of Sibelius would be a sad one, but there is nothing to prevent a new copy of the score of this short work being made from the instrumental parts for the Boston and New York performances of the orchestra.

ATLANTA, GA.
CONSTITUTION
DEC 28 193[illegible]

Sibelius' Score Vanishes on Way To United States

BOSTON, Dec. 27.—(AP)—The original and possibly the only

HARTFORD, CONN.
COURANT

Composer's Manuscript Disappears in Mail

Boston, Dec. 27.—(AP.)—The original and possibly the only man-

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DANVILLE, VA.
REGISTER
DEC 28 1937

Original Manuscript of Symphonic Score Missing

BOSTON, Dec. 27.—(AP)—The original and possibly the only manuscript

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QUINCY, ILL.
HERALD - WHIG
DEC 28 1937

FINN COMPOSER'S WORK DISAPPEARS

Boston, Dec. 28—(AP)—The original and possibly the only manuscript of

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ST. LOUIS, MO.
GLOBE - DEMOCRAT
[illegible] 1937

Missing Music Parts Radioed Across Sea

By Associated Press.

BOSTON, MASS., December 28.—Missing parts of the early choral

DETROIT, MICH.
FREE PRESS

DEC 28 1937

Unpublished Work by Sibelius Is Lost

Original Vanishes En Route from Europe to U.S.

BOSTON, Dec. 27—(A. P.)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, Nov. 18 in time to catch the liner Europa, John N. Burk, the orchestra's annotator said.

The package containing the parts arrived about two weeks ago, but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely that the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

ELKART, IND.
TRUTH

DEC 28 1937

W. Dunworth, in Elkhart.

SIBELIUS MANUSCRIPT DISAPPEARS ON LINER

BOSTON: (UP) An original manuscript of a musical com-

NEW YORK, N. Y.
EVENING POST

DEC 28 1937

SIBELIUS WORK VANISHES IN MAII

BOSTON, Dec. 28 (UP).—The original manuscript of "The Origi of Fire," an early unpublished worl

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PORT JERVIS, N. Y.
UNION GAZETTE

DEC 29 1937

ORIGINAL MANUSCRIPT OF SYMPHONY VANISHES

Boston, (AP).—The original and possibly the only manuscript of an

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BROOKLYN, N. Y.
EAGLE

DEC 28 1937

Sibelius Manuscript Disappears in Mails

Boston, Dec. 28 (U.P.)—The original manuscript of "The Origin of

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LOWELL, MASS.
SUN

DEC 28 1937

Valuable Music Works Lost

BOSTON, Dec. 28 (INS)—Postal officials today were on the trail of a

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WILMINGTON, DEL.
NEWS

DEC 28 1937

FINNISH COMPOSER'S SCORE LOST IN MAIL

BOSTON, Dec. 27 (AP)—The original and possibly the only manu-

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PROVIDENCE, R. I.
JOURNAL

DEC 28 1937

Composer's Valuable Manuscript Lost Between Europe and Boston

Boston, Dec. 27.—(AP)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer, Jan Sibelius, has disappeared while en route from Europe to Boston. a Boston symphony orchestra official disclosed today.

The unpublished work. "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on Nov. 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said.

The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

He deprecated the theory the score may have been delayed in the Christmas mailing rush by pointing to the fact that the other package had arrived on time. It would be impossible to estimate its financial value, he said.

The strange disappearance forced Conductor. Serge Koussevitzky to substitute another Sibelious choral work for Friday's concert, which will open the Helsinki chorus's American tour. Koussevitzky has been described by the composer as one of his outstanding interpreters, along with Werner Janssen, of the Baltimore symphony, and Sir Thomas Beecham, English conductor.

Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo symphony for chorus and orchestra.

"Origin of Fire," he added, was a compartively short piece, requiring only 10 minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkope and Haertel, the Leipzig publishers, made a copy.

AUGUSTA, ME.
KENNEBEC JOURNAL

DEC 28 1937

Original Choral-Symphonic Score Disappears En Route To America from Publisher

Work of Jan Sibelius, Finnish Composer, Mysteriously Missing from German Liner Europa — Was to Have Received First American Performance Friday

Boston, Dec. 27—(AP)—The original and possibly the only manuscript of

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LAWRENCE, MASS.
EAGLE

DEC 28 1937

ORIGINAL SCORE OF SIBELIUS CHORAL-SYMPHONY MISSING

Work By Celebrated Finnish Composer Was Sent From Europe For Presentation By Boston Symphony Orchestra

BOSTON, Dec. 27 (AP)—The original and possibly the only manu-

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BROOKLYN, N. Y.
EAGLE

DEC 28 1937

Music of the Day

By MILES KASTENDIECK

New 'Cellist Makes Successful Debut in Town Hall Recital — Sibelius Score Disappears En Route From Europe.

Score Missing

Boston, Dec. 28 (AP)—The original and possibly the only manuscript of

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CHARLOTTE, N. C.
OBSERVER

Dec. 28/37

Symphony Score Vanishes Whi[illegible] On Way To America

BOSTON, Dec. 27.—(AP)—The original and possibly the only manu-

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NEW BEDFORD, MASS.
MERCURY

DEC 28 1937

Original Sibelius Score Lost Enroute to Boston

Symphonic Manuscript, Mailed in Germany, Fails to Arrive

BOSTON, Dec. 27 (AP)—The original and possibly the only manu-

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LEWISTON, ME.
SUN

[illegible]

Music and The Drama

ORIGINAL AND PERHAPS ONLY SCRIPT OF SIBELIUS SYMPHONY FEARED LOST

Boston, Dec. 27-AP-The original and possibly the only manuscript

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GARDNER, MASS.
NEWS

DEC 28 1937

ORIGINAL SIBELIUS SCRIPT MAILED IN EUROPE, LOST

BOSTON, Dec. 28 (AP)—The original and possibly the only manuscript of an early choral symphonic

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SPRINGFIELD, MASS.
REPUBLICAN

DEC 28 1937

Original Sibelius Manuscript Disappears On Way to Boston

'Origin of Fire' Was to Have Been Given First U. S. Performance by Symphony

Boston, Dec. 27—(AP)—The original and possibly the only manuscript of

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FINDLAY, O.
Republican Courier

DEC 28 1937

Missing Parts of Sibelius Music Radioed Across Atlantic to Permit Friday Performance in Boston

BOSTON, Dec. 28—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston symphony orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola and bass viol—of "origin of fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on Nov. 18, by the music publishers.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score he said, provides the cues for instrumentalists.

The pictures were received in New York early tonight, and were to be taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

COLUMBUS, O.
STATE JOURNAL

[illegible]

ORIGINAL MANUSCRIPT OF EARLY SIBELIUS SCORE LOST ON VOYAGE

BOSTON, Mass., Dec. 27.—(AP)—The original and possibly the only manuscript of an early

102

HARTFORD, CONN.
COURANT

DEC 29 1937

Sibelius's Missing Symphony Parts Are Radioed Across Atlantic Ocean For First American Performance

Boston. Dec. 28.—(AP.) — Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic Ocean tonight, Boston Symphony Orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts, for cello, viola and bass viol, of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictures were received in New York early tonight, and were taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

Four sheets, reduced to a page 8½ by 11 inches, were transmitted at one time, and will be reproduced and enlarged here for the musicians.

Joseph Mann, an orchestra player, and an expert copyist, will inspect and fill in any notes that may be blurred.

In New York, RCA Communications, Inc., described the procedure as "routine."

Symphony officials said arrival of the pictures tomorrow morning would leave "plenty of time" for rehearsal with the Helsinki (Helsingfors) University Chorus, which opens its American tour Friday, featuring the music of the Finnish master.

LOUISVILLE, KY.
COURIER - JOURNAL

1937

Lost Parts of Music Score Are Radioed Across Ocean

Boston, Dec. 28 (AP)—Missing parts of an early choral-symphon-

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 29 1937

Missing Music of Sibelius Radioed Across Atlantic

Boston—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across

BALTIMORE, MD.
MORNING SUN

DEC 29 1937

Lost Parts Of Sibelius Score Radioed To Boston Symphony

Photographic Transmission From Germany To Enable Orchestra To Present Work On Friday

[By the Ass

Boston, Dec. 28—Missing parts of an early choral-symphonic work by the

NEW BEDFORD, MASS.
MERCURY

DEC 29 1937

German Radiophoto Sends Lost Composition to U. S.

Pictures of Libelous Score Arrive in Time For Friday Concert

BOSTON, Dec. 28 (AP)—Missing parts of an early choral-symphonic

MINNEAPOLIS, MINN.
MORNING TRIBUNE

DEC 29 1937

Music Score Radioed to U.S.

Boston, Dec. 28.—(AP)—Missing parts of a Choral-symphonic

PROVIDENCE, R. I.
JOURNAL

DEC 29 1937

Parts of Lost Sibelius Music Radioed From Europe To N. Y.

Copies of Missing Score From 'Origin of Fire' Will Arrive in Boston Tonight in Time For Symphony Rehearsal

Boston, Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan

PORTLAND, ME.
NEWS

DEC 29 1937

Copy of Lost Sibelius Score Radiophotoed From Berlin

BOSTON, (UP)—The lost score of a Jan Sibelius Symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrivede here by train today.

BALTIMORE, MD.
EVENING SUN

DEC 28 1937

Getting Lost Music Score By Radiophoto Across Sea

Boston Orchestra Thus Obtaining Copy Of Sibelius' "Origin Of Fire," Scheduled For Concert Friday But Missing In Ocean Mail

Boston, Dec. 28 (AP)—Radio was called upon today to rescue for the Boston

PITTSFIELD, MASS.
EAGLE

DEC 28 1937

Sibelius Scores Radioed Across Ocean Arrive for Use of Boston Orchestra

Dr. Serge Koussevitzky and his Boston Symphony Orchestra will

NEW BEDFORD, MASS.
STANDARD - TIMES
DEC 28 1937

Finnish Composition Is Lost Enroute to Boston Orchestra

BOSTON, Dec. 28 (UP)—Postal inspectors sought today to solve the mysterious disappearance of

HOUSTON, TEX.
POST

DEC 29 1937

Radio 'Carries the Mail'

Transmission of Sibelius Score Across Atlantic Rescues Symphony at Boston

BOSTON, Dec. 28.—(AP)—Radio was called upon Tuesday to rescue for the Boston Symphony orchestra

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HANOVER, PA.
SUN

DEC 1937

Orchestra To Get Lost Score From Germany Via Wireless

BOSTON, Dec. 29 (AP).—Wireless has been called upon to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sib-

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FALL RIVER, MASS.
HERALD-NEWS

DEC

Original Sibelius Score Is Lost on Way to Boston

BOSTON, Dec. 28, (UP)—Postal inspectors sought today to solve

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PITTSFIELD, MASS.
EAGLE

DEC 28 1937

Koussevitzky Mourns Ravel

BOSTON, Dec. 28 (AP).—Serge Koussevitzky, director of the Boston Symphony Orchestra, today declared the "passing of Maurice Ravel is the passing of one of the most brilliant and colorful periods of orchestral composition."

"His loss is irremediable," said Koussevitzky. "I am too greatly shocked to express my feelings objectively for I have lost today a great and personal friend."

Ravel, visiting the United States about 10 years ago, was a guest conductor for Koussevitzky, directing some of his own compositions. Koussevitzky recently said Revel's greatest work was his "Daphnis and Chloe," an orchestral suite, which he declared established itself within Ravel's lifetime as a classic.

(103)

Sibelius Composition 'Saved' In Symphony Hall Melodrama

Monitor Dec. 29/37

The climax of an old-fashioned melodrama—the hero's arrival with the mortgage money just as the villain was foreclosing on the old homestead—was never more exciting than the atmosphere in Symphony Hall this morning as Dr. Serge Koussevitzky showed his players the first telephoto parts of a Sibelius composition which had been flashed to America just in the nick of time for Friday's concert.

Indeed, the whole chain of events since 11:30 yesterday morning when the words "pictures on the way" were radioed over the Atlantic have been in the very best Nick Carter tradition.

Necessity to use radio in this manner occurred when certain parts of an unpublished choral-orchestral work by Jan Sibelius, mailed from Germany on Nov. 18, failed to arrive. Their disappearance became doubly alarming when it was thought that no other copies existed. The work, "The Origin of Fire," will be given its American première on Friday by the orchestra and the Helsinki University Male Chorus of Finland, which opens its American concert tour in Boston.

The cable which told that the telephoto transmission was under way was sent by Breitkopf and Hartel, Sibelius' publishers, to their American representative, the Associated Music Publishers in New York. It has been learned since that the 14 pages of manuscript were sent over telephone wires to Berlin before they began their invisible transatlantic crossing.

At 3:30 yesterday afternoon, the photo division of RCA in New York received the message, "coming in." Slowly the rows of staves began to imprint themselves onto the photo printing machine. The original pages had been reduced so that four of them went on one page, 8½ by 11, for reasons of economy.

The transmission was completed at 11:25 p. m. last night, just seven hours and 55 minutes after it had been started. Karl Bauer, representative of the Associated Music Publishers, who had superintended the entire transmission, rushed for the midnight train to Boston. Mr. Bauer was met at Back Bay Station this morning by George E. Judd, Symphony manager, and together they roused a photostatic operator from bed and set him to planning the task of enlarging 14 pages of manuscript from their small 2½ x 3½ inch size by about four times. To eliminate all smudges and assure clear copies for the 32 musicians who will use the enlargements, Joseph Mann, member of the Boston Symphony trumpet section and an expert music copyist, will be in charge of retouching the pages.

It was thought at first that the music would be ready for this morning's 10 o'clock rehearsal, but Mr. Mann and the photoengraver did not begin work until almost noon. Everything will be in readiness for tomorrow's rehearsal.

WORCESTER, MASS.
POST
DEC 30 1937

Sibelius Score

Due to the inventive genius of modern scientists Boston music lovers will not be disappointed at the concert to be given Friday by the Boston Symphony Orchestra and the Helsinki University male chorus. Plans to give the first American performance of Jan Sibelius' "The Origin of Fire" were tentatively postponed when it was learned that parts of the score had disappeared in mailing from Germany.

But George E. Judd, manager of the Boston orchestra, wrote the publishers in Leipzig asking that the missing parts be sent by radio photo. And the 14 pages were duly dispatched across the air waves.

These pages will be enlarged and sufficient copies made to supply the orchestra. The show will go on. If the loss of the manuscripts is permanent the cost will be great enough since they were originals and cannot be duplicated. But the music has not been lost and there will not even be any delay for the audience Friday.

The world is treated to one more drama of modern science.

NEW YORK, N. Y.
TIMES
JAN 1 - 1938

MUSIC OF SIBELIUS PLAYED AT BOSTON

2 Choral Symphonic Works by Finnish Composer Heard for First Time in U. S.

BIG AUDIENCE APPLAUDS

Helsinki Chorus Open Its Tour With the Program—Serge Koussevitzky Directs

BOSTON, Dec. 31 (AP).—An American audience today heard for the first time two early choral-symphonic works of the Finnish composer, Jan Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

The one that arrived incomplete, "The Origin of Fire," for baritone solo, male chorus and orchestra—was written in 1920 soon after his second symphony. The second Sibelius work, new to this country, was "The Captive Queen," a ballad for chorus and orchestra, which was warmly received by the capacity audience.

"The Origin of Fire" was sung by the Helsinki (Helsingfors) University Chorus, which opened an American tour with this appearance. An early baritone solo sung by Helge Virkkunen tells of the disappearance of light and how Ukko, lord of the gods, traversed heaven and earth in search of it.

The original manuscript of the score disappeared, along with parts for viola, 'cello and bass viol, while en route here from Leipzig, Germany, where it was mailed Nov. 18. Fourteen pages of manuscript were transmitted by radio from Berlin and the facsimiles enlarged here in time for today's performance.

Serge Koussevitzky, who directed, used the choral score which provided the instrumental cues.

NEW YORK, N. Y.
MIRROR
JAN 2 - 1938

SYMPHONY SLATES 2 CHORAL WORKS

Two choral works by Jan Sibelius will have first New York hearings at the concert of the Boston Symphony Orchestra in Carnegie Hall Thursday evening, Jan 6. The Helsinski University Chorus of Finland will sing on this program. The program also lists Sibelius' "Pohjola's Daughter" and "Finlandia," Bach's third "Brandenburg" concerto and Brahms' third symphony. Emma Boynet, French pianist, will play the Mozart concerto in C (Koechel 467) with the orchestra on Saturday afternoon, Jan. 3.

NEW BEDFORD, MASS.
STANDARD - TIMES
DEC 30 1937

MUSIC SENT BY AIR IS FOUND PERFECT

Sibelius' Symphony Is Ready for Concert

BOSTON, Dec. 30 (U.P.) Not an error was found today in the transoceanic radio duplication of the lost score of the Finnish composer Jan Sibelius' unpublished symphony "Origin of Fire."

"We are completely astonished," remarked Conductor Serge Koussevitsky after his Boston Symphony Orchestra had rehearsed the recreated work.

Thirty-two musicians, about one-third of the orchestra, used for music that which had been sent by radio photography from Berlin to New York after the original became lost in the mails. An expert copyist had labored throughout the night to put the duplicated score in order.

PLATTSBURG, N. Y.
REPUBLICAN
DEC 30 1937

BOSTON, Dec. 29 — The score of a composition by Jan Sibelius is being made ready for rehearsal after a top-speed trip from Germany. The music was transmitted by radio photography. It will have its American premiere Friday night in a joint performance of the Boston Symphony Orchestra and the chorus of Helsinki University of Finland.

The orchestra music of the unpublished work, which is called "Origin of Fire," was lost in the mails on the way from Germany. A copy was transmitted by telephone from Leipsig to Berlin and by radio to New York, and then to Boston by train.

PAWTUCKET, R. I.
TIMES
DEC 30 1937

Ravel—Artist

WE HAVE HAD great musicians in our own time, some possibly as great as any that have gone before, for who need mourn the lost past when he has been privileged to hear Paderewski or Kreisler, Gadski or Ponselle or any of the other [illegible] so familiar to millions? And we have had composers of vast merit even if they did not rank with the greatest masters of [illegible] days. We have had Maurice Ravel who [illegible] passed on, and for the beauty [illegible] he gave to the world the [illegible] ful.

Many [illegible] have been told of this Frenchman, his personality, his satirical outlook as at times expressed through his music, his approach to the life work which in his youth he adopted as his own. But none of these stories and comments are more convincing or revealing than a simple utterance from his own lips: "Of course, if I ever did a perfect piece of work I would stop composing immediately. One just tries, and when I have finished a composition I have tried all I can. It is no use attempting anything more in the same direction. One must seek new ideas."

He sought and found them and made those ideas speak. Perhaps "The Bolero" was not his greatest work but to millions of hearers it was the most alluring, attractive, conspicuous. In these days of Hollywood extravagance in written words we are surfeited with "glamour," and "thrill." But here is a work which could not properly be described without using those very words. It abounded in glamour and pulsated wth thrills.

No music lover who listened to its first performance in Providence by the Symphony Orchestra under Koussevitzky a few years ago will ever wholly forget it. It was new to almost everybody present; there was a curiosity concerning it, a suspense which was heightened as the composition proceeded in terms at first seemingly monotonous, the drums in the background throbbing, throbbing insistently and compelling attention. For the want of a better term the effect might be described as the excitement of monotony, producing a tenseness which was best revealed as the orchestra reached the end and the audience broke into a torrent of relieving applause.

We cannot have a Beethoven in every generation! there has been only one Shakespeare in all the generations. But we can appreciate what we have and that which we have lost. Ravel's death is a loss to the world of music. He has said: "I do not particularly care about this 'sincerity.' I try to make art." He did make art, because he was an artist.

SPRINGFIELD, MASS.
MORNING UNION
JAN 2 - 1938

ctures by Radio

Boston Symphony orchestra would deign to contrive publicity stunts—which presumably it would not—it could have been no better served in an impact on public attention than it has been served by the accidents of preparation for the latest pair of concerts. The orchestra was to perform a new work by Sibelius, the Finnish composer, and a chorus from Finland was to assist. This in itself was enough to arouse curiosity. But when rehearsals were begun it was found that certain parts of the orchestral score had been lost in the course of transportation from Germany. So it was arranged to have photographs of the missing parts transmitted across the ocean by radio. The parts were received on Wednesday, and, despite some difficulty in deciphering, were made ready by strenuous copying work in time for rehearsal the next day.

The world moves forward in the sphere of applied science, if not in some other respects, and getting pictures across the continent or across the ocean by air is now taken for granted. More, not less, imagination is needed than formerly to appreciate marvels of mechanism and communication that only one or two decades ago would have been incredible.

When Boston architects were preparing plans for the restoration of Williamsburg, Va., after a remarkable program of research and study, some fortunate searcher in the Bodleian library at Oxford university found an 18th-century copperplate engraving of the three most important Williamsburg buildings—the capitol, the royal governor's palace and the main building of William and Mary college. A picture was struck off at once, and, by means of radio, was received in a reproduction in a Boston drafting room a few hours later. William G. Perry, member of the architectural firm in charge of the Williamsburg project, has said that it would be interesting to know what the 18th-century engraver would have thought if he had been told that a picture from his plate could be reproduced on the other side of the Atlantic within a few hours. Incidentally it may be noted that the Bodleian library, with fine courtesy and in gracious recognition of the Williamsburg restoration, has presented this all-important plate to John D. Rockefeller, Jr., financial sponsor of the project, and he has placed it on exhibition at Williamsburg.

Yet the unknown 18th-century engraver would have had one advantage over people today. He would have employed his full imagination to grasp the wonder of the radio achievement as we no longer try to do because such things are everyday utilities.

CHARLESTON, S. C.
POST
DEC 29 1937

Duplicate Music Score by Radio

Boston, Dec. 29. (U.P.)—Lost in the mails en route from Germany to the Boston symphony orchestra here, a music score was duplicated by transoceanic radio photography for the first time in history.

"Origin of Fire", unpublished and little-known score written by Finnish composer Jan Sibelius in 1902, will arrive here today for its American premier Friday by the Boston symphony orchestra and Helsinki (Helsingfors) university chorus.

At New York the radioed transcription was completed late Tuesday. It was transmitted four pages at a time on 8 by 11-inch paper from Germany to the Associated Music Publishers. On arrival here the 14-page score will be enlarged and distributed to the orchestra.

LOUISVILLE, KY.
COURIER - JOURNAL
JAN 1 - 1938

Sibelius Pages Radioed Over Ocean to Boston

(Christian Science Monitor.)

Boston, Dec. 28.—When Dr. Serge Kousevitsky raises his baton for attention preparatory to conducting the Boston Symphony Orchestra and the Helsinki University Male Chorus through Jan Sibelius' "The Origin of Fire," Friday afternoon, few in the hushed Symphony Hall audience will realize that the performance of this number was made possible by the eleventh-hour dispatch of a radio-photo bearing some missing parts.

Today, while the chorus was rehearsing in the Common Room of Lowell House, Harvard, the radio-photo was being flashed from Leipzig, Germany, to New York. Thence it will be brought to Boston by train, rephotographed and enlarged and the parts copied. And, for what is believed the first time ever, parts of a musical score will have been transmitted by radio in this way.

Decision to use the radio, first suggested almost as a joke, was arrived at when a package of parts went astray in the mails, according to John N. Burk, symphony program annotator. Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from Sibelius' publishers, Breitkopf & Hartel, Leipzig, on November 18, in time to catch the Europa. One of the packages arrived, but the other did not. In fact, Dr. Koussevitsky had already planned to substitute another of Sibelius' choral-orchestral works for "The Origin of Fire" on his program.

As a last resort, George E. Judd, manager of the orchestra, yesterday telephoned Richard G. Appel of the Boston Public Library music department, asking if perchance the library had a copy of the work.

"No, we haven't," replied Mr. Appel, adding with a laugh, "I guess the only way you'll get it will be by radio-photo."

Mr. Judd didn't laugh. He sat right down and had the following wire sent to Breitkopf:

"Sibelius Ukko Ursprung Des Feuers parcel containing score viola cello and bass parts failed to arrive. Boston Symphony Concert with Finnish University Chorus this Thursday (the rehearsal) desperate situation. Send immediately greatest speed radio-photos of all pages missing parts not score. Pages to be reduced so that four will go on one 8x11 inches radio-photo."

Came the answer today:

"Sibelius radio-photos under way. Breitkopf & Hartel."

GREENWICH, CONN.
TIME

DEC 29 1937

Radio 'Rescues' Score Of Lost Sibelius Work

Original Manuscript of Symphony by Great Finnish Composer Vanishes In Mails Ennoute To Boston But Radio Photography Saves The Day

BOSTON, Dec. 29. (U.P.)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train today.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra Friday night.

The orchestral parts of the performance became lost in the mails enroute from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

Transmitted by Radio

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more then 12 hours. Radio transmission alone required eight hours.

Enlarging, photo-copying and clarifying of the 14 pages of music will require an estimated five hours.

Special Representative Karl Bauer of the Associated Music Publishers, who witnessed the transmission in New York and brought the score here, estimated that a total of more than 3,000 notes in 1,000 measures were transmitted.

"Looked Like Chinese"

One operator handled the receipt simultaneously with transmission to Berlin of pictures of the Panay bombing and pictures on two other telephoto cylinders. The same man, he said, completed the entire processing, conversing through a sound track on one side of the cylinder with the Berlin operator, taking the cylinder into a dark room, developing the negatives and printing the positives.

The operator, Bauer said, thought the music "looked like Chinese."

So busy was the New York operator, Bauer said, that he had time to quote only the last sentence of his conversation with the Berlin operator:

"Happy New Year to you all."

MALDEN, MASS.
NEWS

DEC 30 1937

Lost Chords

KOUSSEVITZSKY and his Boston Symphony Orchestra were all set to play the American premiere of "Origin of Fire" on Friday. The Helsinski University chorus, from the native Finland of the composer, Jean Sibelius, had arrived in Boston to sing to the accompaniment of the orchestra. But the music score was discovered to be lost in the Christmas mails. No copies being available in this country, "Origin of Fire" seemed to be outdoing Sir Arthur Sullivan's "Lost Chord" by losing all of its chords. The day was saved when some minor genius suggested that a copy of the music be wirelessed across the Atlantic from Finland, through the apparatus usually reserved for the transmission of radioed news photographs. It was reasonably argued that if this miraculous device could wireless pictures of news events, it could wireless a picture of a sheet of music as easily. Thus a novel use of the wonderful trans-Atlantic wireless has been discovered. But it would have been more fun, we feel, if the music had been sent across the water in its natural state; that is, if an orchestra in Finland had broadcast it to Boston. Then all the members of the Boston Symphony Orchestra, with ears glued to the radio, could have written down the parts for their individual instruments as they were played. This would have been no simple matter, but it would have been interesting to see if our distinguished musicians could have untangled the Sibelius symphony, in which a score or two of instruments sometimes play in harmony at once, into neat little black notes on a sheet of music paper. We know that the Boston Symphony can translate written music into sound. But it is yet to be proved that they can translate sound into written music. At least the triangle player would have made the grade, in all probability. We have long remembered the old "Judge" cartoon in which this unassuming symphony player sat through an hour or two of concert with his triangle poised in mid-air, anxious to strike, finally getting in his single note for the afternoon just as the curtain fell.

ST. LOUIS, MO.
STAR - TIMES

DEC 2 1937

Lost Score of Symphony Sent Across Sea by Radio Photography

BOSTON, Dec. 29.—(U. P.)—The lost score of a Jan Sibelius symphony, duplicated by trans-oceanic radio photography in the first process of its kind in history, arrived here by train today.

The Finnish composer's unpublished and little known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra Friday night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitsky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

The lost score, of which copies had been made in Leipsig, Germany, before it was mailed, was transmitted four pages at a time on 8½x11 inch paper to New York music publishers. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipsig over telephone wires to Berlin and thence by radio to New York took a total of more than twelve hours.

AUSTIN, MINN.
HERALD

DEC 28 1937

RADIO AIDS IN HUNT

Boston, Dec. 28 (AP)—Radio was call-

HUNTINGTON, W. VA.
HERALD - DISPATCH

DEC 28 1937

Original Sibelius Manuscript Believed Stolen From Mails

BOSTON, Dec. 27. (AP) — The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902 and received with acclaim in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) University chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on Nov. 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said.

The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo Symphony for chorus and orchestra.

"Origin of Fire," he added, was a comparatively short piece, requiring only ten minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkopf and Haertel, the Leipzig publishers, made a copy.

OKLAHOMA CITY, OKLA.
NEWS

DEC 29 1937

LOST MUSIC SCORE FOUND BY PHOTOS

By United Press

BOSTON, Dec. 29.—The lost score of a Jan Sibelius symphony, duplicated by trans-oceanic radio photography in the first process of its kind in history, arrived here by train today.

The Finnish composer's unpublished and little known "Origin of Fire," was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra Friday night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston.

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time Transmission over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more than 12 hours.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

Rare Sibelius Musical Score Feared Lost

Orchestra Piece Fails To Reach Boston From Leipzig Publishers.

BOSTON, Dec. 27.—(AP)—The original and possibly the only manuscript of an early choral-symphonic

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KANSAS CITY, MO.
TIMES

A SIBELIUS WORK MISSING.

Manuscript Disappears While on the Way to Boston.

(By the Associated Press.)

BOSTON, Dec. 27.—The original and possibly the only manuscript of an early choral-symphonic score by the

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SAN FRANCISCO, CAL.
EXAMINER

DEC 28 1937

SIBELIUS SCORE LOST

Original Copy Disappears in Mail

BOSTON, Dec. 27.—(AP)—The original and possibly the only manuscript of an early choral-

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CHATTANOOGA, TENN.
TIMES

Sibelius Symphonic Manuscript Disappears En Route to America

By the Asso

BOSTON, Dec. 27.—The original and possibly the only manuscript of

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SAN FRANCISCO, CAL.
CHRONICLE

28 1937

Original Sibelius Score Disappears

BOSTON, Dec. 27 (AP)—The original and possibly the only manu-

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CINCINNATI, O.
TIMES - STAR

DEC 28 1937

RADIO-PHOTO TO RESCUE OF OF SIBELIUS, MISSING IN

Pictures of Score To Be Sent Over Sea Via Ether.

BOSTON, December 28—(AP)—Radio was called upon today to res-

LARAMIE, WYO.
Republican & Boomerang

DEC 28 1937

Lost Music Score to Be Sent across Sea by Radiophoto

BOSTON, Dec. 28.— (AP) —Radio was called upon today to rescue for the Boston Symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

LOS ANGELES, CAL.
HERALD-EXPRESS

28 1937

Lost Music Score to Be Radioed

By Associated Press

BOSTON, Dec. 28.—Radio was called upon today to rescue for the Boston Symphony Orchestra

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WALLACE IDAHO
PRESS-TIMES

DEC 28 193

RADIO SAVES DAY FOR ORCHESTRA

BOSTON, Dec. 28. (AP)—Radio was called upon today to rescue for the

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WATERTOWN, S. D .
PUBLIC OPINION

DEC 28 1937

Radio Called on to Aid Boston Symphony Group

Boston, Dec. 28—(AP)— Radio was called upon today to rescue for the

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MANKATO, MINN.
FREE PRESS

DEC 2 193

RADIO USED TODAY TO RESCUE LOST ORCHESTRA MUSIC

Boston, December 29 (AP)—Radio was called upon today to rescue for

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SALT LAKE CITY, UTAH
DESERET NEWS

To Radio Score

BOSTON, Dec. 28.—(AP)—Radio was called upon today to rescue for the Boston Symphony

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OSWEGO, N. Y.
PALLADIUM TIMES

DEC 28 1937

RADIO TO RESCUE SCORE FOR BOSTON ORCHESTRA

BOSTON, Dec. 28. (AP)—Radio was called upon today to rescue for the Boston Symphony Orches-

INDIANAPOLIS, IND.
NEWS

DEC 29 1937

Missing Music Score Radioed Across Ocean

BOSTON, December 29 (A.P.)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean last night, Boston Symphony Orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, November 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictures were received in New York and were taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

FULTON, KY.
LEADER

Lost Scores Of Symphony Are Radioed Across Ocean

Boston,—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelli-

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HUNTINGTON, W. VA.
HERALD - DISPATCH

DEC 28 1937

Lost Sibelius Choral Music Flashed To U. S. By Wireless

BOSTON, Dec. 28. (AP)—Missing parts of an early choral-sym-

HENDERSON, KY.
EVENING JOURNAL

Lost Parts of Music Score Are Radioed Across Ocean

BOSTON, Dec. 29 (AP)—Missing parts of an early choral-symphon-

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AUGUSTA, ME.
KENNEBEC JOURNAL

DEC 29 1937

Missing Score Radioed From Publishers

String Arrangements Sent by Air from Germany

Boston, Dec. 28 — (AP) — Missing parts of an early choral-symphonic

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105

SAN ANTONIO, TEX.
EXPRESS

DEC 29 1937

SIBELIUS SCORE SENT BY RADIO

Missing Parts Flashed Across Ocean

(Special Correspondence)
BOSTON, Dec. 28 (AP).—Missing parts of an early choral-symphonic

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LINCOLN, NEB.
STATE JOURNAL

DEC 29 1937

SCORE RADIOED OVER OCEAN

Missing Parts of Sibelius Composition Transmitted.

BOSTON, (AP). Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sie-

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ST. JOSEPH, MO.
GAZETTE

DEC 29 1937

Missing Parts of Music Score Radioed to U. S.

BOSTON, Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish com-

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LAWRENCE, MASS.
EAGLE

DEC 29 1937

MISSING SCORE TO BE RADIOED TO U. S.

Parts of Finnish Composer's Work Sent to Boston Orchestra

BOSTON, Dec. 28. (AP)—Missing parts of an early choral-symphonic work by the Finnish composer Ja.

DENVER, COLO.
Rocky Mountain News

DEC 29 1937

Radio Saves Lost Chords

Missing Symphony Supplied Via Air

BOSTON, Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish

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JEFFERSON CITY, MO.
CAPITAL NEWS

DEC 29 1937

Missing Parts of Musical Piece Radioed Across Sea

BOSTON, Dec. 28—(AP)—Missing parts of an early choral-symphonic work by the Finnish

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SALT LAKE CITY, UTAH
UTAH TRIBUNE

1937

Lost Music Radioed

BOSTON, Dec. 28 (AP)—Missing parts of an early choral-symphonic

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LEWISTON, ME.
JOURNAL

survivors.

KOUSSEVITZKY MOURNS PASSING OF M. RAVEL

BOSTON, Dec. 28-(AP)-Serge Koussevitzky, director of the Boston Symphony Orchestra, today declared the "passing of Maurice Ravel is the passing of one of the most brilliant and colorful periods of orchestral composition."

"His loss is irremediable," said Koussevitzky. "I am too greatly shocked to express my feelings objectively for I have lost today a great and personal friend."

Ravel, visiting the United States about 10 years ago, was a guest conductor for Koussevitzky, directing some of his own compositions. Koussevitzky recently said Ravel's greatest work was his "Daphnis and Chloe," an orchestral suite, which he declared established itself within Ravel's lifetime as a classic.

HARTFORD, CONN.
COURANT

Maurice Ravel

The great public that took "Bolero" to its heart, [illegible] that Maurice Ravel was a master of instrumentation. A smaller number, but still a large one, that had become familiar during the last thirty years with his other compositions, knew also that he was a poet of a rare kind.

No artist, whether he be musician or painter or novelist or architect, can wholly escape his national inheritance, no matter how objective, how absolute he attempts to be. Although Ravel never sought to do in music for France what Smetana did for Bohemia, what Moussorgsky did for Russia or what Sibelius does even now for Finland, was a Frenchman to the tips of his slender fingers, and he never sought to deny the qualities of his race. Wit was in his music, together with a shimmering, iridescent beauty. It had a grave dignity, as in the *"Pavane for a Dead Infanta"*. It was touched with irony, as in *"La Valse."* It was rich in suggestive imagery, as in the *"Rapsodie Espagnole"*. Finally, it had subtlety and finesse, combined with vividness of impact and splendor of color, best exemplified perhaps in *"Daphnis and Chloe"*, which audiences in Hartford have been privileged to hear under the masterly hand of Dr. Koussevitzky.

The French have not given the world such titans of music as have their neighbors, the Germans. Yet they have produced some of the choicest artists of the musical world, men like Bizet, Chabrier, Franck and Debussy who, in their various ways, have demonstrated what refinements, what niceties, what richness and what eloquence the art of music can achieve. Certainly Maurice Ravel will not be counted least among them.

PITTSFIELD, MASS.
EAGLE

DEC 29 1937

FESTIVAL PLAN STUDIED BY ENGINEER

Berkshire Music Pavilion Now Before Acoustics Specialist

The executive committee of the Berkshire Symphonic Festival was in Boston yesterday to secure approval of the trustees of the Boston Symphony Orchestra for plans for the music pavilion at Tanglewood and today the plans are being studied by an acoustics engineer. If he gives his approval, contracts will be signed and ground broken next month for the construction.

Members of the Festival committee attending the conference yesterday were Miss Gertrude Robinson Smith, the president; Norval H. Busey, vice president; Henry W. Dwight, treasurer; George W. Edman, clerk, and Joseph Franz, who will supervise the construction work for the Festival. The steel work, major item in the construction, will be handled by the Bethlehem Steel Company of which Quincy Bent, graduate of Williams College and a trustee of the college, is vice president. Bentley Wirt Warren, chairman of the orchestra board and senior trustee of Williams College, presided.

KENDALLVILLE, IND.
NEWS SUN

DEC 31 1937

STAR-SPANGLED JANGLE.

(Elkhart Truth)

A discordant controversy has again

Etc. as in below

ELKART, IND.
TRUTH

DEC 29 1937

Star-Spangled Jangle

A discordant controversy has again arisen about the suitability of the words and music of our national anthem, The Star-Spangled Banner.

Its sentiment doesn't please the extreme pacifists, and many feel that its music is in too high a key. But a "Key" wrote it—Francis Scott Key. When the British were making war on us, he was a prisoner on one of their ships which was bombarding Fort McHenry, near Baltimore. He rejoiced when he could see the Stars and Stripes still flying over the fort. They fly there still, and under them is a beautiful monument to Key.

Why shouldn't Key have rejoiced under such circumstances? He was happy that Americans were successfully defending themselves. But the Rev. John Haynes Holmes, of New York, a pronounced "liberal" and pacifist, thinks the anthem "celebrates war" and "breathes hatred." We can't see it.

Furthermore, Nino Martini, Metropolitan opera singer, says the song calls for an extraordinary range, even for an opera singer. Arthur Fiedler, of the Boston Symphony orchestra, proposes a "musical operation" on the anthem to make it less difficult for the average person to sing by changing it from a twelve note range to one of ten notes. But for himself, he feels that "The Star Spangled Banner is more heroic as it stands and is a real vocal challenge," for "if you have to fill your lungs to reach the high notes, why, so much the better."

The "drys" might also object when they learn that the music of the anthem was based on an old drinking song. In spite of all this jangle about it, it's a pretty good anthem.

While on the subject, it might not be amiss to suggest that much fault could be found with the Rev. Samuel Francis Smith's "America" which he wrote in 1832 to fit the air of the British national anthem, "God Save the King." The borrowed air is bad enough, but the words to it are worse. They are no proper description of America at all, and from the point of view of poetic merit, the less said about them the better.

SYRACUSE, N. Y.
HERALD

DEC 28 1937

AS TO THE NATIONAL ANTHEM

The conductor of the Boston Symphony Orchestra revives an old complaint, namely, the unsingableness, so to speak, of "The Star-Spangled Banner," for the average American. He wants to cut it down so as to bring it within the normal vocal range. But let us put his design on the national anthem in his own words: "The only thing you could do would be to change it from a twelve-note range to one of ten notes. As it is now, it runs through twelve notes from B flat to F. If it could be arranged from D to F, cutting off the two lower notes, you'd save the singer greater range. An octave and a third would make it much easier to sing."

Separating sentiment from reality, Mr. Fiedler speaks by the card. No man at least, save a gifted soloist, can go through "The Star-Spangled Banner" without a strain in the upper, or a hoarse mockery of vocalism in the lower, register. When big audiences are summoned to chant the anthem, they do well enough, since the deficiencies of one-half are made up by the choral reaches of the other. But no ordinary patriot has good luck when he tackles the national song alone. Another objection to "The Star-Spangled Banner" is that it is poorly adapted for marching purposes, however ambitious the brass band. Yet, with all its faults, we protest against any attempt to improve it by a musico-surgical operation.

We must note that with some people the anthem is unsatisfactory for other reasons than its difficult score. For example, the Rev. John Haynes Holmes of New York City criticized it last week "as exulting in bloodshed and the slaughter of our enemies." This is going back 123 years for an adverse argument. But no doubt the Rev. Mr. Holmes will be content with the music if somebody, let us say a Congressional committee, rewrites the words.

NEW YORK TIMES

12/29/37

16 L+

LOST CHORAL SCORE FACSIMILE RADIOED

Part of Sibelius Symphony Is Flashed From Berlin for Use on the Boston Program

SEVERAL HOURS ON WAY

Sheets Missing From Ocean Mail Reduced by Photography, Then Scanned by Beam

Part of the choral symphonic score of "Ukko, the Fire Maker," by Jean Sibelius, which was lost in the mails on the way from Germany, was flashed from Berlin by facsimile radio yesterday so that the Boston Symphony Orchestra might present it in a concert on Friday night.

The transmission began about 5:27 P. M., Eastern standard time, and required several hours for the light beams actuated by radio to reconstruct the score at facsimile receiving headquarters of RCA Communications, 66 Broad Street.

It was explained by the Associated Music Publishers, Inc., of New York, that two packages were mailed from Leipzig on Nov. 18, but only one was received. Serge Koussevitzky, director of the orchestra, said he would have to rearrange the program because the complete score had not arrived.

The Leipzig music publishers, Breitkopf & Haertel, were informed of what had happened, and in what was called "a desperate emergency" turned to radio for transmission from the sole remaining copy in Europe.

From Leipzig a wire facsimile system carried the lost music to Berlin, where a radio facsimile channel flashed the pages, reduced in size photographically, to New York. Delivered here to Ernest R. Voigt, sales manager of the Associated Music Publishers, the lost part of the composition was enlarged by photography to near the original dimensions, and arrangements were made late last night for a special messenger to carry the sheets to Boston.

Mr. Voigt explained that in Boston Mr. Koussevitzky planned to put men to work on the job of transcribing enough copies for the orchestra players to use at the concert.

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Maurice Ravel

The tonal web unraveled, bright
Ravel,
And your Bolero danced unto the
end!
Those sprightly beats, those measures that ascend,
Destiny-laden, with triumphant
swell,
Would often sound like some deep,
warning bell,
Through dancing laughter darkly to
portend
Sorrow, the end of all. Oh, sorrow's
friend,
Have you been ringing your own
parting-knell?

Ah, but your heart could also weave
the airy
Gossamer tapestry of children's lore,
That glistens with the tales of elf
and fairy.

Now have you fled the world's discordant traffic,
Soul both rhapsodic and serene, to
soar
With kindred spirits in the dance
seraphic?

MARGARET MUNSTERBERG

SYMPHONIC MUSIC AND CIVIC PRIDE

Jewish Advocate Dec. 31/37

By M. A. DeWOLFE HOWE

Written Especially for The Jewish Advocate

SERGE KOUSSEVITZKY
Conductor, Boston Symp

It was twenty-four years ago that, at the request of Henry Lee Higginson, I undertook to prepare a history of the Boston Symphony Orchestra. When the book was finished in the summer of 1914, soon after the World War began in Europe, I brought the manuscript to Major Higginson for his inspection. He was disposed at first not even to look at it. "There is no use of printing this book," he said; "there may not be any Orchestra in a few months." He felt at the moment that the great work to which he had devoted his enthusiasm and his fortune for thirty-three years was doomed. Dark days were indeed in store for the Orchestra, but it did not cease, and now, twenty-three years later, it is established more firmly than ever as an institution which Boston holds in a cumulative civic pride. The book, be it added, appeared in its first form, on Major Higginson's eightieth birthday, November 18, 1914, and, in an extended form appropriate to the fiftieth anniversary of the Orchestra, in the autumn of 1931.

NEW YORK, N. Y.
TIMES

JAN 2 - 1938

Ukko Spans the Ether

The Finns have an ancient national epic, Kalevala, handed down through centuries of folklore. One of the heroes of the poem is Ukko, a mighty god comparable to the Greek Zeus. Instead of thunderbolts, Ukko had an eagle which laid seven eggs. From the substance of these eggs the visible world and its elements were fashioned.

The adventures of Ukko were written down by nineteenth-century antiquarians, then translated in 1902 into a choral symphony by Jean Sibelius, Finland's greatest composer. The work, called "Ukko, the Firemaker," was well received in Europe, but never published.

Its first presentation in this country —scheduled for last Friday night in Boston by the Helsingfors University Chorus and the Boston Symphony, with Serge Koussevitzky conducting—made necessary the sending over of the original score. En route by ship across the Atlantic, however, part of the manuscript vanished. There was no way to replace it quickly, and Mr. Koussevitzky prepared to change his program.

At that point some of the elements for which Ukko was presumably responsible—light and electricity under modern control—came to the rescue. The only copy of the original score, held by Sibelius's publishers in Leipzig, was photographed and the photograph transmitted by facsimile radio to Berlin and thence relayed over the ether to New York. Several hours were required for the transmisison, but Mr. Koussevitzky received the necessary music sheets in time for Friday's concert.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 2 - 1938

Finnish Chorus Sings Thursday With Bostonians

Will Sing Two Works of Sibelius; Emma Boynet To Be Saturday Soloist

The Helsinki University Chorus, which arrived here shortly before Christmas for its first American tour under Martti Turunen's direction, and was heard here in a radio program last Sunday, will make its New York concert debut in the Boston Symphony Orchestra's concert next Thursday night under Serge Koussevitzky's direction in Carnegie Hall. The young men from Finland will sing two choruses by Sibelius, "Origin of Fire," or "Ukko the Fire Maker," and "The Captive Queen," which had their first American performances in the Boston Symphony's home concerts of last Friday and Saturday.

"Origin of Fire" is a setting of an episode from the Finnish folk epic "Kalevala." After the sun and moon have been seized by Luohi. Pohjola's mistress, and the whole earth plunged in darkness, Ukko, Lord of the Gods, strikes a spark from his sword blade which rends the heavens as it falls to earth. "The Captive Queen," who is released in the poem which Sibelius has set, symbolizes Finland, delivered from political subjection.

The Helsinki choristers will give a concert of their own at Carnegie Hall Monday night, January 10. Sibelius will be represented on Dr. Koussevitzky's instrumental program for next Thursday by "Ponjola's Daughter." Brahms's third symphony will precede the intermission.

On Saturday afternoon, January 8, Emma Boynet, Parisian pianist, will be the soloist in Mozart's concerto in C(K.467). Although she appeared with this orchestra in Boston on November 1, 1935, this will be her New York debut. She studied at the Paris Conservatoire with Isidor Philipp, and was graduated with first prizes in piano, harmony and composition. Dr. Koussevitzky planned to begin this program with a concerto for orchestra by a contemporary Russian, Michael Starokadomsky, but has substituted Maximilian Steinberg's orchestral arrangement of C. P. E. Bach's concerto in D for strings. The closing number will be Tchaikovsky's fifth symphony. The program for next Friday night at the Brooklyn Academy of Music includes Beethoven's "Eroica" symphony, Prokofieff's suite from his music for the film "Lieutenant Kije" and Strauss's "Till Eulenspiegel."

LOST CHORAL SCORE RADIOED FACSIMILE

N.Y. Times

Part of Sibelius Symphony Is Flashed From Berlin for Use on the Boston Program

Dec. 29/37

SEVERAL HOURS ON WAY

Sheets Missing From Ocean Mail Reduced by Photography, Then Scanned by Beam

Part of the choral symphonic score of "Ukko, the Fire Maker," by Jean Sibelius, which was lost in the mails on the way from Germany, was flashed from Berlin by facsimile radio yesterday so that the Boston Symphony Orchestra might present it in a concert on Friday night.

The transmission began about 5:27 P. M., Eastern standard time, and required several hours for the light beams actuated by radio to reconstruct the score at facsimile receiving headquarters of RCA Communications, 66 Broad Street.

It was explained by the Associated Music Publishers, Inc., of New York, that two packages were mailed from Leipzig on Nov. 18, but only one was received. Serge Koussevitzky, director of the orchestra, said he would have to rearrange the program because the complete score had not arrived.

The Leipzig music publishers, Breitkopf and Haertel, were informed of what had happened, and in what was called "a desperate emergency" turned to radio for transmission from the sole remaining copy in Europe.

From Leipzig a wire facsimile system carried the lost music to Berlin, where a radio facsimile channel flashed the pages, reduced in size photographically, to New York. Delivered here to Ernest R. Voigt, sales manager of the Associated Music Publishers, the lost part of the composition was enlarged by photography to near the original dimensions, and arrangements were made late last night for a special messenger to carry the sheets to Boston.

Mr. Voigt explained that in Boston Mr. Koussevitzky planned to put men to work on the job of transcribing enough copies for the orchestra players to use at the concert.

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TO GIVE PROGRAM OF FINNISH MUSIC

Worcester Gazette Dec. 29/37

A program of all-Finnish music, including three selections by Sibelius and one by its conductor, Martti Turunen, will be presented by the Helsinki University Chorus at its first American concert in the Auditorium tomorrow night at 8.15. The appearance here is sponsored by the Finnish Lutheran Church.

Upon their arrival here at 1 p. m. tomorrow, the singers will be guests at a dinner at the church on Laurel street, and will be entertained during the afternoon by Rev. Viljo I. Heiman, pastor, and Mrs. Heiman at their home. A short reception at the Auditorium after the concert will be followed by a reception at the Finnish Temperance Hall, Laurel street.

The program is: "Terve, Suomeni Maa" (Hail, Suomi, My Native Land), Emil Genetz; "Niin Mina Neitonen" (I sing to You, Fair Maiden), Robert Kajanus, tenor solo by Alfons Almi; "Sirkka" (The Cricket), Armas Jarnefelt; "Paan" (Pan), Veino Haapalainen; "Prokko," "Loitsu" (Conjurations), Aksel Tornudd; "Saaristolaispolska" (Islanders' Jig), Vaino Pesola; "Kadonnus Venhe" (The Missing Boat), Martti Turunen, baritone solo by Helge Virkkunen; "Soita Somer, Helka Heikka" (The Shingle Crashes), Leevi Madetoja; "Tullallaa" (Chubby-Cheeked), Armas Maasalo, tenor solo by Alfons Almi; "Iltatunnelma" (In the Evening), "Kesakuva" (Summer), Toivo Kuula; intermission.

"Venematka" (The Boat Trip), "Sydameni Laulu" (My Heart's Song), Saarella Palaa" (The Fire on the Island), Jean Sibelius; "Kesailta" (Summer Evening), tenor solo by Viljo Lehtinen, "Paimenen Ilo" (The Shepherd's Joy), "Tuutulaulu" (Cradle Song), "Hiiden Orjien Laula" (The Slaves of Hiisi), Selim Palmgren.

Lost Sibelius Score Sent By Radio for Hub Concert

Brockton Enterprise Dec 29/37

106

BOSTON, Dec. 29.—(UP)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train to-day.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston symphony orchestra Friday night.

The orchestral parts of the performance became lost in the mails enroute from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitsky said a satisfactory performance could be given with two rehearsals, to-day and to-morrow, since the Helsinki University chorus, which opens its American tour with the performance, is familiar with the music.

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8 1-2 by 11-inch paper to the Associated Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later to-day.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more than 12 hours. Radio transmission alone required eight hours.

HELSINKI UNIVERSITY CHORUS

Lowell Telegram Jan 2/38

The Helsinki University Chorus, Martti Turunen, conductor, will give a concert of their own in Boston when they appear in Symphony hall on Sunday afternoon, January 9. The chorus from the University of the Finnish capital, now on their first visit to America, are making a limited tour of our eastern states, returning the beginning of February. Their programme will consist entirely of music by Finnish composers, with emphasis upon the works of Sibelius. This chorus which made their first tour outside of Finland in 1935 when they sang in numerous European cities, is an organization of long and high standing in their own country where they have existed for about half a century. Much of the finest choral music of Sibelius was composed for their use.

Holyoke Trans.

Lost Symphony Score Radioed Across Ocean

Dec. 29/37

BOSTON, Dec. 29—The lost score of a Jan Sibelius Symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train today.

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The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki university chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more than 12 hours. Radio transmission alone required eight hours and cost about $800.

When Koussevitzky showed the first two enlarged sheets of the radioed music to the orchestra at its morning rehearsal, players said they could read every note, though with some difficulty. Koussevitzky was assured that clarifying processes would make the music perfectly legible for tomorrow morning's rehearsal.

107

Radio 'Rescues' Score Of Lost Sibelius Work

Greenwich Times - Dec. 29/37

Original Manuscript of Symphony by Great Finnish Composer Vanishes In Mails Enroute To Boston But Radio Photography Saves The Day

BOSTON, Dec. 29. (U.P.)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train today.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra Friday night.

The orchestral parts of the performance became lost in the mails enroute from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki University Chorus, which opens its American tour

RADIO 'RESCUES' SIBELIUS WORK

(Continued from Page 1)

with the performance, is familiar with the music.

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Transmitted by Radio

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more then 12 hours. Radio transmission alone required eight hours.

Enlarging, photo-copying and clarifying of the 14 pages of music will require an estimated five hours.

Special Representative Karl Bauer of the Associated Music Publishers, who witnessed the transmission in New York and brought the score here, estimated that a total of more than 3,000 notes in 1,000 measures were transmitted.

"Looked Like Chinese"

One operator handled the receipt simultaneously with transmission to Berlin of pictures of the Panay bombing and pictures on two other telephoto cylinders. The same man, he said, completed the entire processing, conversing through a sound track on one side of the cylinder with the Berlin operator, taking the cylinder into a dark room, developing the negatives and printing the positives.

The operator, Bauer said, thought the music "looked like Chinese."

So busy was the New York operator, Bauer said, that he had time to quote only the last sentence of his conversation with the Berlin operator:

"Happy New Year to you all."

DANIELE AMFITHEATROF TO BE GUEST CONDUCTOR

Lowell Telegram Jan 2/38

On the return of the Boston Symphony orchestra from its second visit to New York of the season, Symphony concerts will be given in Symphony hall on Friday afternoon and Saturday evening, January 14-15. The guest conductor will be Daniele Amfitheatrof, who is now making his first visit to America, and who opened the season in Minneapolis as associate conductor of the orchestra there. The programme for the first week of his Boston visit will consist of Rossini's Overture to "Semiramide," the Seventh Symphony of Beethoven in A major; a Suite for Strings, by Boccherini; and his own "American Panorama." This piece was written in Europe, and consists of a musical characterization of the country as it existed in the imagination of a European who had never seen it.

The same programme will be presented at the Third pair of concerts of the Monday evening and Tuesday afternoon series, to be given on January 17 and 18.

THE MENUHINS IN RECITAL

Lowell Telegram Jan 2/38

Yehudi Menuhin and his sister, Hephzibah, will appear together in a recital in Symphony hall on Sunday afternoon, January 16. This will be one of the limited number of appearances which the young pianist is being allowed to make in her early growing years. Three sonatas for violin and piano will comprise the programme for the Boston concert. They will consist of Bach's Sonata in E major, the Sonata of Beethoven in G major, No. 10, and the Sonata of Guillaume Lekeu, the composer of César Franck's circle.

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largely dictate the presentation of the plan.

N.Y. Times Jan 2/38

Ukko Spans the Ether

The Finns have an ancient national epic, Kalevala, handed down through centuries of folklore. One of the heroes of the poem is Ukko, a mighty god comparable to the Greek Zeus. Instead of thunderbolts, Ukko had an eagle which laid seven eggs. From the substance of these eggs the visible world and its elements were fashioned.

The adventures of Ukko were written down by nineteenth-century antiquarians, then translated in 1902 into a choral symphony by Jean Sibelius, Finland's greatest composer. The work, called "Ukko, the Firemaker," was well received in Europe, but never published.

Its first presentation in this country—scheduled for last Friday night in Boston by the Helsingfors University Chorus and the Boston Symphony, with Serge Koussevitzky conducting—made necessary the sending over of the original score. En route by ship across the Atlantic, however, part of the man-

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Dec 29—Irish Free State became Eire (Ireland) under a new constitution.

Dec 29—Automobile makers announced sweeping curtailment of employment.

Dec 29—All traction facilities in Paris, France, paralyzed by strike.

Dec 29—Full symphonic score of Sibelius' composition, "Origin of Fire," sent by radio photography from Germany to Boston.

Dec 30—Paris strike settled.

Outstanding Events of 1937
Globe - Jan. 1/38

NEW YORK, N. Y.
WORLD - TELEGRAM
DEC 31 1937

MUSIC NOTES

Uday Shan-Kar and his Hindu Ballet are concluding their present engagement at the St. James Theater with a matinee and an evening performance this Sunday. The troupe then begins an extended tour of Eastern cities.

* * *

Verdi's "Otello," revived at the Metropolitan early this month after an absence of twenty-four years, occupied that stage for the second time last night, the cast being the same. Giovanni Martinelli was the Othello, Lawrence Tibbett the Iago and Elisabeth Rethberg the Desdemona. Ettore Panizza again conducted.

* * *

The Boston Symphony Orchestra, Serge Koussevitzky conducting, is devoting the second half of its program in Carnegie Hall next Thursday evening to music by Jean Sibelius. In this group are "Pohjola's Daughter," "The Captive Queen" and "The Origin of Fire," the work which has been making transatlantic cables hum with lost and found messages. The Helsinki University chorus will assist in the last two numbers. The program opens with Brahms' third symphony.

NEW YORK, N. Y.
TIMES
JAN 2 - 1938

OUTSTANDING BROADCASTS OF 1937

News Events:

Franklin D. Roosevelt's second inaugural, Jan. 20.

Coronation of George VI and Queen Elizabeth, May 12.

Roosevelt's "fireside chats": reorganization of the judiciary, March 9; condition of nation as he observed it on Western tour, Oct. 12; unemployment census, Nov. 14.

Associate Justice Hugo L. Black's broadcast to the nation in defense of charges that he was or had been a member of the Ku Klux Klan, Oct. 1.

Mobilization of radio facilities and dramatic emergency broadcasts from Mississippi-Ohio flood area in January.

Vaudeville of the Air: Charlie McCarthy and Edgar Bergen, ventriloquist; Vallee Varieties; Bing Crosby show; Major Bowes's amateurs; Fred Allen's "Town Hall"; Kate Smith's variety hour; the Mardi Gras; the Magic Key.

Drama: Shakespearean plays in Summer series; Eugene O'Neill cycle; Shaw's "Back to Methuselah"; MacLeish's poetic drama, "Fall of the City"; and the "Radio Theatre," featuring screen stars on Monday nights.

Classical Music: The New York Philharmonic Symphony; Philadelphia Orchestra; Boston Symphony; Metropolitan Opera matinees; Sunday evening symphonic hours on WJZ and WABC networks; the NBC Symphony Orchestra, Arturo Toscanini directing; Opera Auditions of the Air; symphonic concerts, Alfred Wallenstein conducting; Andre Kostelanetz Orchestra.

Education: Dr. Walter Damrosch's music appreciation concerts; America's Town Meeting; American School of the Air.

Herald

N. Y. Hears Radioed Sibelius Music; Pickets Denounce Koussevitzky

NEW YORK, Jan. 6 (AP)—The famous music which arrived by radio from Germany the other day was played and sung here tonight for the oston Symphony's capacity audience.

This was Jan Sibelius' setting of part of Finland's national epic, the "Kalevala," the poem from which Longfellow took the meter he used in "Hiawatha." It was not the score of the work which Breitkopf & Haertel radioed the Boston orchestra, but merely the parts for three sections—the double bass, cello and viola.

Sibelius cals his short cautata "The Origin of Fire." It calls for a baritone soloist and a male chorus, both of which weref urnished tonight by the Helsinki University chorus. Helge Virkkunen was the baritone, magnificently equiped vocally. The chorus matched its soloist; no finer has ben heard in New York these many moons. Passages demanding great volume brought an almost incredible amount of sound, and it was invariably good tone.

The chorus sang also Sibelius' "The Captive Queen." Both the works were direct in style by no means subtle.

Before the concert there was a bit of excitement on Fifty-seventh street, where four plodding pickets paraded their denunciation of Serge Koussevitzky, the orchestra's Russian conductor. The placards said he was a communist because he belonged to the musicians' committee to aid Spanish democracy.

According to Manager George E. Judd, Koussevitzky doesn't know it if he is a member of the committee, and in any case is pretty sure of his Bourgeois rating, sincehe was driven from Russia in 1921 by communists and has never been allowed back since. The communists still have the Koussevitzky fortune, also.

After the music was ended Paavo Pitkanen, president of the Helsinki Student Corporation, presented Koussevitzky a handsome carved glass vase of Finnish manufacture from the chorus.

Sibelius Scores Radioed Across Ocean Arrive for Use of Boston Orchestra

Berkshire Eagle - Dec 29/37

Dr. Serge Koussevitzky and his Boston Symphony Orchestra will not disappoint the eager audience Friday afternoon waiting to hear the Helsinki University Male Chorus in the first American performance of Jan Sibelius's "The Origin of Fire."

This will only be possible, however, because of the enterprise of George E. Judd, manager of the orchestra in arranging the 11th hour dispatch from Germany of a radiophoto bearing some missing parts. The missing parts arrived in Boston from New York this morning and the chorus, here on a tour from Finland was cheered at its rehearsal in the Common Room at Lowell House, Harvard University.

Suggested As Joke

Decision to use the radio, first suggested almost as a joke, was arrived at when a package of parts went astray in the mails, according to John N. Burk, Symphony program annotator. Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from Sibelius's publishers, Breitkopf and Hartel, Leipzig, on Nov. 18, in time to catch the Europa. One of the packages arrived, but the other did not. In fact, Dr. Koussevitzky had already planned to substitute another of Sibelius's choral-orchestral works for "The Origin of Fire" on his program.

As a last resort Mr. Judd, manager of the orchestra, telephoned to Richard G. Appel of the Boston Public Library music department, asking if perchance the library had a copy of the work.

"No, we haven't," replied Mr. Appel, adding with a laugh, "I guess the only way you'll get it will be by radio photo."

Mr. Judd didn't laugh. He sat right down and had the following wire sent to Breitkops:

"Sibelius Ukko Ursprung Des Feuers parcel containing score viola cello and bass parts failed to arrive. Boston Symphony Concert with Finnish University Chorus this Thursday (the rehearsal) desperate situation. Send immediately greatest speed radio photos of all pages missing parts not score. Pages to be reduced so that four will go on one 81x11 inches radio photo."

Came the answer:

"Sibelius radio photos under way Breitgopf and Hartel."

Thus, what will be realized as warm Sibelius fire music on Friday was nothing but a monotonous, high-pitched whirr as it sped across the cold Atlantic yesterday. In all, 14 pages of the original were transmitted, said Mr. Burk.

Upon receipt, the miniatures were enlarged so that within a few hours of arrival, sufficient copies were available to accommodate the orchestra.

Lacking a conductor's score, Dr. Koussevitz will conduct from a piano arrangement.

BROOKLYN, N. Y.
CITIZEN
DEC 31 1937

Boston Symphony

As the second in its annual series of concerts at the Brooklyn Academy of Music the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give a program on Friday evening at 8:30, which will consist of Beethoven's "Eroica" Symphony, Prokofieff's "Lieutenant Kije" Suite and Strauss' "Eil Eulenspiegel." The Boston Symphony Orchestra will return to Brooklyn on Thursday, Feb. 10; Friday, Mar. 11, and Friday, Apr. 1, to conclude its series, its fifty-second in Brooklyn.

Ravel Remembered

When Serge Koussevitzky returns for the Boston Symphony Orchestra's concerts of Friday afternoon and Saturday evening, Jan. 28 and 29, after a fortnight's holiday, during which the guest conductor will be Daniele Amfitheatrov, he will present a program dedicated to the memory of Maurice Ravel.

Trans Jan 4/38

Finnish Visitors

The Helsinki University Chorus of Finland will give a free public concert in Sanders Theater, Cambridge, next Friday evening at 8.30. The concert, under the auspices of the Harvard Division of Music, is another instance of the largesse of Mrs. Elizabeth Sprague Coolidge. The chorus will sing numbers by Sibelius, Genetz, Kajanus, Jarnfelt, Haapalainen, Tornudd, Pesola, Turunen, Madetoja, Maasalo, Kuula and Palmgren. Admission to the concert, though free, is only by ticket, which may be obtained during mornings of this week at the Harvard Music Building.

The Helsinki Chorus' Symphony Hall concert, incidentally, will be given next Sunday afternoon, not next Monday, as erroneously indicated in a review in the Transcript last night.

Finnish Chorus Sings Thursday With Bostonians

N.Y. Tribune

Will Sing Two Works of Sibelius; Emma Boynet To Be Saturday Soloist

Jan. 2/38

The Helsinki University Chorus, which arrived here shortly before Christmas for its first American tour under Martti Turunen's direction, and was heard here in a radio program last Sunday, will make its New York concert debut in the Boston Symphony Orchestra's concert next Thursday night under Serge Koussevitzky's direction in Carnegie Hall. The young men from Finland will sing two choruses by Sibelius, "Origin of Fire," or "Ukko the Fire Maker," and "The Captive Queen," which had their first American performances in the Boston Symphony's home concerts of last Friday and Saturday.

"Origin of Fire" is a setting of an episode from the Finnish folk epic "Kalevala." After the sun and moon have been seized by [illegible] Pohjola's mistress, and the whole earth plunged in darkness, Ukko, Lord of the Gods, strikes a spark from his sword blade which [illegible] the heavens as it falls to earth. "The Captive Queen," who is released in the poem which Sibelius has set, symbolizes Finland, delivered from political subjection.

The Helsinki choristers will give a concert of their own at Carnegie Hall Monday night, January [illegible]. Sibelius will be represented on Koussevitzky's instrumental program for next Thursday by "Pohjola's Daughter." Brahms's third symphony will precede the intermission.

On Saturday afternoon, January 8, Emma Boynet, Parisian pianist, will be the soloist in Mozart's concerto in C (K.467). Although [illegible] appeared with this orchestra in Boston on November 1, 1935, [illegible] will be her New York debut. [illegible] studied at the Paris Conservatoire with Isidor Philipp, and was graduated with first prizes in piano, harmony and composition. Dr. Koussevitzky planned to begin the program with a concerto for orchestra by a contemporary Russian, Michael Starokadomsky, but [illegible] substituted Maximilian Steinberg's orchestral arrangement of C. P. E. Bach's concerto in D for strings. The closing number will be Tchaikovsky's fifth symphony. The program for next Friday night at the Brooklyn Academy of Music includes Beethoven's "Eroica" symphony, Prokofieff's suite from his music to the film "Lieutenant Kije" and Strauss's "Till Eulenspiegel."

DALLAS, TEX.
NEWS
DEC 30 1937

Radio Parts Missing Sibelius Score to Boston

BOSTON, Mass., Dec. 29 (AP).—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed

INFORMATION OBSCURED

108

BOSTON SUNDAY POST, JANUARY 2, 1938

Boston Symphony's Missing Music Last Week, Like Schubert's "Unfinished" Masterpiece, Lost for 43 Years

BY ROBERT HUME

The recent loss of music by Sibelius while on its way from a German publisher to Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is just one more reminder that pages of music have an uncanny way of disappearing. And of reappearing, it should be added hastily. As for whether the missing Sibelius pages have or have not a chance of reappearing, the reader may judge the probability for either from the following instances in musical history.

That enchanting favorite, Mendelssohn's "Midsummer Night's Dream Overture," figured in a very strange disappearance. After its first performance in London, in 1829, with the composer present, Mendelssohn gave the complete orchestral score to an English friend for safekeeping. Next day the friend stammered out the confession that he had absent-mindedly left the score in a public coach. It turned up 10 years or so ago—almost a century after its loss. Somehow or other, it was found in the Royal Academy of Music in London, of which the apologetic man who lost the score had been a director. But the disappearance of the manuscript had not occasioned any mental anguish to Mendelssohn. Possessing a phenomenal memory, which he had some fondness for placing on show, he wrote out a new score as easily as if copying pages of music before his eyes.

Why Chase an Overture?

Rossini's way of rising to an emergency of missing manuscript was to adopt the view that it was easier to stay where he was. In one famous case the place where he stayed was his bed. While Rossini was composing his comic opera, "The Barber of Seville," so a legend runs, a breeze whisked the overture out the window. Rossini was feeling too comfortable to get out of bed, so he remained and continued writing the opera. After completing it he could not be bothered by doing the overture again.

Now, the reader may be positive of having heard a rollicking overture to "The Barber of Seville," while listening to the radio or attending a pop concert. But if the reader could look at the title printed on the musicians' music he would see the words, "Overture to 'Queen Elizabeth.'" To make up for the overture which blew out the window Rossini used the one belonging to an opera of his which had not been a complete success.

Sometimes music supposedly lost its simply suffering from the wrong label. Such a case has appeared in the papers very recently. A news despatch from the West announced that Paul Whiteman had discovered a new manuscript of the late George Gershwin. The title was "Rhapsody in Rivets." When the news reached Boston it brought a smile to many in a group of 5000 concert-goers. They had heard the piece played by the Boston Symphony Orchestra, under the conductorship of Koussevitzky—with Gershwin himself as piano soloist, in two concerts. However, it had been listed on the programme as "Second Rhapsody," with a note explaining that it once had borne the other title.

A supposedly lost Organ Prelude in C Major by the great John Sebastian Bach, who died in Leipzig in 1750, turned up in Westminster Abbey years later. Although it was a precious manuscript in the composer's own handwriting, the English cathedral organ-

(Continued on Page A)

Boston Symphony's Missing Music of Last Week Recalls Other Unfinished Masterpieces

(Continued From Page A-1)

ist had thought it was a composition of his predecessor, John Robinson! To offset that perhaps an interesting composition of the great English composer, Henry Purcell, who was born before Bach, was published in 1894 as a lost work of the great German.

Two Lost Schubert Works

By a careful process of deduction the famous English musicologist, Sir George Grove, arrived at the conclusion that Schubert wrote a "Gastein Symphony," which has disappeared.

Schubert's "Unfinished" Symphony, which today is the most beloved of all symphonic masterpieces, narrowly escaped remaining unplayed, as well as unfinished. Instead, it was lost to knowledge of the concert world for 43 years after it was written.

This miracle of poignant beauty was composed in 1822. Six years later, Schubert was dead. Usually a symphony has four main divisions, or "movements." This has only two, a fact which brought it the name "unfinished." But to many listeners no addition seems necessary for complete artistic satisfaction. That offers a possible solution to the riddle of Schubert's failure to develop two other movements. Manuscripts have been found which show that he began a third movement. But he stopped after writing nine measures of instrumental parts, and sketching three pages in piano form.

Did his artistic instincts persuade him that he should not attempt to impose the set rule of four movements upon a creation which attained such full expression of beauty in two? Whatever the true solution of the riddle, Schubert discontinued work on this "Symphony in B Minor," and turned to other compositions. At the end of the remaining six years of his tragically short span of 31 years, the now world famous two-movement symphony was not among the manuscripts in his dwelling. What had become of it? A Viennese orchestra leader learned the answer in 1860. Yet he paid no heed to it for five years.

Clew Taken Up Slowly

The conductor was Johann Herbeck. He received a letter in 1860 from an old man, Joseph Huettenbrenner, who, with his brother Anselm, had known Schubert. Joseph wrote that "he (Anselm) has a treasure in Schubert's B Minor Symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Unbelievably, Herbeck did not attempt to investigate that tempting statement for five years, even though he travelled to the vicinity of Anselm's town several times. At last he entered the town while on another errand. From the landlord of a tavern, he learned that Anselm Huettenbrenner, prolific composer of unpublished works, had a habit of breakfasting there. While they still were chatting, the old man entered. Herbeck said to him:

"I am here to ask permission to produce one of your works in Vienna."

Crafty Conductor

Anselm became cordial, inviting the conductor to visit his little one-story cottage in an out-of-the-way location. In a work-room stuffed with a confused array of dust-laden and yellowed papers, Anselm showed him some of his own manuscripts. Herbeck, glancing over no less than 10 unpublished overtures of Anselm, selected one, and remarked very craftily:

"It is my purpose to bring forward three contemporaries—Schubert, Huettenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work."

"Oh, I have still a lot of things by Schubert," was what to Herbeck must have been a startling reply.

The aged friend of Schubert then pulled a batch of papers from an old-fashioned chest. Herbeck recognized the writing of Schubert on one manuscript, in the title "Symphony in B Minor."

Herbeck feigned looking it over casually—he did not want to be so eager that the old man would decide it was too valuable to allow to pass from his possession. There was no doubt in the conductor's mind that this actually was an unknown symphony of Schubert.

"This would do," the conductor said, attempting to keep his voice steady. "Will you let me have it copied immediately, at my expense?"

"There is no hurry," Anselm said. "Take it with you."

And that is how Schubert's "Unfinished" Symphony ceased to be unheard. Herbeck gave it to the world for the first time in Vienna, 72 years ago Dec. 17, after a silence of 43 years from the time of its composition. Schubert had made a gift of the manuscript to Anselm Huettenbrenner, out of friendship.

Schubert heard no orchestra play that loveliest of symphonies. Yet in his mind he heard it perhaps as clearly. Huettenbrenner himself a good musician, although not a genius, could hear the beauty of the music by reading the manuscript. And it was a cherished treasure from the hand of his friend.

How, one asks, could a friend of a genius like Schubert cause the world to lose one of his finest creations? During the lifetime of Schubert the world really did not know him. He was a local celebrity in Vienna—a likable fellow, who wrote charming music in quantities and without effort. Publishers were not too eager to print his works—or, at any rate, to pay well for them. The publishers knew he was hardly a genius! He wouldn't sell outside Vienna!

Copy of Lost Sibelius Score Radiophotoed From Berlin

Portland Express - Dec. 29/37

BOSTON, (UP)—The lost score of a Jan Sibelius Symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrivede here by train today.

The Finnish composer's unpublished and little known "Origin of Fire" was rushed here from a New York music published for its American premiere by the Boston Symphony Orchestra Friday night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, today and tomorrow, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians later today.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A., took a total of more than 12 hours. Radio taransmission alone required eight hours.

Enlarging, photo-copying and clarifying of the 14 pages of music will require an estimated five hours.

pecial Representative Karl Bauer of the Associated Music Publishers, who witnessed the transmission in New York and brought the score here, estimated that a total of more than 3,000 notes in 1,000 measures were transmithted.

Brahms and Sibelius Works Are Hailed by Symphony Audience

Trans. Jan. 3/38

Male Chorus from Finland Makes Deep Impression in Works by Jan Sibelius

By Redfern Mason

The lost Symphonic Fantasia of Sibelius was replaced by a sort of electrical miracle; Serge Koussevitzky pronounced the work true Sibelius and the audience at Friday's concert ratified his opinion.

Lest the popular judgment should be warped, perhaps by hearing too much of the Finnish master at one sitting, the director opened the concert with Brahms Third Symphony, a work concerning which the public at large has not made up its mind so decisively as it has concerning the immortal C minor. The reason is probably to be found in the fact that, in the years intervening between the two works, Brahms had grown more subtle and therefore less obvious. But the oftener the symphony is heard, the greater it looms.

Brahms is still a romanticist here; but his romanticism is so perfectly expressed that the composition is a true classic. The fact is, indeed, that the two words romantic and classic are misleading. Your "classicus," in Roman days, was a man who paid a large income tax; he was a man of substance. The adjective is quantitative rather than qualitative. For Brahms classicism meant perfection. "Music need not necessarily be beautiful," he said; "but it must be perfect." This Brahms work is romantic in the sense of Euripides and of Shakespeare; it is classical by its greatness; but the content is that of a dreamer of dreams. The great opening theme is trenchant at the outset; but it veers off into something meditative and the tone of the whole work recalls the words of Milton, where he speaks of

Such dreams as youthful poets dream,
On Summer eve by haunted stream.

Fritz Kreisler told the writer that he judged of a man's musicianship by his attitude towards Brahms. People have sneered at what they called the composer's "scrap basket themes," but, when one watches the growth of that opening Allegro a great wonder possesses him. In this first movement, by the way, as [redacted]

found something that reminded him of Iago. But Clara Schumann, who was the composer's dear friend, probably came much nearer to the truth when she described it as a "forest idyll." But music is to be felt rather than understood by the intellect.

The Andante is beautiful and the composer has left us nothing lovelier than the Poco allegretto. As for the Finale it is pure triumph. The audience enjoyed it and inwardly thanked Mr. Koussevitzky and the orchestra for a glorious performance.

After the intermission, all the works performed were by Jan Sibelius. The great Finlander has done more to draw the attention of the world to his native Finland than has anything save the national folk-epos, the "Kalevala," which gave to Longfellow the rhythm of his "Hiawatha." Yet many of us ought to know that descendants of the old Finnish colony in what is now Delaware were signers of the American Declaration of Independence.

The lost Symphonic Fantasia is a charming work in the accepted Sibelius manner, landscape music with a note of Nordic "Weltschmerz." Like the "The Captive Queen," which followed, it is inspired by the mythology of the race, and the audience probably took the two compositions and "The Origin of Fire," the last number on the program, in that sense.

But the final pair of Sibelian compositions had a special interest, for they introduced to Boston the Helsinski University Chorus of Finland, a cohort of fifty male singers in whom seems to be expressed the poetry and the manhood of a race. Theirs is singing of a rugged masculinity. There is no suggestion of femininity about those tenors. The attack of the whole suggests the virility of a Spartan phalanx. You felt that these fellows—they are all young — would have marched against their Russian oppressors courageous as the heroes of Thermopylae.

But the chorus will be heard in a concert of their own on Monday of next week. The audience admired them, not only for [redacted] their manli-

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Globe

MUSIC AND

Ravel, the Last Picturesque French Composer

The last picturesque figure in modern French music is gone. During the final years of Maurice Ravel, there were other distinguished composers in France, but only one—Albert Roussel—occupied a comparable rank as creative artist. Roussel passed away in August. Last Tuesday death brought to Ravel, in a Paris hospital, the end of several years of suffering and impaired capacity for work.

There was no one like the mature Ravel, whose creative path led away from the Debussyan impressionism that had influenced him in early years. With the music of Roussel and D'Indy, that by Ravel had no points of similarity save the clarity of texture, the esthetic refinement and the logical thought that are a common heritage of the French mind. Ravel had more than this, a sense of diablerie that may have been given him by his Basque ancestry.

Although preoccupation with form possessed him from his student days with Gabriel Faure, the unconventionality of his harmonies and a bizarre flavor to be found generally in his music soon won him cordial dislike from conservative musicians who thought such nonsense could come only from an enfant terrible.

As most strong creative personalities usually do, Ravel went calmly his own way. He left behind him the excessive refinement of Debussy, and found his own path somewhat by the help of such Russians as Borodin, whose music interested Ravel in his early years just as it interested Debussy. Yet he was French to the core. His own music is absolutely original and carefully wrought. His fertile melodic invention was attracted to a sort of expression at once cool, sparkling, ironic and witty, in which sentiment—but not sensuousness—was conspicuously absent.

The beauty of Ravel's music lies, too, in the bright facets of his harmony, and the shapeliness of his tonal patterns, as those things have come to be recognized in the past 30 years. All these qualities are to be found in the "Daphnis and Chloe" suites, "Mother Goose," "La Valse," the songs to Tristram Klingsor's words, "Scheherazade," his chamber and piano pieces; and these are but a few of his finest compositions.

Ravel was not a nature painter on the order of "La Mer," nor was he a tonal philosopher or dramatist. He dealt most successfully in music on a small formal scale. His "Tombeau de Couperin," for example, is a masterpiece of its kind, with, moreover, a captivating antique charm. The work by which he may continue to be best known to the general public was one of his least important; an amazingly clever technical stunt, but nevertheless unimportant work that goes by the name of "Bolero."

The greater part of Ravel's fame, despite his melodic gifts, may rest on his orchestration. As he turned from Debussy, so in the treatment of the orchestra he advanced from the point where Rimsky-Korsakoff had stopped. Ravel's orchestration was never so lush as that of Rimsky; it was more piquant and enriched by a wider range of subtle colorings.

Perhaps Ravel was amused by the irony of his own career, since he lived to see himself transformed in the public eye from a suspect modernist, to a somewhat old-fashioned codger in the regard of the young musical lions who came upon the scene just after the war. Now that he is no longer among us, it will probably be easier to see the actual place which he occupies in the history of music.

Globe Jan. 1/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Unaccountable are the ways of man! Thirty-five years ago Jean Sibelius completed a noble, imaginative and original choral score based upon an episode of the Finnish epic "Kalevala" and called "Ukko the Firemaker." Yesterday afternoon this legendary account of how fire was brought upon the earth was presented by the Boston Symphony Orchestra and the Helsinki University Chorus for the first time in the United States.

The spectacular circumstances of parts and score lost in transit, the subsequent triumph of radio-photo over time and distance, and the valiant labors of Dr Serge Koussevitzky and the orchestra in quickly preparing a thrilling performance have been much in the news this week. After the concert more than one subscriber was heard to say: "Indeed it was worth the effort!"

Much of the success of "Ukko the Firemaker" (or "The Origin of Fire" as it is also titled) was due yesterday to the phenomenal Helsinki University Chorus, whose richness, sonority and strength of tone were a revelation. The voices move clearly, with the result that Sibelius' texture is beautifully transparent. American choruses may learn from their enunciation: one listener with no knowledge of the Finnish tongue had merely to follow the printed English text to recognize nearly every syllable.

While the tonal stream has brought a torrent of indifferent music to Boston during the generation past, this score was neglected. The hypothesis that it is too indigenously Finnish to appeal to American listeners will not do. "Ukko the Firemaker" possesses the musical universality of the "Eroica" or the "Nibelungen Ring."

Sibelius has, on his own word, made a sharp distinction in his own mind between his "absolute" music and that with a literary basis. As he intended, "Ukko the Firemaker" is rugged, vivid and delineative music, a fitting counterpart for the verses. So much may one say who has acquaintance with the deed of Ukko only as it exists in English translation.

The orchestral style resembles the First Symphony of Sibelius, romantic and rich of texture. And yet there is a primal quality about the choral work which is absent from the Symphony. "Ukko the Firemaker" is, in a word, rooted deeply in race and myth. Unless we are somehow blessed with future performances by Finns singing in their own togue, the experience of this week cannot, probably, be duplicated. It would be effective if accurately played and sung by any, since music knows no boundaries. But the indigenous character would be missing.

The baritone solo was taken with logical gusto by Helge Virkkunen. The Friday audience received the work enthusiastically, as they did "The Captive Queen," also new to this country. Here Sibelius set an allegorical patriotic text of Cajander. Though powerful, this score does not equal "Ukko the Firemaker" in any detail save its ardor.

Conductor and orchestra were thoroughly in the vein throughout the afternoon, although Brahms' Third Symphony was given more of a dramatic than an impeccable reading. To Dr Koussevitzky must go the highest commendation for his skillful preparation of "Ukko the Firemaker" with only a vocal score to guide his interpretation. Martti Turunen, leader of the chorus, shared applause with the conductor at the concert's end.

"Finlandia" was finally omitted from the program. "Pohjola's Daughter," another masterpiece among Sibelius' descriptive music, was again enjoyable, both for itself and the manner in which it was played.

Next week the orchestra goes on tour. At the Boston concerts of Jan 14 and 15, Daniele Amfitheatrof will be guest conductor. The program for Jan 28 and 29 will be dedicated to the memory of Maurice Ravel.

C. W. D.

SANTA MONICA, CAL.
OUTLOOK

RADIOPHOTO TO BRING MUSIC FOR BOSTON CONCERT

BOSTON (AP)—Radio was called upon today to rescue for the Boston Symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany.

The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

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(109)

B. Herald Jan. 1/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 11th regular concert by the Boston Symphony Orchestra, Dr. Koussvitzky conducting, was given yesterday afternoon in Symphony Hall. The Helsinki University Chorus from Finland, Martti Turunen, conductor, made their first appearance in America on this occasion. The program was as follows

Symphony No. 3 in F major, Opus 90 ....Brahms
"Pohjola's Daughter," Symphonic Fantasia. Opus 49..............Sibelius
"The Captive Queen," Ballad for chorus and orchestra, Opus 48........Sibelius
"The Origin of Fire," for baritone, male chorus and orchestra, Opus 32..Sibelius

One of the dangers of successful publicity, whether the end is legitimate or not, is that it sometimes arouses a keener anticipation than the actual event can satisfy. Fortunately the Helsinki Chorus proved to be an exceptionally fine group and Sibelius' "The Origin of Fire," an unusual work, well worth the trouble of transmitting some of the parts by radio photography at the last minute. The publicity accorded this ingenious scheme to have the music on hand in time was rather staggering, but if it succeeds in giving the Helsinki Chorus a boost it will have served a useful turn.

Had the services of science and invention been invoked for the other Sibelius choral work, also heard yesterday for the first time in America, we should have been in two minds as to whether the scheme had been worth while. "The Captive Queen" is a patriotic allegory and was consequently designed to excite the fervor of the crowd. A stirring performance still has that effect, as it should, since Sibelius had proved with "Finlandia" and other works that he knew his business in this respect, but patriotic music is not the greatest art. "The Captive Queen," in spite of some illuminating pages in the first half of it, is only secondary Sibelius.

"The Origin of Fire" on the other hand, is something else again. Here is music of great beauty and imagination. The effects whereby the words are illustrated are subtly contrived. On a first hearing we are inclined to rate this work among Sibelius' finest creations. At any rate it is a work of greater power and scope than either "Pohjola's Daughter" or "The Captive Queen."

Obviously the Kalevala, the Finnish national epic, must be very much more wonderful in its own language than it manages to be in English translation. At least Sibelius was inspired by it to some of his most poetic music, whereas a few passages of its monotonous sing-song are enough for most readers of the translation. The description of the origin of fire, as a matter of fact, is one of the most successful in English, as this writer can testify from having once tried to read all the Kalevala.

Everyone must have been struck by the similarity of the poem to "Hiawatha." Moreover the translator in the preface to the Everyman edition went so far as to accuse Longfellow practically of cribbing from the Kalevala not only ideas about meter and arrangement of his poem, but also specific incidents and descriptions. Longfellow could presumably have read a German translation, for it had not yet been done into English.

"Pohjola's Daughter," another Kalevala episode, was not the best choice at the last moment after the several rearrangements of the program. It is program music which really requires some explanation. Possibly, though, the audience knows it well enough by now not to need this assistance.

These works of Sibelius were all performed with great spirit. The late arrival of the parts to "The Original of Fire" did not appear seriously to hamper the interpretation. The Helsinki chorus is excellent. Its precision and body of tone are just what one likes to hear and seldom does. The quality of tone might be described as virile rather than mellow, and it certainly suited this music. The baritone soloist, Mr. Helge Virkkunen, acquitted himself well. There will be an opportunity to judge more particularly of this chorus when it returns Jan. 9 for a concert all its own.

HELSINKI CHORUS AT SYMPHONY

B. — Post

Sing Sibelius Numbers With Vigor and Big Tone

Jan. 1/38

BY WARREN STOREY SMITH

It is some telescoping of the ages when the orchestral parts of a choral composition describing the mythical origin of fire are transmitted by radio photograph from Leipsig, in order that the programme of a symphony concert in Boston can follow its intended course. The concert in question was that of yesterday afternoon, and the 11th hour repairing of the damage occasioned by the loss of a package in the Christmas mails is, in fact, no longer news. This concert broke into print before it happened.

WITH HELSINKI CHORUS

The above remarkable circumstances would alone serve to set this week's Symphony Concerts apart from any others; and so would the participation in them of a European male chorus, the Helsinki (Helsingfors) University Chorus from Finland. It is also no longer news that "The Origin of Fire" is from the pen of Jan Sibelius who contributed the chorus' other number, "The Captive Queen," as well as the orchestral piece which shared with them the second half of the programme, the tone poem "Pohjola's Daughter." The choral pieces, by the way, were written for this Helsinki chorus, long famous in its native land.

It may as well be mentioned now as any time that yesterday's concert began with the Third Symphony of Brahms. This pleasing, if no longer particularly stirring work, which tends with the years to fall below its three companions, was accorded an eloquent performance yesterday and was received with considerable enthusiasm. In the excitements which followed, Brahms was easily forgotten.

Bigness of Tone

To come to the visitors, who during the remainder of the afternoon were massed in a solid gray phalanx at the rear of the stage, not only were these young men husky in appearance, they also sang with a lustiness and vigor which would make any similar American group seem decidedly anaemic by comparison. Nor was this lustiness mere shouting; it was the bigness of tone which might be expected to go with powerful physiques. A week from tomorrow these young men will offer, at Symphony Hall, a concert of their own. It will then be possible to describe their singing in less general terms. Yesterday there were other preoccupations, namely, two by no means brief choral pieces, the words of which had to be followed in parallel columns of Finnish and English. Some of us yesterday heard more of the former language than ever before in our lives.

The 'Captive Queen," which foretells in allegory the freeing of Finland from the yoke of Russia, was composed in 1906; the "Origin of Fire," in 1902. Both works belong, roughly, to the period of the Second Symphony, and both make a similar steady progress from subdued beginning to triumphant and resplendent close.

If there was power in the singing, there was a kindred power in Sibelius' music, so belatedly heard here, and in Dr. Koussevitzky's conducting of it.

"Pohjola's Daughter"

"Pohjola's Daughter," which was on the programme, off, and on again, made an excellent prelude to the choral numbers. Here too were contrasts of dark and light; between the gloomy kingdom of Pohjola and the rainbow whereon his disdainful daughter sits and spins.

Published in 1906, this tone poem is also of the earlier Sibelius who was not afraid to speak out. Dr. Koussevitzky read the score with evident sympathy and the orchestra responded in kind.

SO. STATION FEATURE REEL

In conjunction with the showing of the news reel edition of the Panay bombing incident, the South Station Theatre announces that starting today it has booked a companion reel on the Yangtze River. This film entitled, "Yangtze Patrol," gives a graphic description of the United States naval activities in that section, and gives one a better geographical understanding of the country.

NEW YORK, N. Y.
TIMES

JAN 2 - 1938

BOSTON ORCHESTRA TO OFFER 'EROICA'

Concert at Brooklyn Academy Friday to Include Strauss and Prokofieff Suite

HINDU BALLET WEDNESDAY

Neighborhood Musicale to Be Held at Erasmus Hall—Museum Program Listed

Beethoven's "Eroica" symphony will be presented by the Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, in its second Brooklyn concert of the season at the Brooklyn Academy of Music on Friday night.

The program will also include Prokofieff's "Lieutenant Kije," orchestral suite, Op. 60, and Strauss's "Till Eulenspiegel's Merry Pranks," Op. 28.

The sponsors are the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president; the Philharmonic Society of Brooklyn, headed by R. Huntington Woodman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman.

Mrs. Edwin L. Garvin will be hostess in the committee box. Box holders will include Colonel and Mrs. Fay W. Brabson, Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Mrs. Adrian Van Sinderen, Mrs. David C. Johnson, Mrs. Robert Franklin Ives, Mrs. James Maclay, Miss Mary E. Mills and the Adelphi Alumnae Association of which Mrs. Roy M. Hart is president.

Uday Shan-Kar and his Hindu ballet will present on Wednesday night the sixth program in the series, "Music and the Dance," at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute.

Mlle. Lucette Meillard, violinist, will give a lecture-recital on "Impressionism in French Music" on Wednesday at 4 P. M. in the Brooklyn Academy. Afterward she will be guest of honor at a tea to be given by the French department of the Brooklyn Institute. Her program will include selections from Fauré, Debussy and Boulanger.

BROOKLYN, N. Y.
EAGLE

JAN 2 - 1938

Mrs. Edwin L. Garvin Will Be Hostess at Symphony Concert Friday Evening

Mrs. Edwin L. Garvin will be the hostess in the committee box on Friday evening at the second of the series of five concerts comprising the 52d season of the Boston Symphony Orchestra in Brooklyn. The series is presented at the Brooklyn Academy of Music, which is the permanent home of the Department of Education of the Brooklyn Institute of Arts and Sciences, an organization endowed to further the cultural life of the borough.

The Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman, sponsor the appearances of the Boston Symphony Orchestra in Brooklyn.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will present Beethoven's Symphony No. 3 in E-flat major, 'Eroica," op. 55; Prokofieff's "Lieutenant Kije," Orchestral Suite, op. 60, and Strauss' "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner," in Rondo Form, op. 28, for this second visit of the season to Brooklyn.

Boxholders for the evening will be Col. Fay W. Brabson and Mrs. Brabson, Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Mrs. Adrian Van Sinderen, Mrs. David C. Johnson, Mrs. Robert Franklin Ives, Mrs. James Maclay of Manhattan, Miss Mary E. Mills and the Alumnae Association of Adelphi Academy, of which Mrs. Roy M. Hart is president.

Officers of the Brooklyn committee for the 1937-38 season, in addition to Mr. Van Sinderen and Mrs. Davenport, are Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League committee. Members of the Junior League committee include Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis K. Thayer and Mrs. Kent Rhodes.

The third concert of the season will be held Thursday evening, Feb. 10, and the two following concerts will be held Friday evening, March 11, and Friday evening, April 1.

Monitor Jan. 4/38

Musicien Français

CLAUDE DEBUSSY was proud to call himself Musicien francais. Maurice Ravel was heir to the title. His music embodied, probably more than that of any other French composer since Debussy, the artistic qualities which are regarded as essentially Gallic: logic, clarity, wit, restraint, all the Apollonian as opposed to the Dionysian characteristics, the classic against the romantic; most of all, the French as against the German.

For modern French music has been called to some extent a negative art, since it appears to represent in a considerable degree a determination not to write like Wagner. For this reason, it has never attained to the popularity of Wagner's music. It is an aristocratic art expression, appealing to the taste of the educated, the refined, the classically-minded. Of this art, Ravel was the chief exponent after Debussy passed from the scene in 1918.

Nevertheless, Ravel was not too cloistered a scholar, nor too uncompromising an enemy of popular success, as he proved when he wrote "Bolero," which immediately made him known to more people than "Daphnis et Chloé," the "Pavane," and all the other works for piano, orchestra, or chamber ensembles that had preceded it. Possibly the "Bolero" will prove in the end to have been a bridge to carry the public to the more important compositions.

BOSTON SUNDAY POST, DECEMBER 26, 1937

Here Is A "Star Spangled Banner" You Can Sing!

The Sunday Post Arranged to Have Boston's Popular "Pops" Conductor Suggest Possible Changes in Recently Criticised Passages of National Anthem

BY LEO RABBETTE

The "Red Glare" of criticism is again shot upon the old "Star Spangled Banner!" And the verbal bombs are "bursting in air." But the Hymn is "still there," and will probably ring in the hearts of and be chanted from the throats of the people as long as the banner itself waves o'er the "Land of the Free."

Two New Yorkers, Nino Martini and the Rev. John H. Holmes, were severe the other day in their strictures on it. Mrs. Edith Key Haines, great-granddaughter of the author of the lyric, came to its defence, and Boston leaders in musical life say a lot of fine words for it.

"It's too tough for the average man to sing," declared Martini, the Metropolitan Opera tenor. "It really calls for an extraordinary range, even in a professional singer."

"The Star Spangled Banner," declared Dr. Holmes to his congregation, "is probably one of the most vulgar and profane of all the world's patriotic songs, exulting in bloodshed and the slaughter of our enemies . . . it celebrates war and breathes hatred."

"It certainly is not vulgar, boastful or blasphemous," replies the great-granddaughter of Francis Scott Key, "to thank God for the preservation of your country against an attacking nation."

Holmes Sticks to His Guns

"I've received a lot of letters since I made that statement," comments Dr. Holmes, "and the great majority agree with me."

What do leaders in Boston's musical life think about the anthem and these "attacks" upon it? I set out to discover their musical and vocal reactions.

Could something be done about the dear old battered but still triumphant song, to keep it within the range of most patriotic voices and thus answer the musical criticism?

I armed myself with a sheet of blank music paper and wandered up by Symphony Hall, where the air is always full of excellent vibrations, and my searching eye rested on the gracious and erudite person of Arthur Fiedler, popular conductor of the famous "Pops" and Esplanade concerts.

He was having a cup of coffee in the drug store near by, between rehearsals. He has conducted our national anthem at the end of every single concert for the past nine summers in the big silver shell by the Charles, said I, and perhaps he can help me.

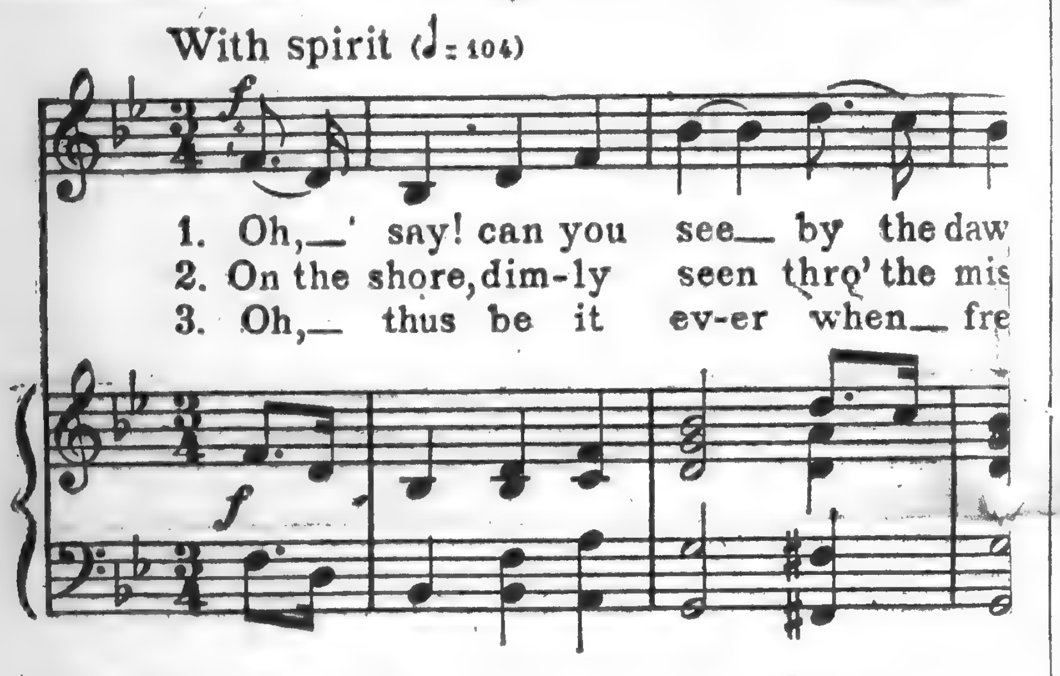
Arthur Fiedler Operates

So I hailed him. "Is there any way we can operate on this famous anthem," I asked, "so that it will not be so difficult for the average person to sing?" We had a little chat about it.

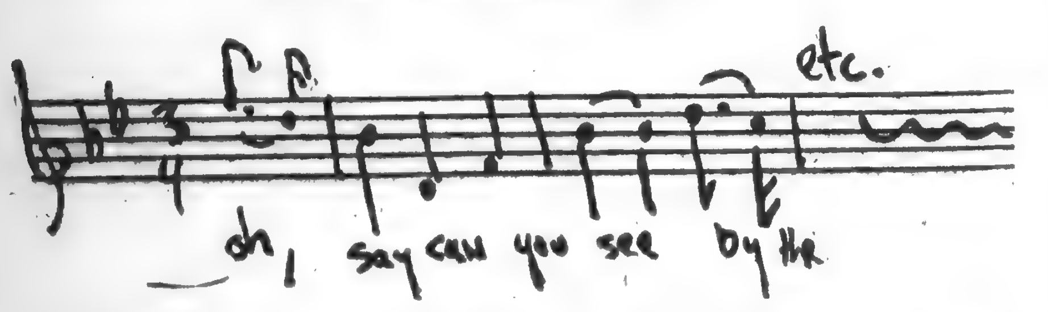
"The only thing you could do," smiled Fiedler, "would be to change the range, say from a 12-note to a 10-note range. As it is now, it runs through 12 notes, from B-flat to F. If it could be arranged from D to F, cutting off the two lower notes, you'd save the singer the greater range. An octave and a third would make it easier to sing."

And he suited the action to the word, and wrote out two variants for each of two difficult passages.

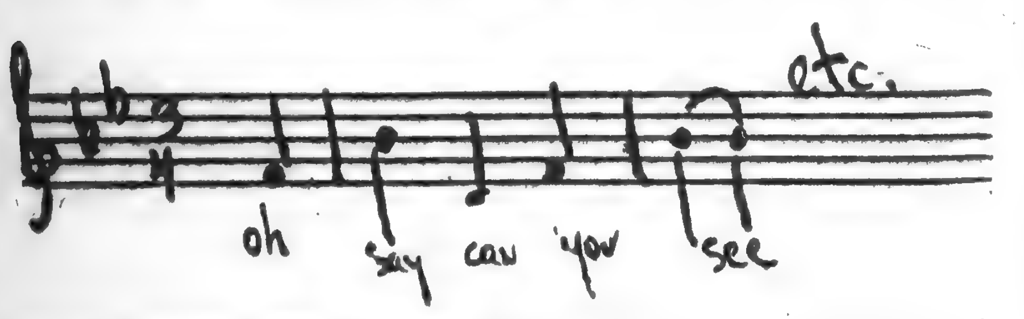
"Vocally," said Arthur Fiedler, "it is difficult as it stands for the ordinary voice to sing. With these changes, which one might make, it would not be changed harmonically. The words sung on notes within that range would sound all right, with a band, an orchestra or any instrumentalists.


With spirit (♩= 104)
1. Oh, say! can you see by the daw
2. On the shore, dim-ly seen thro' the mis
3. Oh, thus be it ev-er when fre

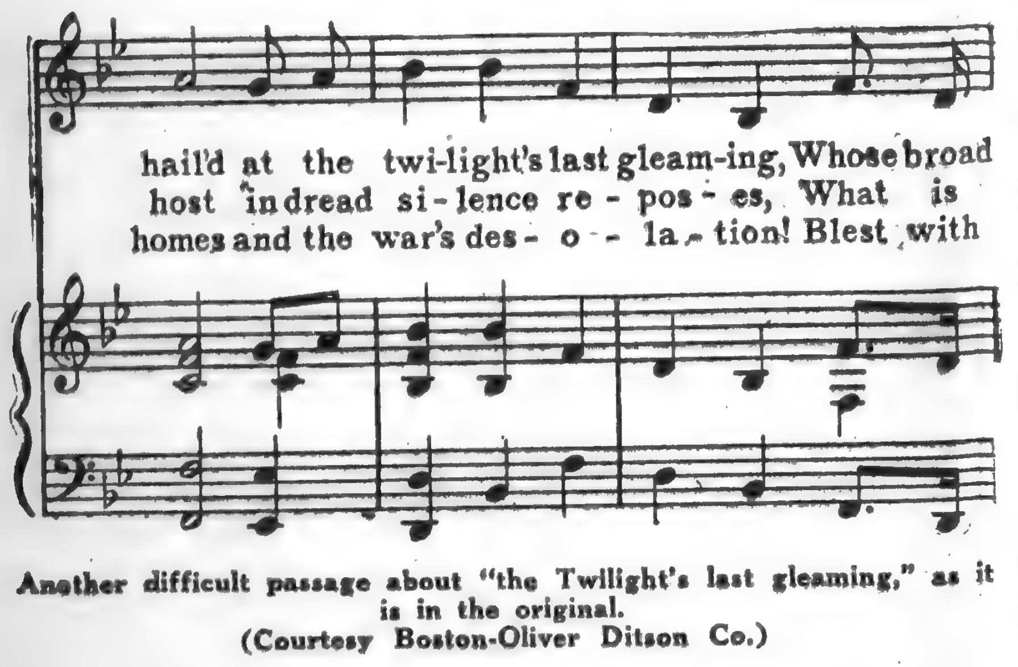
As "The Star Spangled Banner" is now sung. This phrase is a bit difficult as it stands.
(Courtesy Boston-Oliver Ditson Co.)



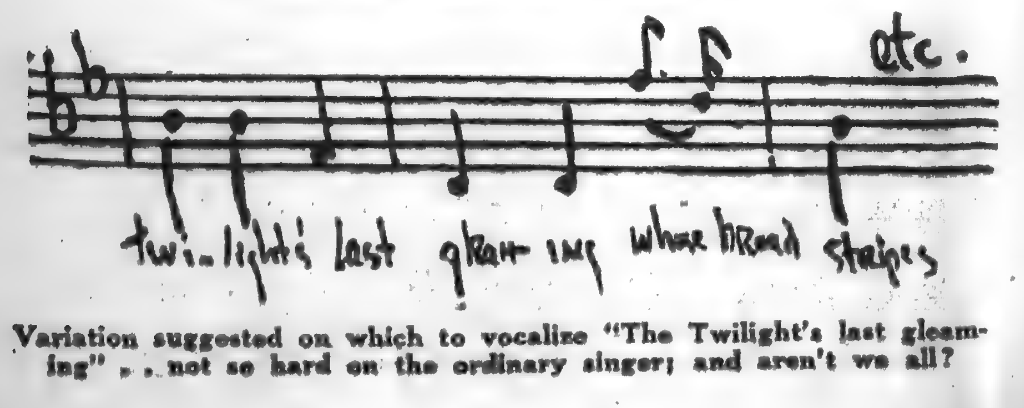
A possible variant and easier to sing version of the well-known phrase, "Oh, say, can you see . . ."



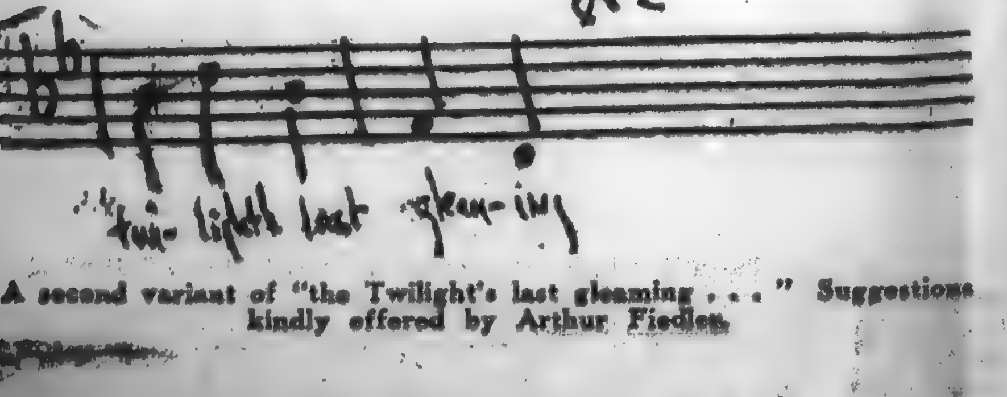
Another possible variant of the phrase "Oh, say, can you see . . ." easier on the ordinary voice.


hail'd at the twi-light's last gleam-ing, Whose broad
host in dread si-lence re-pos-es, What is
homes and the war's des-o-la-tion! Blest with

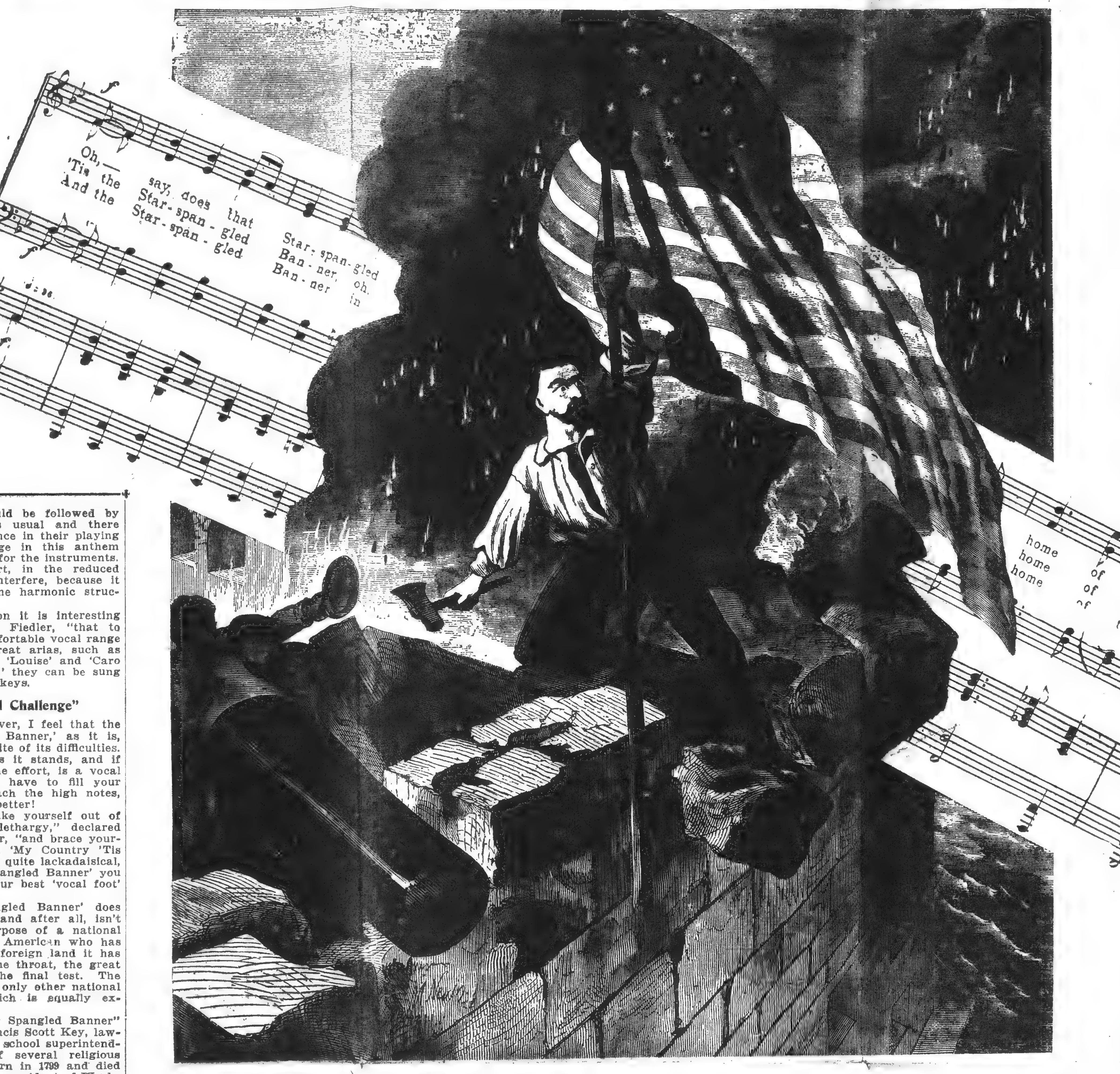
Another difficult passage about "the Twilight's last gleaming," as it is in the original.
(Courtesy Boston-Oliver Ditson Co.)



Variation suggested on which to vocalize "The Twilight's last gleaming" . . . not so hard on the ordinary singer; and aren't we all?



A second variant of "the Twilight's last gleaming . . ." Suggestions kindly offered by Arthur Fiedler.


Oh, say, does that Star-spangled
'Tis the Star-span-gled Ban-ner, oh,
And the Star-span-gled Ban-ner in
home of the brave?
home of the brave!
home of the brave

"The Flag was still there!" Fine old wood-cut from a contemporary magazine, illustrating how Police Sergeant Hart nailed the Star Spangled Banner to the temporary flag-staff on the ramparts of Fort McHenry. The flag had fallen a moment before this and that had been taken as a sign of surrender. But now it was up again, to be the symbol of victory and to inspire one of the most exciting patriotic songs, from the pen of Francis Scott Key, "The Star Spangled Banner."—"And the rockets red glare, the bombs bursting in air, gave proof through the night that the Flag was still there!"

"The melody would be followed by the instruments as usual and there would be no difference in their playing parts, for the range in this anthem holds no difficulties for the instruments. And the vocal part, in the reduced range, would not interfere, because it is built on the same harmonic structure.

"In this connection it is interesting to note," went on Fiedler, "that to achieve a more comfortable vocal range for some of the great arias, such as 'Depuis Le Jour' in 'Louise' and 'Caro Nome' in 'Rigoletto,' they can be sung in a choice of two keys.

"It's a Vocal Challenge"

"Personally, however, I feel that the old 'Star Spangled Banner,' as it is, has 'real guts' in spite of its difficulties. It's more heroic, as it stands, and if it requires a genuine effort, is a vocal challenge, and you have to fill your lungs deeply to reach the high notes, why, so much the better!

"You have to wake yourself out of your usual vocal lethargy," declared the dynamic director, "and brace yourself to sing it. In 'My Country 'Tis of Thee' you can be quite lackadaisical, but in 'The Star Spangled Banner' you simply must put your best 'vocal foot' forward.

" 'The Star Spangled Banner' does something to you, and after all, isn't that the whole purpose of a national anthem? To every American who has ever heard it in a foreign land it has given the grip at the throat, the great thrill, and that's the final test. The 'Marseillaise' is the only other national hymn I know which is equally exciting."

The famous "Star Spangled Banner" was written by Francis Scott Key, lawyer, soldier, Sunday school superintendent and author of several religious hymns. He was born in 1799 and died in 1843, was a lifelong resident of Washington—his mansion there now becomes a national monument.

He wrote it on the back of an envelope, as he was held prisoner in a little boat in the early morning after the night of 1814 which saw the terrific bombardment of Fort McHenry, commanding Baltimore Harbor. He is also said to have specified the music of "Anacreon in Heaven," often sung at the Crown and Anchor Tavern in the Strand, London.

There were many songs written to the word-pattern of the "Anacreontic Song," for when a tune was popular, lyric writers would make words to fit it. So with this anthem. Key wrote the words to the word-pattern of this popular air, and as a matter of fact, had no idea at the time that it would get beyond a probable printing in the Baltimore paper.

Poured From His Heart

What is important is that the fervent words poured forth from Key's heart under the most exciting patriotic conditions. If it has in it somewhat of the fury of war, well, it came out of the fury of war. He had in memory on that stirring morning the many songsters he had read, among them, undoubtedly "The Robin Song Book," "Clio and Euterpe, a Collection of Songs and Cantatas," and very likely, "The Columbian Songster, or Jovial Companion," subtitled, "Mirth, Love and Sentiment, Here Happily Blended, The Chastest Ear Unoffended."

Another song of that period, written in the "Anacreontic" measure for example, was called "The Fate of Columbus," and the first line ran, "On the cliffs of the Andes, where Virtue once Reigned." One of the first references to this as a National Anthem is found in an article written by Mrs. Anna Dorsey, in 1861, the first year of the Civil war.

In the Washington Sunday Morning Chronicle, she several times referred to "Our National Anthem, the 'Star Spangled Banner'." Since then, it has been so considered. Yet the War Department Regulations and General Orders do not state it as such. It is ordered to be played, mentioned in connection with other National Anthems, to be rendered with dignity, while its playing as part of a medley is prohibited.

Music of a Drinking Song

John Stafford Smith, an English organist, wrote the music for the song "To Anacreon in Heaven," about 1775, a convivial piece, which became very popular and was brought over to this country to become the basis for several texts. One of the most widely sung was called "Adams and Liberty," Robert Treat Paine of Boston being the author of that lyric, which ran, in part: It was first sung here on June 1, 1798:

> "Ye Sons of Columbia, who bravely have fought,
> For the rights which unstained from your sires has descended,
> May you long taste the blessings your valor has bought,
> And your sons reap the soil, which your fathers defended."

The service version of "The Star Spangled Banner," prepared for the Army and Navy song and hand books and for school and community singing, at the time of our entrance in the World war, was devised and decided upon right here in Boston.

The committee of 12 consisted of John Alden Carpenter, Frederick Converse, Wallace Goodrich and Walter R. Spaulding, representing the War Department commission on training camp activities; Peter W. Dykema, Hollis Dann and Osbourne McConathy, representing the music supervisors' national conference; C. C. Birchard, Carl Engel, William Arms Fisher, Arthur Edward Johnstone and E. W. Newton, representing the music publishers.

That committee met in the editorial rooms of the Oliver Ditson Company on Tremont street, and the story of that epocal conference is very interesting. It was told me by Wallace Goodrich, director of the New England Conservatory of Music, who served on the committee.

Hub Created Service Version

"How was the definitive Service Version evolved?" I asked Mr. Goodrich.

"Well," he replied, "you know the War Department Commission on Training Camp Activities had charge of just that, and it was a big job, recreational activities for all that chain of camps throughout the country; it included entertainment, boxing, band concerts, and of course mass singing.

"This committee was appointed to supervise the singing, and the Committee of Twelve had to consider 'The Star Spangled Banner,' which would naturally be sung everywhere. It was found that in different places in the country it was sung differently.

"It was decided to get out a song book for all these 50 or 60 camps, with uniform music. The problem was to decide on that music. So questionnaires were prepared for each song leader in each camp, which would furnish data on which to work.

"Each song-leader had his thousands of young soldiers sing it in chorus, noting down, carefully, measure by measure, the way it was naturally sung in each section of the country, North and South, East and West, to serve toward a standardized version. Within the last 50 years, you know, the government of France formed a standardized version of the 'Marseillaise.'

"When all these answered questionnaires had been sent in," went on Wallace Goodrich, "we sat down one morning and went over it measure by measure, to get the melody fixed. Then we went on to the accompaniment. Finally we all agreed on a version, though we spent as much as three hours on some passage which showed variation.

"It really was a solemn and striking moment, when, finally, we all stood up, somebody played it on the piano and we all sang it for the first time, as it was to be.

Out of the Hearts of the People

"That was in the summer of 1917, and from three to four million copies of that song-book, with the service version of 'The Star Spangled Banner' were printed and distributed throughout the army camps and other service camps, too."

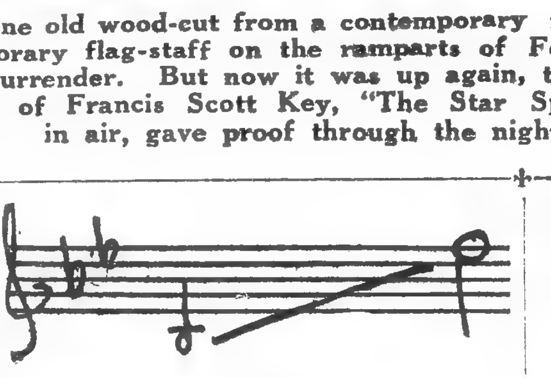
The head of the New England Conservatory, Mr. Goodrich, made a full military band arrangement of the anthem, for use in every regimental band in the service, and another band version was made by Stanislas Gallo.

"We didn't want to say arbitrarily how the anthem should be sung, but to standardize it with the least possible necessary disturbance of popular tradition. So that version you might say came out of the hearts of the American people, the country over, even as they had been brought up to sing it.

"Frederick S. Converse, dean of the faculty of the Conservatory of Music, made the orchestral arrangement of 'The Star Spangled Banner,' which was used at the beginning of each Boston Symphony Concert from November, 1917, to the end of the war."

"Did John Philip Sousa help in making this version?" I asked.

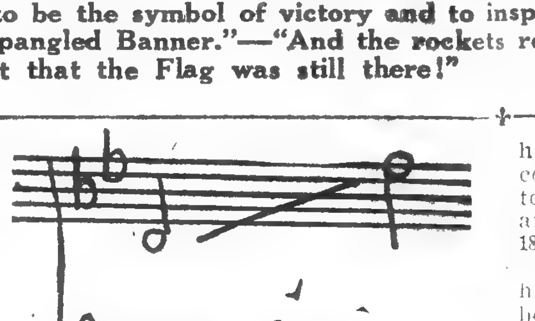
"He was not on the committee, but he was very much interested and I believe he was consulted at that time," said Mr. Converse.



The present vocal range of "The Star Spangled Banner," a little too extended for the average Americano's voice.

Victor Herbert, composer of light operas and many popular songs therein, also made an excellent orchestral version which is played in Symphony Hall now and at the Esplanade concerts.

" 'The Star Spangled Banner'! Is it vulgar and boastful and all those things which Dr. John H. Holmes says of it?" I put the question to H. Augustine Smith, the genial director of church and community music at Boston University, noted producer of pageants, whose hymnals are distributed by the million throughout the world.



Possible range on which "The Star Spangled Banner" might be sung, still keeping the song harmonically the same, but making it a bit easier to sing.

His eyes twinkled. "I know Dr. Holmes, an old Malden boy, a poet; who wrote a splendid hymn, 'America Triumphant,' which is in my 'American Student Hymnal,' published by D. Appleton-Century.

Has Fine Lyric Quality

"He is qualified to speak. I don't think I agree with him on this point, but then, there are many who wouldn't agree with me.

"I used to think 'The Star-Spangled Banner' was inane, boastful; all those things Dr. Holmes calls it, but having heard it sung so often, all over the country, for years, I've softened a bit toward it. It has all the fire and fury and the hope of that far-off War of 1812; it's a very stirring and vivid song.

"Anyway, I'm sure Francis Scott Key hadn't the least idea it would ever get beyond the Baltimore paper; any more than Samuel F. Smith thought that 'My Country, 'Tis of Thee,' would ever be heard beyond the walls of the Park Street Church, let alone sound among the Rocky Mountains and be played by bands in France.

"As I look over the words of this seemingly immortal lyric," went on the genial H. Augustine Smith, "I find it has halting rhythms, and the words are not always perfect. But there is a lyric quality about it, a vividly descriptive force which is very challenging. I don't see why it is boastful. 'The land of the free and the home of the brave'; everybody says it, perhaps in different words! Here's hoping we'll always be that," he laughed.

"It does begin with a colloquialism, just like a radio broadcast: 'Oh, say!' And one of the verses is pretty bloody and filled with vengeance—but what was it Sherman said about war? And this was written in the midst of an attack. That verse is pretty hard on England and I would not want to throw it in their faces.

"That's the verse, I suppose, which Dr. Holmes particularly abhors. The three regular verses, usually sung, are pretty good, I'd say. And the objectionable one, I've never used in my own song books. I don't believe one American in a thousand has ever heard of it, as it is very rarely printed anywhere.

"That stanza, which has always been the cause of argument, runs:

> "And where is that band who so vauntingly swore,
> That the havoc of war and the battle's confusion,
> A home and a country should leave us no more?
> Their blood has washed out their foul footsteps' pollution.
>
> No refuge could save the hireling and slave
> From the terror of flight and the gloom of the grave,
> And the Star Spangled Banner in triumph doth wave
> O'er the land of the free and the home of the brave."

"Nobody has to sing that verse. In fact you'll look a long time, before you find it in any song-book. So, why not forget it?

"The music is awfully good," said Mr. Smith, 'and a great thing to play in bands or in an orchestra, exhilarating. Some people complain they can't sing all the notes. Well, the American people are lazy, vocally, anyway.

Thrilling Moment

"I've often heard Sousa play it, and with massed bands it's great. When a fine singer goes up to the last high note, I think it is one of the most thrilling things in song. The parts are varied, too. It starts unison, goes into duet and closes with a very solid and moving chorus.

"Nobody can ever be completely satisfied with a hymn, anyway. They are all lacking in one point or another. As to writing another verse to take the place of the bloodthirsty one, well, there was the poet, Henry Wadsworth Longfellow. He decided that 'My Country 'Tis of Thee' didn't have enough reference to peace, and the whole world at peace, so he added a stanza along those lineas. It was a good verse, and particularly appropriate it would be now, with all the undeclared but real war in the world. But nobdy ever bothered with Longfellow's verse."

As to the music of the "Star Spangled Banner," Francis Scott Key may have not been especially familiar with it. The chances are he followed the word pattern of it, as did so many other song writers of that day.

Good Crowd Song, Anyway

In fact, there was a legend about Key, with the implication that he was tone deaf. This was the story. He was seranaded one time by a group of friends who wished to honor him, and they played a tune very loudly and vigorously. When it was over, Francis Scott Key asked what the tune was, anyway. They replied: "Why, that's your famous anthem, 'The Star Spangled Banner!' "

According to an investigation, made by the late Oscar Sonneck, head of the music division of the Library of Congress, there was considerable evidence for the basis of that legend.

William Schwenk Gilbert, who wrote the librettos for Sullivan's comic operas, was possessed of the same ability to write elaborate verses, though he did not know any music. He is quoted as saying, "I know only two tunes. One is 'God Save the Queen,' and the other isn't."

Well, anyway, "The Star Spangled Banner" is a good crowd song. And, after all, isn't it a crowd song? If a few miss a note here and there, the crowd manages to hit all the notes.

The Star Spangled Banner, long may it wave!

KURYER CODZIENNY CZWARTEK, 9-GO GRUDNIA, 1937.

Koncert Hofmanna w Bostonie

HOFMANN

W przyszłą niedzielę, 12-go grudnia, odbędzie się w Symphony Hall w Bostonie, niezwykły koncert. U fortepianu zasiądzie wielki polski muzyk, Józef Hofmann, w pięćdziesiątą rocznicę sensacyjnego swojego debiutu w naszym mieście.

Ogłoszenie wyjątkowej tury artystycznej p. Hofmanna, bo taką ona jest przez wzgląd na złoty jubileusz muzyka, przywodzi na pamięć czasy pierwszych jego w tym kraju występów, kiedy jako dziesięcio - letni chłopiec wziął szturmem świat koncertowy tak, jak go brał zawsze dotychczas.

Pięćdziesiąt lat temu "Harper's Young People" tak o naszym muzyku pisał: "Przez blisko cztery lata pokazywał się on przed publicznością jako pianoforte virtuoso, a ostatnio występował bardzo często, wywołując sensację. Nigdy nie pisano tyle o młodym chłopcu, co wtedy o młodym Hofmannie".

"Kiedy liczył sześć lat wystąpił po raz pierwszy z koncertem dobroczynności, następstwem czego było, że jego ojciec został zasypany ponętnymi ofertami o zaangażowanie małego synka. Ale stale je odrzucał, pozwalając dziecku tylko okazyjnie występować na cele dobroczynne. Mając siedm lat, grał Hofmann pierwszą część koncertu Beethovena i w tym to czasie po raz pierwszy słyszał jego grę Anton Rubinstein w Warszawie i na ten fenomen muzyczny zwrócił uwagę niemieckiego impresario Hermanna Wolffa. Kiedy Rubinstein dawał swój wielki historyczny koncert w Londynie, powiedziano mu o nowo wykrytym dziecku - dziwie, ale wstrząsnął głową i powiedział, że nie wierzy w takie dziwne dzieci, lecz dodał, że słyszał o jednym takim chłopcu, jakiego jeszcze dotąd historja muzyki nie wydała i uderzając nerwowo w fotepian, który stał przy nim, mistrz ten zawołał, że nazywa się ten chłopiec Józef Hofmann".

Dopiero, kiedy Józio liczył dziewięć lat życia, ustąpił jego ojciec namowom ze strony Wolffa o przedstawienie chłopca publiczności.

Debiut Hofmanna miał miejsce w hali koncertowej w Berlinie — przy akompanjamencie filharmonicznej orkiestry. Nastąpiły potem koncerty w Danji, Szwecji, Norwegji pod patronatem królowej duńskiej, następnie w Paryżu i innych europejskich miastach. Słuchali Hofmanna znani kompozytorzy, a Saint - Seans wyraził się, że młody Hofmann nie ma już nic do uczenia się w muzyce, ponieważ wszystko w nim jest muzyką.

Koncert Hofmanna odbędzie się, jak powtarzamy, w Symphony Hall w niedzielę popołudniu. Będzie to koncert jego złotego jubileuszu — koncert, jakiego nie zna historja muzyki świata, bo nie notuje dotąd wypadku, żeby artysta dożył do czasu 50-tej rocznicy swojego debiutu.

Recent Phonograph Records

B. Trans — Jan. 4/38

Brilliant Orchestral Recordings from Philadelphia and Symphony Hall; Music for Strings

By Moses Smith

Leopold Stokowski is not one of your purists for whom the last recorded note of a composer is sacred. In the course of his years of direction of the Philadelphia Orchestra he has laid hold on any number of Bach's work and subjected them to the transcriber's tools. The exceptional quality of these transcriptions, enhanced by magnificent orchestral playing, has not prevented the cry of "Sacrilege!" from coming out of the mouths of critics. But against this is to be set the undeniable fact that the works in question have found a much larger audience than would otherwise have been the case, and thus brought pleasure to thousands.

There was not, perhaps, the same justification for Stokowski's pastiche of "Tristan," but the recent telescopic version of "Boris Godounov" will find supporters, because "Boris," masterpiece though it is, remains relatively little known. The Philadelphians have now reduced their version to phonograph records, of which it consumes six twelve-inch sides (Victor album M-391). The selection by Stokowski seems good, inevitably including, of course, the magnificent Coronation scene, but also finding place for the music when the starving crowd asks Boris for bread—music that certainly justifies Lawrence Gilman's remark, "The immense pitifulness, the sorrowing tenderness, the fathomless compassion of Moussorgsky's music are among the precious heritages of our time."

The performance is remarkable for brilliance, sonority and expressiveness. It is difficult to write too enthusiastically about the recording, which brings this performance to the listener with a fidelity and sharpness such as has probably never before been done in phonography.

A close second, in the matter of recording, is the two-pocket Victor album (M-392), devoted to the Liszt "Dance of Death," as played by Jesus Maria Sanroma and the Boston Pops Orchestra under Arthur Fiedler. What has just been said with regard to the orchestra and phonography may be repeated here with respect to the piano, which emerges, for once from an electrical reproducer, as less like an oversized harpsichord than a modern grand piano. The performance, too, is very good. Mr. Sanroma tosses off the Lisztian fire-works with exceptional brilliance, and Mr. Fiedler and his Bostonian colleagues accompany him with more than customary fire and intensity. And here again the recording is excellent.

Under the title, "Program No. 1," Victor has released an album (M-390; seven twelve-inch records) of works played by the NBC String Symphony Orchestra under Frank Black. It contains the engaging Second Sinfonietta of Miaskovsky, the Third Symphony in C major by C. P. E. Bach, Arensky's Variations on a Theme of Tchaikovsky and Sibelius's Canzonetta for strings. Whether the four works, which are not sufficiently dissimilar in content, make a good "program" is one thing. But each composition was worth recording in itself, and is here ably and sympathetically performed by a first-class string ensemble. The Miaskovsky Sinfonietta reaches at times a considerable intensity. It is music of our time without being uncomfortably dissonant. As to the Bach, the best of it is, as expected, in the slow movement. The first movement ends so abruptly that I suspect there has been something wrong in the recording or the assembling of the several sides.

Somewhat belatedly I have got around to a Columbia album (Set No. 295; five twelve-inch sides), which is devoted to a Concerto in B minor for viola and orchestra, reputedly by Handel, discovered and arranged by Henri Casadesus. The Columbia leaflet which accompanies the records and conveys this information does not quiet, in the reader, the suspicion of lack of authenticity. But the music itself, whether actually by Handel, or simply something that Casadesus cooked up in Handel's style, is very much worth playing, especially when the solo violist is so admirable a player as William Primrose. He is capably joined by a chamber orchestra under Walter Goehr.

"Tulen synnyn" partituuri saapunut Bostoniin

Lähetettiin Berliinistä New Yorkiin radiovalokuvana.

(Sähkösanoma)

Boston, jouluk. 29 p. — Jean Sibeliuksen sävellyksen "Tulen Synty" partituurin se osa, mikä kuljetuksessa yli Atlantin joutui hukkaan, mutta lähetettiin tänne radiovalokuvauksen välityksellä, tuo lähetys ollen ensimmäinen laatuaan historiassa, saapui tänään tänne junalla.

Bostonin Sinfoniaorkesterin johtaja, Sergei Koussevitzky sanoi, että "Tulen Synty" voidaan esittää kahden harjoituksen jälkeen, tänään ja huomenna, sillä Y. L:le tämä musiikki on tunnettu.

Partituurin lähetys tapahtui Leipzigistä Berliiniin puhelinjohtoa myöten ja Berliinistä New Yorkiin radiolla. Lähetys otti aikaa vähän päälle 12 tuntia.

R. C. A:n virkailijat arvelivat, että lähetys Berlinistä tänne tuli maksamaan lähes $800.

SIDELIGHTS OF THE WEEK

NEW YORK, N. Y.
TIMES

JAN 2 - 1938

REVISION: For 123 years "The Star-Spangled Banner" has been the bane of singers because of its wide range of twelve notes. Last week **Arthur Fiedler**, conductor of the Pops and Esplanade concerts of the Boston Symphony suggested that singers would be happier if the range were reduced to ten notes. With such revision, he declared, "the words would sound all right with a band, orchestra or instrumentalists." He added: "Personally, I feel that 'The Star-Spangled Banner' is more heroic as it stands and is a real vocal challenge."

Mr. Fiedler, son of the famous Max Fiedler, one-time conductor of the Boston Symphony, literally grew up with the orchestra and is sometimes called its "son." In his years as baton-wielder at the Pops and the Esplanade concerts he has brought out many thousands of Bostonians to hear his successful blend of the classical and popular. The result has been frequent use of the sign "Standing Room Only."

B. Globe — Jan. 1/38

Berkshire Festival

With a minimum of fuss ground has been broken for what is sure to be an important addition to the attractiveness of New England as a cultural recreational center. The projected "music shed" that is to shelter 5000 auditors at the August concerts of the Boston Symphony Orchestra has been begun at Tanglewood, the beautiful estate given as the permanent home for this festival.

The structure between Lenox and Stockbridge will add to the distinction already gained by the Berkshires as a wonderful Summer resort. Already the festival has made a name for itself among music lovers far and wide. As the years pass a steadily increasing patronage may be expected. It may be that an even larger building will be required in the not too distant future, but those responsible for the beginning deserve congratulations now for what they are accomplishing both for music in America and for New England.

MIAMI, FLA.
NEWS

DEC 25 1937

Leo Reisman, begins his series of broadcasts for "Your Hit Parade" today at 10 p. m. over CBS—WQAM. Reisman began his musical career when he was a song plugger at $1 an afternoon when he was only 10 years old. He was offered a scholarship at the New England Conservatory of Music by an official who heard him. At the end of his education in that institution he became a concert violinist and at the age of 18 was first violinist with the Boston symphony orchestra.

NEW YORK, N. Y.
TIMES

JAN 2 - 1938

CONCERT AN

The memory of the rainstorm that almost succeeded in washing out last Summer's Berkshire Festival in Stockbridge, Mass., may have spurred things along in the attainment of a permanent protective shed. At any rate, the members of the Boston Symphony Orchestra and their faithful Summer following need no longer fear the raging elements. For the shed is now an assured thing.

The necessary $80,000 for its construction has been raised, and matters have reached the stage of contracts. The structure will cover an acre and a half, and will be built of a framework of steel not more than forty feet in height. In accordance with original plans, it will be fan-shaped and open on all sides.

RAIVAAJA

(THE PIONEER)
THE LEADING FINNISH DAILY IN THE UNITED STATES.—ESTABLISHED 1905

29

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MUSIC AND DANCE AT THE INSTITUTE

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MILWAUKEE, WIS.
JOURNAL

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France Has Fresh Group of Composers

JUST as Germany must always have her great Richard—the Second is still active, and the Third must be just around the corner—the sunny and turbulent land of the French cannot be without a Young France. The dominant set of innovators and pathbreakers grows old and dies out; a new gallant Jeune France takes the helm.

Of the old post-Debussyan guard only the valiant and ardent, the amazingly youthful Florent Schmitt remains, and he is now the highly revered leader of the living French composers' phalanx, observes Lazare Saminsky in the New York Herald-Tribune.

Activities of Two Groups

During the last decade or so we have witnessed the activities of two groups of Young France, one that seemed active and important, "les six," and another that proved to be "a modest cough in the Hall of Fame," the "Ecole d'Arceuil." The "six" included such highly gifted and important composers as Artur Honegger, author of "King David," and Darius Milhaud, composer of "Christopher Columbus," a very unusual operatic venture. But being a heterogenous group of dissimilar gifts and mentalities drawn together by musical politics, the "six" as such quickly disintegrated and faded out.

The "Ecole d'Arceuil" lasted only a short time, for its chief patron and glorifier was the velvet gentleman from Arceuil; Eric Satie, whose fame rested mainly on the absurd titles invented by him for his scant and dry fruit. Satie was supposed to have given Debussy his ideas of art and points for tonal innovation. We have a suspicion that Debussy would have appeared in any case and carried on exactly as he did—without a prompter.

New Group Rises

Now a fresh group of Young France springs up, and its claim on public attention and influence in the musical affars of France seems well founded. This excellent and gifted quartet, Olivier Messaien, Daniel Lesur, Andre Jolivet and Yves Baudrier, each of them about 30, are neither wonderboys nor composers by propaganda. They are valuable well equipped and hard-working young musicians, all of them eminently conscious of their artistic aims and sure of their technique.

They are frank and direct. They are not afraid of being themselves, not afraid of a straightforward romantic turn in their emotional speech nor of a fastidious and complex swing coming from our day's tonal striving.

Talent and Strength

But what is particularly noticeable in this group is that a decidedly neo-Catholic tendency permeates their creation. This current is especially marked in the music of Olivier Messaien and Daniel Lesur, both composers of outstanding talent and astonishing technical strength.

In the last two seasons Messaien's work has often been heard in Europe, and in our country Serge Koussevitsky has given an admirable reading of a Messaien piece in New York and Boston. Messaien is the best known of the group and the most successful in blending the firm neo-Catholic, musical thought with the tonal means of our day. One should expect something of this kind from a young ardent musician who was born in Avignon, city of the popes, and has grown to be a leader of the youngest Parisians.

His remarkable song cycle Pomes pour Mi, a set of luminous and delicate litanies, is a clear issue of the ancient Catholic melos. When Messaien sings them himself he looks like an intent, almost possessed monk, like a twelfth-century chorister, member of the great Ekkehard chorus from medieval Mainz, or a presbyter celebrating the Nativity before a Hohenstaufen emperor on the shores of Lake Constanz.

WHEELING, W. VA.
NEWS

MUSIC AND MUSICIANS

Dec. 19/37

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"I write to tell you what I think of audiences that do not behave. We have played nine concerts in 10 days. It is a great strain. This afternoon in Pittsburgh some people walk in when I am conducting Mozart, and it is too much. I leave the stage.

"What is it, my friend, that makes them act so? They buy good seats and then they come late. They should not do this. They must learn respect for the art, respect for the music and respect for the musicians.

"Later we played your second symphony. When I was in Helsingfors I told you you have never heard your music. Would you only come to America, I will show you what your music really is. You do not know, you can not know, because you have never heard it the way my boys played it this afternoon.

"The more I play your music, my friend, the more I adore it, the greater it becomes in my mind. You are beginning to be recognized after many years. It was so with Brahms, with Tschaikovsky, with Beethoven. It is so with you. The greatest happiness I could know would be to receive another composition from your hand.

Begs Him to Visit America

"Many times I have asked you to come to this country. You say the ocean is too much for you. You are old now, you say. I am no longer young either, but never before have I been so strong, and only now am I beginning a little to understand music. I shall conduct many years yet, and one day you will sit in my audience and listen to my orchestra play your music. Then you will know what I mean that you have never heard it.

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What greater tribute could anyone pay to a friend, or to an orchestra?

Not "Temperament"

Koussevitzky was not making a "temperamental" show. He is one of the greatest of the modern interpreters of the works of the masters, and an admitted peer when it comes to playing the works of Sibelius. He was simply a tired old man who felt his work was not appreciated.

The day of "temperamental" conductors is about gone, along with the hoop skirt. The time was when a conductor, simply because he was a conductor, elected to follow all sorts of foolish actions both on the stage and off. There was, for example, the conductor in Odessa, Russia, who would never play the "1812" overture, unless he was sitting astride a white horse right in the middle of the stage! And other such silly things were common.

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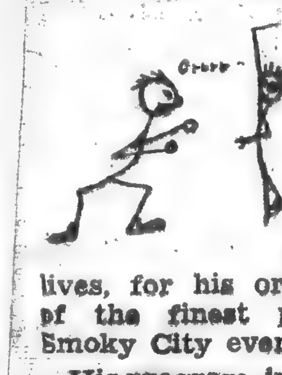

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(112)

Harvard Club to Give Dinner to Symphony

The Harvard Club of Boston will give a dinner in honor of the Boston Symphony Orchestra on Friday, Jan. 28.

It seems only natural, but the fact is it's never been done before. There will be about 500 men in Harvard Hall on Commonwealth avenue that night, among them about 100 musicians, without instruments.

The cultural implications of the dinner for the hosts, the guests and the city will be spoken by Bentley Wirt Warren, Serge Koussevitzky and James Rowland Angell. Edward A. Taft will be toastmaster.

There is no end of reasons why the Harvard Club of Boston should have the Boston Symphony Orchestra in to break bread, but Charles H. Watkins, chairman of the entertainment committee for the Harvard Club, will tell you there is no particular reason for this particular dinner.

~~Higginson Was Founder~~

The late Henry Lee Higginson, first president of the Harvard Club of Boston, was founder and sustainer of the Boston Symphony orchestra. To Serge Koussevitzky, who crosses the Charles River Thursday nights to bring music to Cambridge, Harvard gave its doctorate of laws in 1929. He is a member of the Harvard Club of Boston. So is G. E. Judd, manager of the orchestra.

President-emeritus Angell of Yale University, who received a Harvard honorary doctorate of laws, too, is now educational adviser to the National Broadcasting Company. N. B. C. brought Dr. Koussevitzky's and Boston's music to the nation on a coast-to-coast hookup. Edward A. Taft is not only president of the Harvard Club but also head of the Friends of the Symphony Orchestra.

Bentley Wirt Warren, who happened to go to Williams College and get his honorary doctorate there, requires no identification among Bostonians. He speaks for the trustees of the orchsetra.

Dr. Koussevitzky, quite enthusiastically, it was learned, announced the invitation to the orchestra at the Monday morning rehearsal. One of the musicians is Miss Louise Came, a harpist. Women are admitted to the Harvard Club only on Sundays.

Last night, after the concert, Dr. Koussevitzky made no attempt to disguise his elation with the unusual invitation. "Significant," he called it.

"This invitation is something more than an honor to the orchestra itself. It is an indication of the cultured level of the community that a leading club should invite a symphony orchestra en masse to do it honor," he said.

"Such a close association between leaders in art and social life cannot but be of benefit to both factions and to the community at large. It makes me very happy."

CHICAGO, ILL.
TIMES

DEC 28 1937

Orchestra to Get Score Over Radio

Boston, Dec. 28 (AP).—Radio was called upon today to rescue for the Boston symphony orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany.

The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Two packages were mailed from Leipsig Nov. 18, but only one was received. This contained only separate orchestral parts. Failure to receive the complete score already had caused Serge Koussevitzky, director of the orchestra, to rearrange the Friday program.

The Death of Maurice Ravel; A Question of Immortality

B. Her. Dec. /37

By ALEXANDER WILLIAMS

The death on Dec. 28 of Joseph Maurice Ravel was a considerable shock to the musical world. It was a shock not so much because it cut off a career in its prime—regrets on that score could have been more properly expressed during these last years of his prolonged illness—but because it brought home to us the changing conditions of musical creation. These are chilly words with which to signalize the death of a great composer, and let us make haste to amend them.

Ravel was a composer who, certainly in our own time, enjoyed the favor of the public and yet has been cruelly misunderstood by many people who should know better. The man in the street recalls the Bolero at mention of his name, and the intellectual frowns upon it. Yet why a remarkable stunt of the moment and, incidentally, a demonstration lecture on instrumentation should any longer cause much comment does not make sense. Ravel's own aims may be more circumscribed than the aims of the greatest composers; but it can not be denied that his achievements within those limitations are respectable and that no one has excelled him in his own line.

He was never the violent revolutionary that early critics seemed to discern in his music; nor is his work saccharine or facile as some hostile listeners have not hesitated to remark at least in conversation. What he did accomplish was music of exquisite texture and perfection of workmanship. His designs are not vast or heroic; and it is ridiculous to object that "Daphnis and Chloe" is not a symphony and "L'Heure Espagnole" a Wagnerian music drama. That is looking for something that the artist never set out to do. He was a perfectionist in his own branch, and we have no right to complain that he was not a Titan in the main stream.

ATTEMPT AT PROPHECY

There is a theory, sometimes produced for our edification, that it is better to fail on a grand scale than succeed on a small. Thus Mahler, who often came croppers in his gigantic works, must be a greater composer than Ravel, who never wrote an awkward page. Even time does not sort out and unequivocally rank the protagonists. Put it in terms of another art. Would you say that Browning, who did some clumsy work, was greater than two other dissimilar poets, Swinburne and Arnold?2 The analogy is not at all exact, because Browning wrote beautiful short lyrics as well as poems in large design, and Swinburne had his Mary Stuart tragedies. Was Van Gogh greater than Degas? Another imperfect analogy, but it will serve to enlarge the view of the problem that we are undertaking to set up.

It will be pessimistically observed that many composers popular in their own day have been neglected by posterity. Look, it will be said, at the cases of Spohr, Meyerbeer, Raff and other composers; will not Ravel go the same way? But that easy comparison has a serious flaw in it, when more than superficially examined. Composers like Meyerbeer were renowned and popular for their most important works, whereas the popularity of Ravel is based on one minor stunt and a few of his orchestral scores. We shall be surprised to learn that every singer includes his songs on a program, that the opera public is familiar with "L'Heure Espagnole" and "L'Enfant et les Sartileges," that "Gaspard de la Nuit" is played at every other piano recital, that "Le Tombeau de Couperin" is as well known a short orchestral piece as the "Waldweben," the Academic Festival Overture and "L'Apprenti Sorcier." In short the legend of Ravel as a popular composer, in more than a little of his work, is not hard to dispel.

MUSICIANS' COMPOSER

Ravel is really a composer for more than the ordinarily musical listener. To some, it may be, "Le Tombeau de Couperin" is precious; but a musician can not help delighting in the subtle effects of tone, the sheen of the orchestration, the clever use of old themes in this as in other works of Ravel. As an orchestrator Ravel's music ought to have a long life, and his scores will be studied carefully to learn how he got his effects. Sometimes in his music there is more of manner than of matter, The songs and some of the chamber music should survive on their own merits. His polished style ought to preserve much of the orchestral music as well. We can always do in this world with masterpieces of style as well as of substance.

We have made no attempt in this article at an evaluation of Ravel's work in any detail. Such considerations can properly wait until the commemorative concert by the Boston Symphony Orchestra later this month. We have merely tried to point out that there have been misconceptions of Ravel's art and that his claim to fame has a sound basis. There are some indications that Ravel may have outlived the cycle of taste which would have had none of him. When a young composer, like Daniel-Lesur, in France writes about Ravel in ecstatic terms, we may assume that his music will not fade from indifference and contempt.

SALEM, ORE.
STATESMAN

DEC 29 1937

Sibelius Musical Score Is Radioed Across Atlantic

BOSTON, Dec. 28—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston symphony orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers.

Conductor Serge Koussevitzky decided today a satisfactory preformance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists.

It was believed to be the first time a symphonic score ever was flashed across the ocean in that manner.

MUSIC AND MUSICIANS

B. Globe 1937 Dec.

Ravel, the Last Picturesque French Composer

The last picturesque figure in modern French music is gone. During the final years of Maurice Ravel, there were other distinguished composers in France, but only one—Albert Roussel—occupied a comparable rank as creative artist. Roussel passed away in August. Last Tuesday death brought to Ravel, in a Paris hospital, the end of several years of suffering and impaired capacity for work.

There was no one like the mature Ravel, whose creative path led away from the Debussyan impressionism that had influenced him in early years. With the music of Roussel and D'Indy, that by Ravel had no points of similarity save the clarity of texture, the esthetic refinement and the logical thought that are a common heritage of the French mind. Ravel had more than this, a sense of diablerie that may have been given him by his Basque ancestry.

Although preoccupation with form possessed him from his student days with Gabriel Faure, the unconventionality of his harmonies and a bizarre flavor to be found generally in his music soon won him cordial dislike from conservative musicians who thought such nonsense could come only from an enfant terrible.

As most strong creative personalities usually do, Ravel went calmly his own way. He left behind him the excessive refinement of Debussy, and found his own path somewhat by the help of such Russians as Borodin, whose music interested Ravel in his early years just as it interested Debussy. Yet he was French to the core. His own music is absolutely original and carefully wrought. His fertile melodic invention was attracted to a sort of expression at once cool, sparkling, ironic and witty, in which sentiment —but not sensuousness—was conspicuously absent.

The beauty of Ravel's music lies, too, in the bright facets of his harmony, and the shapeliness of his tonal patterns, as those things have come to be recognized in the past 30 years. All these qualities are to be found in the "Daphnis and Chloe" suites, "Mother Goose," "La Valse," the songs to Tristram Klingsor's words, "Scheherazade," his chamber and piano pieces; and these are but a few of his finest compositions.

Ravel was not a nature painter on the order of "La Mer," nor was he a tonal philosopher or dramatist. He dealt most successfully in music on a small formal scale. His "Tombeau de Couperin," for example, is a masterpiece of its kind, with, moreover, a captivating antique charm. The work by which he may continue to be best known to the general public was one of his least important; an amazingly clever technical stunt, but nevertheless unimportant work that goes by the name of "Bolero."

The greater part of Ravel's fame, despite his melodic gifts, may rest on his orchestration. As he turned from Debussy, so in the treatment of the orchestra he advanced from the point where Rimsky-Korsakoff had stopped. Ravel's orchestration was never so lush as that of Rimsky; it was more piquant and enriched by a wider range of subtle colorings.

Perhaps Ravel was amused by the irony of his own career, since he lived to see himself transformed in the public eye from a suspect modernist, to a somewhat old-fashioned codger in the regard of the young musical lions who came upon the scene just after the war. Now that he is no longer among us, it will probably be easier to see the actual place which he occupies in the history of music.

BRIDGEPORT, CONN.
TELEGRAM

DEC 29 1937

Missing Parts of Sibelius Score Reach Boston Symphony by Radio

BOSTON, Dec. 28.—(AP) Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston symphony orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola, and bass viol—of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on Nov. 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Conductor Serge Koussevitzky decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictures were received in New York early tonight, and were to be taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

SCHENECTADY, N. Y.
UNION - STAR

DEC 30 1937

Orchestra Gets Score via Radio

Sibelius' Music Rushed by Trans-ocean Photo To Boston

BOSTON, Dec. 30—(UP)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train yesterday.

CINCINNATI, O.
ENQUIRER

DEC 29 1937

Score To Be Played By Boston Orchestra

"Origin Of Fire" Flashed Over Ocean By Radio After Parts Vanish.

Boston, December 28—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic Ocean tonight, Boston Symphony Orchestra officials said, in time for its first American performance Friday afternoon.

WATERBURY, CONN.
AMERICAN

DEC 31 1937

Ground Broken For Music Shed

Pittsfield, Mass., Dec. 31—(AP) —Ground was broken today at Tanglewood for the Berkshire Symphonic festival's music shed. Work will be rushed on the steel framework of the structure as soon as plans for the building, to seat 5,000 persons, are approved by the state building inspector.

The building will be completed in time for six concerts to be given in August by the Boston Symphony orchestra.

Tanglewood, between Lenox and Stockbridge, is the estate given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the festival. It is where Nathaniel Hawthorne, the novelist, lived when in the Berkshires 85 years ago. Joseph Franz, trustee of the festival, will supervise construction.

MONTREAL, CAN.
GAZETTE

DEC 29 1937

Lost Sibelius Score Is Radioed to Boston

Boston, December 28.—(AP)—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipzig, Germany. The orchestra, scheduled to present the Finnish composer's work on Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipzig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

Sibelius Works To Be Sung Here By Finnish Chorus

Composer Gives Views on Aspects of His Music and Its Performance

By Carleton Smith

The appearances of the Helsinki University Chorus should be auspicious occasions for all Sibelians. Its first broadcast this afternoon, its concerts around the country and its coming appearances in Boston and New York with Serge Koussevitzky and the Boston Symphony Orchestra (with whom it will sing "Ukko, the Fire Maker," which is Sibelius's setting of a part of the forty-seventh runo of the "Kalevala" and his ballad for chorus and orchestra, "The Captive Queen") will enable innumerable music lovers to hear for the first time significant choral scores of the greatest living symphonist and, moreover, to hear them in the language in which they were conceived from the throats of young men who are themselves Finns and who have inherited a similar "ancestral memory" and have grown up in the same environment as Sibelius himself.

It should be a healthy and stimulating experience to make the acquaintance of the less familiar of Sibelius's compositions and, through them, to follow more closely the development of his genius. There is more to the work of any great master than his most popular pieces--in the instance of Sibelius, "Finlandia" and "Valse Triste" and the works of his maturity, the later symphonies. Yet, of his more than 100 opus numbers, we hear very few. The creations of his "Sturm and Drang" period—in fact, all his non-orchestral music, is seldom heard in our concert rooms. His representative songs, his chamber music, choral music, piano music, even his incidental music for plays, are practically unknown.

Views on Performance

The coming of the Helsinki Chorus affords us not only a long-missed opportunity, but a rare one, as it has had the unique privilege of being heard by Sibelius and of receiving definite instructions from him as to how he wishes his compositions sung. And no composer I have ever met has more certain notions about how his music should be performed than Sibelius.

He not only wants every instrument to be present, every note to be sounded, but he wants them sounded as he intended them to be. He left a Kajanus rehearsal in Helsinki one day when a third trumpet was missing because he could only hear "that trumpet which wasn't there and he couldn't stand it." Four years ago a world-famous violinist played his concerto with the Helsinki symphony and deleted a short passage in the opening movement. Sibelius listened over the radio and fumed. Last winter when another visiting fiddler sought permission to play the same concerto, he telephoned the conductor, Georg Schneevoigt, and said "No! No! I think it better not! She might not want to play it all!"

Sibelius has his own opinion, too, of conductors who, when recording his symphonies, wilfully disregard his tempi, make arbitrary modifications of his phrasing and even of his scoring. If you listen attentively to his casual remarks on this subject, it is easy to get oblique glimpses of his feelings. He is far too polite and politic, however, to condemn conductors publicly; he remembers his hurt during the years his music was neglected and now he isn't taking chances by offending any one. "I—I—uh! Mmmm! I cannot say—I like all!" he replied to a question about which of his symphonies he considered was the best recorded.

Sibelius will not make a criticism that might reflect on a famous conductor. I inquired what sort of bells he had in mind for the glocken figure in the last movement of his fourth symphony. "Wuh! Wuh! I—uh! wuh! I cannot say," he spluttered as he does when he becomes nervous. "Stokowski likes great sound. I—uh—not say for me. I, sphinx!"

During several conversations I gathered he was not entirely satisfied by any performance he had ever heard of his symphonies, even those of Kajanus, his close friend. In the late hours one night he divulged a few indications as to what he liked and disliked in various interpretations, but immediately he exacted a promise of absolute secrecy. "It is always a compromise," he concluded, "for a composer never hears exactly what he had in mind." In general, his objection was that conductors did not understand Sibelius, that they played him not in terms of himself, but in terms of their own personality; that they couldn't resist making an "effect" with his music.

Chose Works To Be Sung Here

Silbelius himself chose the compositions which the Helsinki University Chorus is to sing here. After hearing their performance of "Ukko the Fire Maker," he told me: "This, I think, very good for America—will be very understood there. Yo? No?"

But as yet he has not been persuaded to let us hear the remaining two of the four legends which complete his Op. 22, "Lemminkainen and the Maids of Saari" and "Lemminkainen in Tuonela." Lost for thirty years and brought to light only after the death of Kajanus, they have not been heard outside Finland and Scandinavia. Both are inspired by the Kalevala and are approximately twelve minutes each in length. The first, "Lemminkainen and the Maids of Saari," is intense and passionate and yet concentrated and reflective, in mood not unlike the "Liebestod" of "Tristan." The second is morbid, full of eerie sadness, of the same sepulchral timber as "The Swan," though more placid and without any suggestion of movement in the land of death.

Unknown Works of Value

A single playing by the Helsinki City Symphony under Georg Schneevoigt convinced me that these tone poems are worthy to rank alongside of their companion-pieces, and that of his best work in large watercolors, intimately portraying his sitters in their drawing rooms. They suggest the style of Raoul Dufy.

Theater Designs

A show of theater designs for Strindberg's "Bridal Crown" and other productions, by the Lithuanian artist Stasys Usinskis, is attracting attention in the lobby of the Roger Smith Restaurant, at Madison Avenue and Forty-first Street. Usinskis, who came to New York recently to do the sets and costumes for the Strindberg drama, knows his theater. Some of the designs, which include watercolor sheets for the stage settings, with the decor for Goldoni's "Love of Three Oranges" and a series of abstract designs for a modern version of "Oedipus Rex," are highly imaginative. His impressions of New Yorkers in "Mr. U. Views Times Square" are anything but complimentary, Mr. Usinskis having some of the vitriol of a George Grosz in his best German vein.

The Studio Guild

The three shows on at the Studio Guild, in the Heckscher Building, through the holidays include work by Gertrude G. Gardner, of New York; Virginia Adolph, also of New York, and Bertha Lyon Buchanan, California artist, who is represented by desert scenes and flowers. Mrs. Gardner exhibits flowers and landscapes, confidently painted, of which her large "Red Tulips" is richest in effect, and a view of sumac-covered

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NEW YORK, N. Y.
SUN

DEC 31 1937

MUSIC BRIEFS

The All-American Light Opera Company, directed by Roy de Valliere, will present Balfe's "The Bohemian Girl," at the Winter Garden Theatre, Tremont and Washington avenues, the Bronx, on Friday evening, January 7.

Elisabeth Rethberg, soprano, and Ezio Pinza, basso, will give a joint recital before the Columbia University Institute of Arts and Sciences on Saturday evening, January 8, in the McMillian Academic Theater, Broadway and 116th street.

Events at the Brooklyn Academy of Music next week include a concert by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, on Friday evening, January 7; and the appearance of Uday Shan-Kar and his Hindu ballet on Wednesday evening, January 5.

"Il Trovatore" will be presented by the Metropolitan Opera Company at the Masque Theater, in Newark, on the evening of January 18. The performance, sponsored by L. Bamberger & Co., is for the benefit of the Hospital and Home for Crippled Children.

Carrying out its policy of sponsoring young dancers, the American Dance Association will present Marie Marchowsky, Suzanne Remos, Marjory Hyder, Evelyn Jackson, Eva Desca, Ida Soyer, Ida Little, Dvo Seron and Fanya Chochem and her group in recital at the Y. M. H. A., Lexington avenue and Ninety-second street, on Saturday evening, January 8.

Carina Orasto, soprano, will give a recital devoted to works of Gluck and Weber at the Barbizon next Tuesday night.

The third and final recital of the series devoted to the violin and piano sonatas of Beethoven will be given at the Institute of Musical Art, 120 Claremont avenue, by Samuel Gardner, violinist, and Lee Pattison, pianist, on Saturday evening, January 8.

Erno Rapee will dedicate his "Music Hall on the Air" broadcast, beginning at 12:30 P. M. Sunday, to the memory of Maurice Ravel, noted composer who died earlier this week.

Quinto Maganini will conduct the Maganini Chamber Orchestra in the first of a series of Children's Concerts at the Pickwick Theater, Greenwich, Conn., on Saturday morning, January 8. The series is sponsored by the Junior League.

On Sunday evening, Bruno Eisner will give a recital at the Lexington avenue Y. M. H. A.

NEW YORK, N. Y.
SUN

DEC 31 1937

ORCHESTRA PROGRAMS

John Barbirolli conducts his last Philharmonic-Symphony Orchestra concert for a month on Sunday afternoon. Mischa Elman, violinist, again will be soloist with the orchestra on that occasion, playing the Tschaikowsky Concerto. The Beethoven Second Symphony, Respighi's "Old Dances and Airs, Suite No. 3," and the Berlioz "Roman Carnival" overture complete the program.

At tomorrow night's concert the Beethoven symphony, the Berlioz overture and a group of Johann Strauss works will be played.

Next Wednesday Georges Enesco begins his engagement as guest-conductor of the orchestra. On his opening program, which will be repeated next Friday afternoon, he will feature the first American performance of the symphonic poem "Acteon," by his fellow Rumanian, Alfred Allesandresco. Other works on the program are Beethoven's overture to "Fidelio," the Haydn Symphony in D major (B&H. 104), and the "Grand Fete at Capulet's House" from Berlioz's dramatic symphony, "Romeo and Juliet."

At the popular-priced concert on Saturday evening, January 8, the distinguished French violinist, Yvonne Astruc, will make her American debut, as soloist in the Bach Invention in B-flat major, and in Germaine Tailleferre's Concerto for Violin and Orchestra. The latter work, written in 1936 and dedicated to Mme. Astruc, will have its first American performance on this occasion. The Beethoven Symphony No. 3, in E flat ("Eroica"), and a symphonic piece from Franck's "The Redemption" complete the program.

* * *

Two choral scores of Sibelius will have their first performances in New York at next Thursday's concert by the Boston Symphony in Carnegie Hall. They are "The Origin of Fire," from "Kalevala," and "The Captive Queen." The Helsinki University Chorus from Finland will assist the orchestra under Dr. Serge Koussevitzky at this concert. Sibelius's "Finlandia" and "Pohjola's Daughter," and Brahms's Third Symphony, in F major, complete the program.

At the concert on Saturday afternoon, January 8, Emma Boynet, French pianist, will appear as soloist in Mozart's Concerto in C major (K. 467). A Concerto for Orchestra by Karl Philip Emanuel Bach, and Tschaikowsky's Fifth Symphony, in E minor, will complete the program.

* * *

Arturo Toscanini will conduct the NBC Symphony Orchestra in the following program at tomorrow night's broadcast concert: The Schubert Symphony in C major; two movements from Beethoven's String Quartet in F major, opus 135, and Richard Strauss's tone-poem, "Death and Transfiguration."

The program for his third concert with the orchestra, to be broadcast on Saturday night, January 8, is: Overture to "La Cenerentola," by Rossini; Schumann's Symphony in E flat (The "Rhenish"); Saint-Saens's "Danse Macabre" and Debussy's "La Mer."

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 1 - 1938

Two Sibelius Works Heard in U. S. First Time

Choral-Symphonic Pieces by Finnish Composer Are Performed in Boston

By The Associated Press

BOSTON, Dec. 31.—An American audience today heard for the first time two choral-symphonic works of the Finnish composer, Jean Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

The one that arrived incomplete, "The Origin of Fire," for barytone solo, male chorus and orchestra, was written in 1920, soon after the composer's second symphony.

The second Sibelius work, new to the United States, was "The Captive Queen," a ballad for chorus and orchestra, which was warmly received by the capacity audience.

Rugged and at times exciting, "The Origin of Fire" was sung with brilliance by the Helsinki (Helsingfors) University Chorus, which opened an American tour with this appearance.

"The Origin of Fire" is a work of epic power and grandeur and, as one critic said, "masterly in its gradual emergence from the atmosphere of darkness and gloom into radiance and glow."

An early barytone solo, sung by Helge Virkkunen, tells of the disappearance of light and how Ukko, lord of the gods, traversed heaven and earth in search of it.

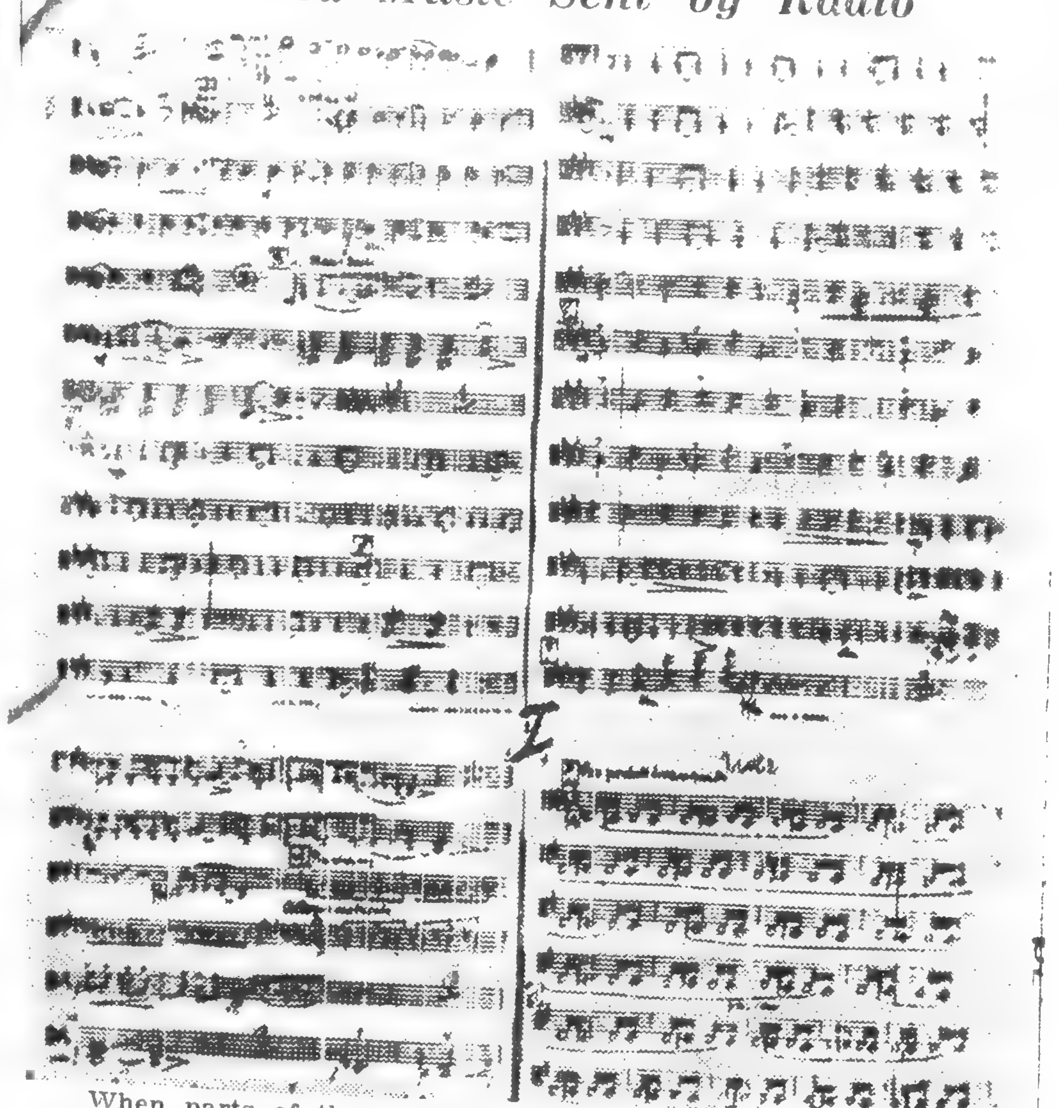
The original manuscript of the score disappeared, along with parts for viola, cello and bass viol, while en route here from Leipzig, Germany, where it was mailed November 18. Fourteen pages of copies of the manuscript were transmitted by radio from Berlin, and the facsimiles were enlarged here in time for today's performance.

Serge Koussevitzky, who directed, used the choral score, which provided the instrumental cues.

NEW ROCHELLE, N. Y.
STANDARD-STAR

DEC 29 1937

Printed Music Sent by Radio



When parts of the score of "Origin of Fire," an early symphonic-choral work by the Finnish composer Jan Sibelius, were lost in the mails enroute from Leipzig to Boston, Conductor Serge Koussevitzky of the Boston Symphony Orchestra nearly had his plans for a Dec. 31 performance spoiled. But science came to his aid and the above photo of the score was transmitted yesterday from Berlin to New York by radio.

—Associated Press Photo

AUGUSTA, ME.
KENNEBEC JOURNAL

JAN 1 - 1938

American Audience Hears Finnish Work

Boston, Dec. 31—(AP)—An American audience today heard for the first time two early choral-symphonic works of the Finnish composer, Jan Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

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LAWRENCE, MASS.
EAGLE

JAN 1 - 1938

SIBELIUS' WORKS WARMLY RECEIVED

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SAN DIEGO, CAL.
UNION

JAN 4 - 1938

The Boston Symphony orchestra will have a woman guest conductor this season for the first time in its 57-year history. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have this honor.

Sibelius Works To Be Sung Here By Finnish Chorus

Composer Gives Views on Aspects of His Music and Its Performance

By Carleton Smith

The appearances of the Helsinki University Chorus should be auspicious occasions for all Sibelians. Its first broadcast this afternoon, its concerts around the country and its coming appearances in Boston and New York with Serge Koussevitzky and the Boston Symphony Orchestra (with whom it will sing "Ukko, the Fire Maker," which is Sibelius's setting of a part of the forty-seventh runo of the "Kalevala" and his bailad for chorus and orchestra, "The Captive Queen") will enable innumerable music lovers to hear for the first time significant choral scores of the greatest living symphonist and, moreover, to hear them in the language in which they were conceived from the throats of young men who are themselves Finns and who have inherited a similar "ancestral memory" and have grown up in the same environment as Sibelius himself.

It should be a healthy and stimulating experience to make the acquaintance of the less familiar of Sibelius's compositions and, through them, to follow more closely the development of his genius. There is more to the work of any great master than his most popular pieces—in the instance of Sibelius, "Finlandia" and "Valse Triste" and the works of his maturity, the later symphonies. Yet, of his more than 100 opus numbers, we hear very few. The creations of his "Sturm and Drang" period—in fact, all his non-orchestral music, is seldom heard in our concert rooms. His representative songs, his chamber music, choral music, piano music, even his incidental music for plays, are practically unknown.

Views on Performance

The coming of the Helsinki Chorus affords us not only a long-missed opportunity, but a rare one, as it has had the unique privilege of being heard by Sibelius and of receiving definite instructions from him as to how he wishes his compositions sung. And no composer I have ever met has more certain notions about how his music should be performed than Sibelius.

He not only wants every instrument to be present, every note to be sounded, but he wants them sounded as he intended them to be. He left a Kajanus rehearsal in Helsinki one day when a third trumpet was missing because he could only hear "that trumpet which wasn't there and he couldn't stand it." Four years ago a world-famous violinist played his concerto with the Helsinki symphony and deleted a short passage in the opening movement. Sibelius listened over the radio and fumed. Last winter when another visiting fiddler sought permission to play the same concerto, he telephoned the conductor, Georg Schneevoigt, and said "No! No! I think it better not! She might not want to play it all!"

Sibelius has his own opinion, too, of conductors who, when recording his symphonies, wilfully disregard his tempi, make arbitrary modifications of his phrasing and even of his scoring. If you listen attentively to his casual remarks on this subject, it is easy to get oblique glimpses of his feelings. He is far too polite and politic, however, to condemn conductors publicly; he remembers his hurt during the years his music was neglected and now he isn't taking chances by offending any one. "I—I—uh! Mmmm! I cannot say—I like all!" he replied to a question about which of his symphonies he considered was the best recorded.

Sibelius will not make a criticism that might reflect on a famous conductor. I inquired what sort of bells he had in mind for the glocken figure in the last movement of his fourth symphony. "Wuh! Wuh! I—uh! wuh! I cannot say," he spluttered as he does when he becomes nervous. "Stokowski likes great sound. I—uh—not say for me. I, sphinx!"

During several conversations I gathered he was not entirely satisfied by any performance he had ever heard of his symphonies, even those of Kajanus, his close friend. In the late hours one night he divulged a few indications as to what he liked and disliked in various interpretations, but immediately he exacted a promise of absolute secrecy. "It is always a compromise," he concluded, "for a composer never hears exactly what he had in mind." In general, his objection was that conductors did not understand Sibelius, that they played him not in terms of himself, but in terms of their own personality; that they couldn't resist making an "effect" with his music.

Chose Works To Be Sung Here

Silbelius himself chose the compositions which the Helsinki University Chorus is to sing here. After hearing their performance of "Ukko the Fire Maker," he told me: "This, I think, very good for America—will be very understood there. Yo? No?"

But as yet he has not been persuaded to let us hear the remaining two of the four legends which complete his Op. 22, "Lemminkainen and the Maids of Saari" and "Lemmikainen in Tuonela." Lost for thirty years and brought to light only after the death of Kajanus, they have not been heard outside Finland and Scandinavia. Both are inspired by the Kalevala and are approximately twelve minutes each in length. The first, "Lemminkainen and the Maids of Saari," is intense and passionate and yet concentrated and reflective, in mood not unlike the "Liebestod" of "Tristan." The second is morbid, full of eerie sadness, of the same sepulchral timber as "The Swan," though more placid and without any suggestion of movement in the land of death.

Unknown Works of Value

A single playing by the Hel[illegible] City Symphony under Georg Sc[illegible] voigt convinced me that the[illegible] poems are worthy to rank a[illegible]side of their companion-pieces [illegible] that

of his best work in large watercolors, intimately portraying his sitters in their drawing rooms. They suggest the style of Raoul Dufy.

Theater Designs

A show of theater designs for Strindberg's "Bridal Crown" and other productions, by the Lithuanian artist Stasys Usinskis, is attracting attention in the lobby of the Roger Smith Restaurant, at Madison Avenue and Forty-first Street. Usinskis, who came to New York recently to do the sets and costumes for the Strindberg drama, knows his theater. Some of the designs, which include watercolor sheets for the stage settings, with the decor for Goldoni's "Love of Three Oranges" and a series of abstract designs for a modern version of "Oedipus Rex," are highly imaginative. His impressions of New Yorkers in "Mr. U. Views Times Square" are anything but complimentary, Mr. Usinskis having some of the vitriol of a George Grosz in his best German vein.

The Studio Guild

The three shows on at the Studio Guild, in the Heckscher Building, through the holidays include work by Gertrude G. Gardner, of New York; Virginia Adolph, also of New York, and Bertha Lyon Buchanan, California artist, who is represented by desert scenes and flowers. Mrs. Gardner exhibits flowers and landscapes, confidently painted, of which her large "Red Tulips" is richest in effect, and a view of sumac-covered

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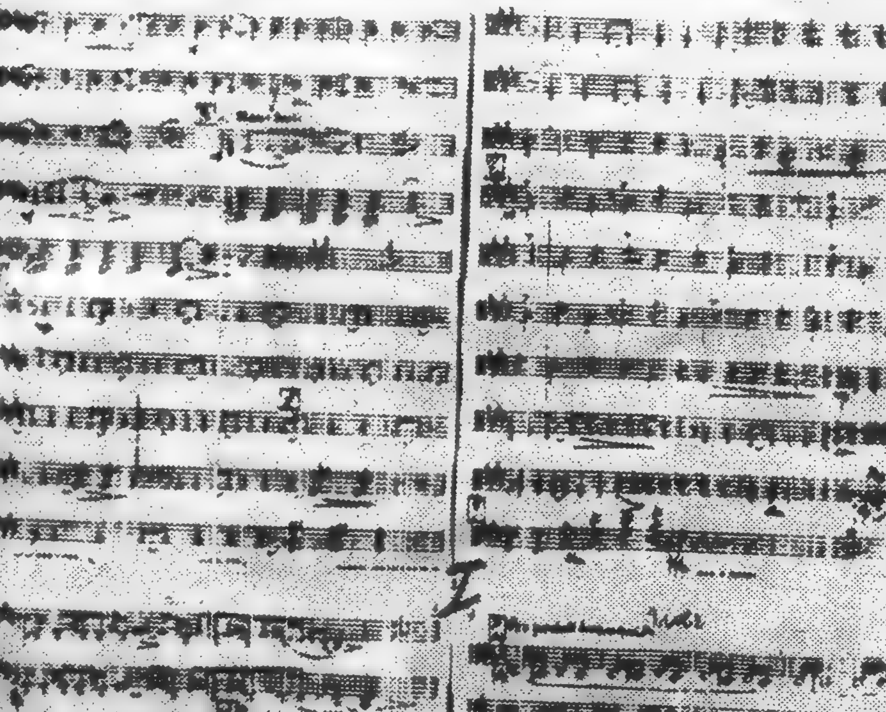
NEW ROCHELLE, N. Y.
STANDARD-STAR

DEC 29 1937

Printed Music Sent by Radio



When parts of the score of "Origin of Fire," an early symphonic-choral work by the Finnish composer Jan Sibelius, were lost in the mails enroute from Leipzig to Boston, Conductor Serge Koussevitzky of the Boston Symphony Orchestra nearly had his plans for a Dec. 31 performance spoiled. But science came to his aid and the above photo of the score was transmitted yesterday from Berlin to New York by radio.

—Associated Press Photo

13

NEW YORK, N. Y.
SUN

DEC 31 1937

MUSIC BRIEFS

The All-American Light Opera Company, directed by Roy de Valliere, will present Balfe's "The Bohemian Girl," at the Winter Garden Theatre, Tremont and Washington avenues, the Bronx, on Friday evening, January 7.

Elisabeth Rethberg, soprano, and Ezio Pinza, basso, will give a joint recital before the Columbia University Institute of Arts and Sciences on Saturday evening, January 8, in the McMillian Academic Theater, Broadway and 116th street.

Events at the Brooklyn Academy of Music next week include a concert by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, on Friday evening, January 7; and the appearance of Uday Shan-Kar and his Hindu ballet on Wednesday evening, January 5.

"Il Trovatore" will be presented by the Metropolitan Opera Company at the Masque Theater, in Newark, on the evening of January 18. The performance, sponsored by L. Bamberger & Co., is for the benefit of the Hospital and Home for Crippled Children.

Carrying out its policy of sponsoring young dancers, the American Dance Association will present Marie Marchowsky, Suzanne Remos, Marjory Hyder, Evelyn Jackson, Eva Desca, Ida Soyer, Ida Little, Dvo Seron and Fanya Chochem and her group in recital at the Y. M. H. A., Lexington avenue and Ninety-second street, on Saturday evening, January 8.

Carina Orasto, soprano, will give a recital devoted to works of Gluck and Weber at the Barbizon next Tuesday night.

The third and final recital of the series devoted to the violin and piano sonatas of Beethoven will be given at the Institute of Musical Art, 120 Claremont avenue, by Samuel Gardner, violinist, and Lee Pattison, pianist, on Saturday evening, January 8.

Erno Rapee will dedicate his "Music Hall on the Air" broadcast, beginning at 12:30 P. M. Sunday, to the memory of Maurice Ravel, noted composer who died earlier this week.

Quinto Maganini will conduct the Maganini Chamber Orchestra in the first of a series of Children's Concerts at the Pickwick Theater, Greenwich, Conn., on Saturday morning, January 8. The series is sponsored by the Junior League.

On Sunday evening, Bruno Eisner will give a recital at the Lexington avenue Y. M. H. A.

NEW YORK, N. Y.
SUN

DEC 31 1937

ORCHESTRA PROGRAMS

John Barbirolli conducts his last Philharmonic-Symphony Orchestra concert for a month on Sunday afternoon. Mischa Elman, violinist, again will be soloist with the orchestra on that occasion, playing the Tschaikowsky Concerto. The Beethoven Second Symphony, Respighi's "Old Dances and Airs, Suite No. 3," and the Berlioz "Roman Carnival" overture complete the program.

At tomorrow night's concert the Beethoven symphony, the Berlioz overture and a group of Johann Strauss works will be played.

Next Wednesday Georges Enesco begins his engagement as guest-conductor of the orchestra. On his opening program, which will be repeated next Friday afternoon, he will feature the first American performance of the symphonic poem "Acteon," by his fellow Rumanian, Alfred Allesandresco. Other works on the program are Beethoven's overture to "Fidelio," the Haydn Symphony in D major (B&H. 104), and the "Grand Fete at Capulet's House" from Berlioz's dramatic symphony, "Romeo and Juliet."

At the popular-priced concert on Saturday evening, January 8, the distinguished French violinist, Yvonne Astruc, will make her American debut, as soloist in the Bach Invention in B-flat major, and in Germaine Tailleferre's Concerto for Violin and Orchestra. The latter work, written in 1936 and dedicated to Mme. Astruc, will have its first American performance on this occasion. The Beethoven Symphony No. 3, in E flat ("Eroica"), and a symphonic piece from Franck's "The Redemption" complete the program.

* * *

Two choral scores of Sibelius will have their first performances in New York at next Thursday's concert by the Boston Symphony in Carnegie Hall. They are "The Origin of Fire," from "Kalevala," and "The Captive Queen." The Helsinki University Chorus from Finland will assist the orchestra under Dr. Serge Koussevitzky at this concert. Sibelius's "Finlandia" and "Pohjola's Daughter," and Brahms's Third Symphony, in F major, complete the program.

At the concert on Saturday afternoon, January 8, Emma Boynet, French pianist, will appear as soloist in Mozart's Concerto in C major (K. 467). A Concerto for Orchestra by Karl Philip Emanuel Bach, and Tschaikowsky's Fifth Symphony, in E minor, will complete the program.

* * *

Arturo Toscanini will conduct the NBC Symphony Orchestra in the following program at tomorrow night's broadcast concert: The Schubert Symphony in C major; two movements from Beethoven's String Quartet in F major, opus 135, and Richard Strauss's tone-poem, "Death and Transfiguration."

The program for his third concert with the orchestra, to be broadcast on Saturday night, January 8, is: Overture to "La Cenerentola," by Rossini; Schumann's Symphony in E flat (The "Rhenish"); Saint-Saens's "Danse Macabre" and Debussy's "La Mer."

AUGUSTA, ME.
KENNEBEC JOURNAL

JAN 1 - 1938

American Audience Hears Finnish Work

Boston, Dec. 31—(AP)—An American audience today heard for the first time two early choral-symphonic works of the Finnish composer, Jan Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

The one that arrived incomplete "The Origin of Fire," for baritone solo, male chorus and orchestra—was written in 1920 soon after his second symphony.

The second Sibelius work, new to this country was "The Captive Queen," a ballad for chorus and orchestra, which as warmly received by the capacity audience.

Rugged, and at times exciting, "The Origin of Fire," was sung with brilliance by the Helsinki (Helsingfors) University chorus, which opened an American tour with this appearance.

The original manuscript of the score disappeared, along with parts for viola, cello and bass viol, while en route here from Leipzig, Germany, where it was mailed November 18. Fourteen pages of copies of the manuscript were transmitted by radio from Berlin and the fascimiles enlarged here in time for today's performance.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 1 - 1938

Two Sibelius Works Heard in U. S. First Time

Choral-Symphonic Pieces by Finnish Composer Are Performed in Boston

By The Associated Press

BOSTON, Dec. 31.—An American audience today heard for the first time two choral-symphonic works of the Finnish composer, Jean Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

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The second Sibelius work, new to the United States, was "The Captive Queen," a ballad for chorus and orchestra, which was warmly received by the capacity audience.

Rugged and at times exciting, "The Origin of Fire" was sung with brilliance by the Helsinki (Helsingfors) University Chorus, which opened an American tour with this appearance.

"The Origin of Fire" is a work of epic power and grandeur and, as one critic said, "masterly in its gradual emergence from the atmosphere of darkness and gloom into radiance and glow."

An early barytone solo, sung by Helge Virkkunen, tells of the disappearance of light and how Ukko, lord of the gods, traversed heaven and earth in search of it.

The original manuscript of the score disappeared, along with parts for viola, cello and bass viol, while en route here from Leipzig, Germany, where it was mailed November 18. Fourteen pages of copies of the manuscript were transmitted by radio from Berlin, and the facsimiles were enlarged here in time for today's performance.

Serge Koussevitzky, who directed, used the choral score, which provided the instrumental cues.

LAWRENCE, MASS.
EAGLE

JAN 1 - 1938

SIBELIUS' WORKS WARMLY RECEIVED

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SAN DIEGO, CAL.
UNION

JAN 4 - 1938

The Boston Symphony orchestra will have a woman guest conductor this season for the first time in its 57-year history. Mlle. Nadia Boulanger, one of France's distinguished musicians, will have this honor.

BRIDGEPORT, CONN.
POST

JAN 2 - 1938

WORDS and MUSIC

By SUSAN BREUL

Composers today are in the mood to write funny music. A goal of many a young writer is to compose music for a Mickey Mouse film.

Recently introduced to American audiences by Serge Koussevitsky and the Boston Symphony orchestra was the Prokofiev's musical score to a Soviet motion picture comedy entitled "Lieutenant Kije" which in a series of gay incidents traces the story of a fictitious Russian naval officer who was created when the Czar—who is always right—mistakenly referred to him.

High time, it is, indeed, that symphonic music cast off its high-minded mood. Funny music today is extremely rare and one tends today to judge the value of a composer by the gravity of his utterance. But music is as grateful for a good laugh as the theater or the movies. More funny music should be played in opera and symphony concerts.

One-act operas of the 17th and 18th centuries will be featured on the daily bill of the London Intimate Opera company opening on Tuesday in New York. The first week's program includes "Thomas and Sally," by Dr. Thomas A. Arne, "The Brickdust Man" by Charles Dibdin, "True Blue or the Press Gang" by Henry Carey and "Don Quixote" by Henry Purcell.

Based on topical subjects with all the atmosphere of the London music hall, the operas are announced as "novelties" and make no pretense at uncovering eternal truths. Each was written by song-writer who turned out several hundred such "acts" in the course of a colorful career.

"True Blue" was produced during the war with Spain in 1739, revived in 1755 on the prospect of more war under the name of "The Press Gang, or Love in Low Life." It was produced frequently thereafter sometimes under the title, "Nancy, or the Parting Lovers."

Among other operas by Henry Carey are "Hanging and Marriage, or the Dead Man's Wedding," "A Wonder, or the Honest Yorkshireman" and "Margery, or a Worse Plague Than the Dragon."

Dr. Arne, who was an important figure in the development of the English opera, produced operas with such titles as "The Contest of Beauty and Virtue," "Achilles in Petticoats," "The Ladies Frolic."

BROOKLYN, N. Y.
EAGLE

JAN 2 - 1938

SYMPHONY

Boston in Town

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its second Brooklyn concert of the season on Friday evening, Jan. 7, in the Opera House of the Brooklyn Academy of Music. The concert will be presented under the auspices of the Brooklyn Institute of Arts and Sciences.

The Boston Symphony Orchestra will return to Brooklyn on Thursday, Feb. 10; Friday, March 11, and Friday, April 1, to conclude its series, its 52d in Brooklyn.

Heinz and Robert Scholz, Austria's internationally known brother pianists, will play the entire "Art of the Fugue," by Johann Sebastian Bach, in the Schwebsch arrangement for two pianos, at the Brooklyn Academy of Music on Sunday afternoon, Jan. 9. Their recital, presented by the Brooklyn Institute of Arts and Sciences, is the second in the institute's novel series, "From the Gothic to the Baroque," four recitals of unusual ensemble music illustrating the transition from the late medieval period to the great classic age. Olin Downes, music critic of the New York Times, will appear as commentator during the recital by the Scholz brothers.

The series will conclude with a program of sacred and profane choral music of the Renaissance by the Lehman Engel Madrigal Singers on Feb. 27 and a program of music of the late Middle Ages by the Fiedel Trio ("fiedels" are Gothic violins), with assisting artists, on April 3. Carleton Sprague Smith, director of the music division of the New York Public Library, will appear as commentator for the latter two programs.

The world's outstanding interpreter of the Hindu dance, Uday Shan-Kar, will appear with his Hindu ballet at the Brooklyn Academy of Music on Wednesday evening, Jan. 5. Shan-Kar's recital will be the sixth in the series of "Music and the Dance" presented by the Brooklyn Institute of Arts and Sciences.

PENSACOLA, FLA.
JOURNAL

JAN 5 - 1938

Benno Rabinof Plays Glazounov Concerto For Boston Symphony

Leopold Auer, famous violin pedagogue, whose pupils number among them the greatest violinists playing today, used to become vexed to the point of corporal punishment at times, according to Benno Rabinof, who was one of them.

Rabinof, one of Auer's special favorites, will be heard here in concert January 13th, and well he remembers divers cuffings that came his way when the great teacher thought he wasn't up to his usual standard. Particularly he remembered one incident which had to do with the Glazounov concerto when he was about twelve years old and had been with Auer only a short time. Auer was extremely vexed that day with the way young Benno was performing and gave tangible evidence of it. So much so that the future virtuoso crumpled up after he got home and let the tears flow.

His mother comforted him as best she could. "Don't worry too much, Benno," she said. "Some day you will play it all right. Some day you may even play it well enough to have Glazounov himself conduct for you."

Benno dried his tears and went to work. But somehow his mother's words stuck in his mind. He conquered the Glazounov concerto, entertaining the hope that if Glazounov ever did come to the United States, perhaps he might play it for him. Twelve years later the hope was fulfilled. Glazounov did come here, at the invitation of the Boston Symphony Orchestra, to conduct a program of his own work. The violinist he chose to play his violin concerto was Benno Rabinof.

BROOKLYN, N. Y.
EAGLE

JAN 2 - 1938

Brooklyn Institute Program

The Brooklyn Institute of Arts and Sciences will present the following program this week at the Brooklyn Academy of Music:

Tomorrow—Lecture, "Women the World Over," by Paula Lecler, journalist and lecturer, 4 p.m.; instruction in ballroom dancing under the direction of Arthur Murray: beginners 7 p.m., intermediate 8 p.m., advanced 9 p.m.; illustrated lecture, "Rhythm in the Jungle," by Laura Boulton. Motion pictures, sound recordings and colored lantern slides, 8:15 p.m.

Tuesday, Jan. 4—Lecture, "Current Motion Pictures Worth Seeing," by Dr. S. M. Tucker, professor of English, Polytechnic Institute of Brooklyn, 4 p.m.; lecture, "Current History," by Stanley High, author and publicist of New York, 8:15 p.m.

Wednesday, Jan. 5—French tea, lecture-recital, "Impressionism in French Music," by Mlle. Lucette Meillard, violinist, 4 p.m.; lecture, "The Future of Power," by Dr. C. C. Furnas, associate professor of chemical engineering, Yale University, author of "The Next Hundred Years," 8:15 p.m.; Shan-Kar and His Hindu Ballet, dances of Hindu lore, 8:30 p.m.

Thursday, Jan. 6—Lecture, "After the Undeclared War—What?," by Guy Hickok, foreign correspondent for News Week, 4 p.m.; lecture, "Heredity and Its Social Import," by Dr. Henry J. Fry, biologist, of Cornell University Medical Center, 8:15 p.m.; lecture, "Broadway in Review," by John Mason Brown, dramatic critic, the New York Post, 8:15 p.m.

Firday, Jan. 7—Illustrated lecture, "Art and the Lonely Way," by Edward Alden Jewell, art critic, the New York Times; illustrated lecture, "Double Stars," by Dr. George Van Biesbroeck, of the Yerkes Observatory, Williams Bay, Wis., professor of astronomy, University of Chicago, lantern slides, 8:15 p.m.; concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor, 8:30 p.m.

Saturday, Jan. 8—Illustrated lecture, "America's Fighting Birds of the Air," by Alfred Cookman of Elizabeth, N. J., also motion picture comedies, 2:15 p.m.; illustrated lecture, "Inside the Studio," by Dr. Russell Potter, director of the Division of Film Study, Columbia University. Motion pictures from the archives of the film library of the Museum of Modern Art. 8:15 p.m.

Sunday, Jan. 9—Recital by Heinz and Robert Scholz, pianists, presenting Bach's "Art of the Fugue." Commentator, Olin Downes, music critic, the New York Times. 3 p.m.

SAN FRANCISCO, CAL.
NEWS

Science Joins Art to Let Sibelius Score Be Played

By United Press

BOSTON, Jan. 3.—Science joined art last week when the lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived in Boston by train on Wednesday. The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher so it could make its American premiere by the Boston Symphony Orchestra last Friday night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Regular plans went on when Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was enlarged and duplicated here for distribution to the musicians in the orchestra.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via R. C. A. took more than 12 hours.

HOLYOKE, MASS.
TRANSCRIPT TELEGRA

JAN 4 - 1938

The Philadelphia Symphony orchestra, which will play at Smith college the latter part of next month, will cover wide territory in its tours this season. In addition to the cities to be covered, the orchestra will take part in three major music festivals: at Ann Arbor, Mich., May 11-14; the spring festival at Toronto, Can., May 16-18, and the Westchester Festival, White Plains, N. Y., May 20-21. The orchestra will play at Smith on Feb. 23, preceded by visits to Boston, Feb. 11 and 12, and Hartford, Feb. 22.

The necessary $80,000 for the construction of a permanent shed for the Berkshire musical festival in Stockbridge has been raised and building preparations are already being made. The structure, which will house the Boston Symphony orchestra and its audiences, will cover an acre and a half and will be built of a framework of steel not more than 40 feet high, fan-shaped and open on all sides.

ORANGE, N. J.
COURIER

JAN 5 - 1938

While much has been hear about television, little attention i being paid the new art of facsimil broadcasting...broadcasting a sti picture...part of the score for concert to be presented by th Boston Symphonic Orchestra wa lost on the way from Germany.. thanks to radio facimile, the program was enabled to go on the ai as scheduled...from Leipzig, wire facimile carried the music t Berlin where a radio facsimil channel flashed the pages, reduce in size photographically, to Nev York... the score was then enlarged and a special messenge took the sheets to Boston.

DETROIT, MICH.
NEWS

JAN 5 - 1938

Phonographs Still Gaining

But Record Business Is Tricky One

The phonograph business continues to grow and prosper, although off the record most men connected with it are willing to admit they are sitting on a stick of dynamite, maybe two or three.

For example, it is virtually impossible to get any commercial phonograph man to comment on the imminence, or otherwise, of new and improved systems of recording. When these come, everything the business has done may have to be done all over again.

This is serious, says the Baltimore Sun. Much music has been done repeatedly: Once in the old mechanical method; once when electrical recording came in; again recently, because electric recording has not stood still.

Similarly, a radical improvement in reproducing machines might bring either a boom or a slump—there is no telling how the public would feel about buying a new machine.

TELEVISION TRICKY

Television, may likewise do tricks. Wired radio may turn out a serious competitor. A satisfactory long-playing record may be produced. And so on.

Recording is different enough from the old days as matters stand now. Once a recording studio was as fixed as a mountain—artists were brought to it from all corners of the world.

Studios still are maintained in strategic locations, of course—New York, Chicago, and Hollywood being most important. Even though modern equipment lacks the horns of the old days, it is still heavy. But is can be taken places, and it is generally cheaper to do that than to move the artists.

It weighs several tons—nobody seems to have thought to weigh it exactly. Mostly it can go by express, the more delicate parts are carried by the recording crew as personal baggage.

As a matter of fact, each man has his favorite recorder, which he values as much as Heifetz values his two best violins. These recorders are adjusted to infinitestimal precision some recording experts prefer one adjustment, some another.

With the equipment go also many cases of blank records, each record being 13 inches in diameter and one and a half inches thick. With such a job as recording Bach's St. Matthew Passion to do, the number of records taken along may run into the hundreds.

This was one of the trickiest recording jobs of modern times, incidentally, and it provided some strange situations, according to Edward Wallerstein, manager of recording for a disc company, and Charles O'Connell, who does everything from conducting symphony orchestras to figuring record lengths on important jobs.

The performance was being conducted by Serge Koussevitzky, with a Boston chorus and, of course, the Boston Symphony. But there was only one performance, since it was all a benefit for the orchestra's pension fund, and it was necessary to record with the audience in the hall.

RECORDERS WORK IN PAIRS

Four recorders were set up, working in pairs. Mr. O'Connell did the delicate job of dividing the work into record-length sections, and found there would be 54 of these. He arranged for the records to end, as often as possible, on a tonic chord—or at least a chord not too tantalizing to the ear. It looked like a snap, on paper, once the job was done. The trouble was that of the 54 "sides," only two worked out exactly. Slight delays, changes of tempo, soloists a little slow in getting under way threw the whole thing out of gear.

The job was done in one sitting, however, and if it had been made the usual way, five recording sessions would have been needed. When the work is released around the end of the year, the most experienced listeners will not know that on one record the factory found exactly one-half of one-eighth note. This bit of sound was not only transferred to the next record, but in exact time.

The recorders do not use electric motors, these being subject to slight speed fluctuations. Gravity motors are used, and lugging the huge weights for these about the land is one reason why equipment is so heavy.

15

CLEVELAND, O.
PLAIN DEALER
JAN 4 - 1938

Wide World Photo

REHEARSAL OF THE BOSTON SYMPHONY ORCHESTRA in Symphony Hall, Boston, Mass., under the direction of Serge Koussevitzky for its appearance with the Helsinki University chorus, which is opening its tour in Boston.

PHILADELPHIA, PA.
BULLETIN
[illegible]

MUSIC IN REVIEW

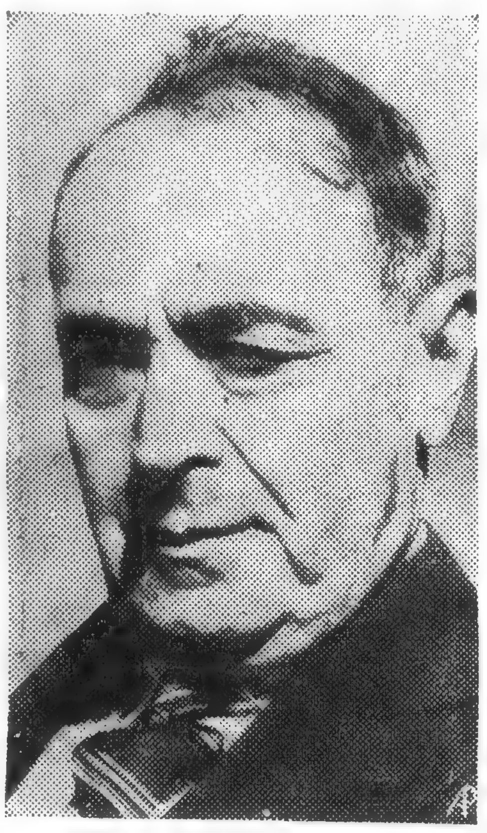
Mr. Koussevitzky and the Boston Symphony Introduce a Novelty by Prokofieff

BY HENRY PLEASANTS

SERGE Koussevitzky and the Boston Symphony Orchestra made one of their all too infrequent visits to Philadelphia, last night, offering a program of Haydn, Prokofieff and Brahms for the members of the Forum at the Academy of Music. The novelty of the occasion, and an entertaining one it turned out to be, was the contemporary Russian's orchestral suite "Lieutenant Kije" which the Bostonians introduced to this country last October. The suite was assembled from incidental music written for the Soviet film of that name, and was ~~published in~~ 1934.

Lieutenant Kije sprang into a rather hilarious mythical existence in the reign of Czar Paul I. The story has it that the Czar once ordered one of his lieutenants to perform some military task or other, but in issuing the order mispronounced the name, which was not Kije. Nobody in the royal retinue dared to point out to the Czar his mistake, and consequently, so far as the Czar ever knew, Lieutenant Kije continued in the Imperial service for many years afterward. He probably became a kind of standing joke among the officers, serving them somewhat as the side-hill badger has served the backwoodsmen of this continent these many generations.

Prokofieff's treatment of the subject is appropriately comic, and it is in comedy that this composer excels.



SERGE KOUSSEVITZKY

In the suite Lieutenant Kije is satirically born to the tune of an off-stage trumpet and the rolling of the military drums. He experiences a ribald romance, related in droll terms by a solo tenor saxophone and a solo bass fiddle. He is married. There is a wild ride in a troika, and finally poor Kije is buried to the strains of the merriest funeral music ever written. In the telling of the story Prokofieff has recourse to the style of the later Stravinsky, but there is much individual writing, and the comic effects are achieved in a thoroughly musical fashion.

The concert opened with the Haydn Symphony in G major (B. & H. No. 13), which prompted the best orchestral playing of the evening. Mr. Koussevitzy avoided the common tendency to over-emphasize the delicacy of the writing, and insisted on a solid tone and firm tempi. Particularly effective were the robust minuet and the brilliance and unity of the orchestra's strings in the spirited finale. The Brahms Symphony in C minor which closed the program was something else again. Mr. Koussevitzky's aim was apparently a dramatic reading, but the result was more nearly melodramatic. Certainly the performance was far from lyrical. The grander pages of the first and last movements were hard driven and rough, and throughout the work as a whole the conductor's interest in inner voices and secondary themes frequently obscured the dominant lines, accounting for muddled softer passages and for larger pages which were loud and hectic rather than genuinely dramatic. There was a very large audience on hand to extend a cordial welcome to Mr. Koussevitzky and his splendid organization.

CAMDEN, N. J.
COURIER
JAN 6 - 1938

BOSTON SYMPHONY IS HEARD IN PHILA.

Kousservitzky Conducts Splendid Concert for Forum at Academy

Serge Koussevitzky and his Boston Symphony Orchestra came, saw and conquered Philadelphia last night. In pleasant contrast with the provincial partisanship of Philadelphia audiences of a few years back, that of the Philadelphia Forum warmly recognized the musical worth of the superb performance.

The nicely balanced program opened with Haydn's Symphony in G major, No. 88. Using a reduced orchestra, the conductor evoked in this the nostalgic serenity that we like to associate with the past.

Next was Prokofieff's suite, "Lieutenant Kije." In five sections, opening with the "Birth of Kije" and closing with the "Death of Kije," its joshing pomp, puckish imagry and ironical orchestration were markedly different from its predecessor. Unfortunately, no program notes were given for a piece that is obviously programmatic. But the composition conveyed its own obvious humor and whimsicality. And the audience was obviously pleased.

Closing, was Brahms' First Symphony. Its tremendous timelessness makes a fitting climax to any program. This was more apparant than usual because of the performance given it. Only recently, the nation ah-ed and oh-ed over an interpretation of it that would have made Brahms spill the oil from his can of sardines into his whiskers.

But Koussevitzky isn't a "maestro" built up by ballyhoo. He is merely an extraordinarly competent musician and top-notch drillmaster who works harder than his men in co-ordinating their high collective ability. Which means that he is an A-1 conductor. Last night the men responded so eloquently to his perceptive leadership that they roused the audience to an enthusiasm which must have compensated him for his thought and labor.

—A. J.

PHILADELPHIA, PA.
INQUIRER
JAN 6 - 1938

BOSTON SYMPHONY IN FINE CONCERT

Koussevitzky Excels In Brahms, Haydn; Piquant Novelty

PROGRAM
Haydn ....Symphony in G major, No. 13
Prokofieff ...."Lieutenant Kije," Suite
Brahms ..Symphony No. 1, in C minor

By LINTON MARTIN

The Boston Symphony Orchestra, under Generalissimo Serge Koussevitzky, came to town last night with a regal repast, thus saving the city from symphonic starvation in a week that finds the Philadelphia Orchestra gadding about the country, dispensing its tonal delights elsewhere.

Came to town, in the current connotation of that phrase, is exactly what the brilliant Boston band did, in its special, annual concert in the Academy for the Forum. Perhaps never before has the organization played here with greater verve, virtuosity and vitality, presenting a program in which a fetching and refreshing bit of novelty, though of minor musical moment, was successfully sandwiched between two quite contrasting classic symphonies.

The entire program, and especially the Brahms First Symphony which climaxed an evening of memorable music-making, was played with a quality of breath-taking brilliance that elicited the utmost enthusiasm. The high point of perfection and impressiveness reached by the Boston Symphony under Koussevitzky was reflected in the prodigious applause with which the conductor was recalled at the conclusion of the concert.

NEW WORK AMUSING

While easily overshadowed in musical importance by the Brahms and Haydn symphonies, Prokofieff's eminently amusing orchestral suite, "Lieutenant Kije," heard here for the first time on this occasion, proved to be a novelty of more than ordinary interest. It is light, bright, archly humorous, clever and original, and witty in its tonal treatment of a hero manufactured from myth all because of a Czar's mistake in spelling, or rather, his mistake in reading the spelling of a military report.

For, acording to the story, Czar Paul I linked the final syllable "ki" with the expression "je" and thus was born a new name, Kije. Thus was created, out of thin air, Lieutenant Kije, whom Prokofieff set to music for a Russian film several seasons since, ~~and that music~~ provided the source of the orchestral suite introduced to Philadelphia last night.

BRAHMS IS FEATURE

The titles of theseparate sections summarize the story—"Birth of Kije," "Romance," "Kije's Wedding," "Troika," "Burial of Kije." Kije is born to off-stage martial music of trumpet fanfare, sings his love song as a romantic saxophone, has a wedding of much merriment musically, and finally dies in decently muted manner and trumpet tones.

Familiar as is the Brahms First Symphony, it took on new life and lustre under Koussevitzky's commanding conducting — conducting that is individual, elastic, illuminating and inspired. There was concentrated emotion, electric and tense, throughout the performance of the work, as the orchestra played with superb transparency of tone, fine fullness and finish of texture, the utmost sensitiveness of response.

PHILADELPHIA, PA.
RECORD
JAN 6 - 1938

BOSTON SYMPHONY PLAYS PROKOFIEFF

'Lieutenant Kije' Suite Steals Show at Forum Concert.

By EDWIN H. SCHLOSS

Dr. Serge Koussevitzky and the Boston Symphony Orchestra paid their annual visit to the Academy of Music last night, appearing under Philadelphia Forum auspices before a capacity audience.

As is usually the case in his concerts here, Dr. Koussevitzky's program was bi-symphonic. And last night the historic limits of the form were staked out with works representing the first and last composers in the great classic tradition—the Haydn G major No.. 88 and the Brahms No. 1 in C minor.

Both compositions are, of course, abundantly familiar here (though we don't as a rule suffer a surfeit of Haydn at Broad and Locust). But inserted between Papa Josef and the great Johannes last night was a refreshing novelty—the "Lieutenant Kije" Suite of Serge Prokofieff, in its first Philadelphia performance.

Witty and Amusing.

The new suite, miniature in its dimensions, was originally written for a Soviet film of the same name first shown in Leningrad five years ago. Its American premiere was played by the Bostonians on their home grounds last fall. It proved to be witty and amusing music, melodious, "chic" and as Russian as a samovar.

The suite, in five movements, tells the satiric life story of "Lieutenant Kije," a mythical warrior who came into being because the Czar Paul I mispronounced the name of a staff officer and no one dared correct him. In Prokofieff's score, the hypothetical "Kije" is born (as befits an officer conceived in the not too astute brain of a monarch) to toylike trumpet calls and the mock pomp of a grotesque little military march.

"Kije's" romance (second movement) is to amorous saxophone accompaniment. He is married to the hearty grunt of tubas and maudlin strains of merrymaking suggesting that the ceremony must have taken place in a country inn. Then he is off (on his honeymoon?) to the bells of a brisk "troika," and is finally buried to a burlesque funeral march worthy of Stravinsky.

"Petroushka's" Brother.

In fact, "Lieutenant Kije" is a blood brother of "Petroushka" and it sounded at times last night as if one of his feminine ancestors must have had at least a passing acquaintance with Strauss' "Till Eulenspiegel."

There is a faint aroma of the "Kapellmeister" composer about the new suite. But it is charming music—one of the most attractive novelties heard here in seasons. Last night's Haydn was crisp, cool and well molded as Haydn should be. And any "first violin symphony" is bound to sound beautifully in the bright color of the Boston's admirable strings. And the Brahms was impressive.

But though its musical importance ranks in a different hemisphere than the Haydn and Brahms masterpieces, "Lieutenant Kije" last night stole Dr. Koussevitzky's show — with the assistance, of course, of Dr. Koussevitzky, who gave it a delightful reading.

COLUMBUS, GA.
ENQUIRER
JAN 7 - 1938

News And Views Of Interest In World Of Music

LOST IN THE mails on the way from Germany were the viola, cello and double bass parts for the choral symphonic score of "Nk-ko, the Fire Maker," by Jean Sibelius. The music sent by Brietkoff and Haertel, Lepzig music publishers was in two packages, but only one was received. When informed of what had happened the music publishers turned to radio for transmission from the sole remaining copy in Europe, so that the Boston Symphony Orchestra might ~~present it~~ as announced. It was said to be the first music ever transmitted over the trans-oceanic system.

116

PHILADELPHIA, PA.
Evening Public Ledger
JAN 6 - 1938

MUSIC

Boston Symphony Orchestra

By SAMUEL L. LACIAR

Serge Koussevitzky and the admirable Boston Symphony Orchestra made their annual visit to Philadelphia last evening, giving a concert in the Academy of Music under the auspices of the Philadelphia Forum. An almost capacity audience heard the concert and accorded the conductor and the members of the orchestra a most enthusiastic reception at the beginning, at the close of each number, and especially at the close, Mr. Koussevitzky being recalled again and again.

The concert opened with the Haydn symphony in G major No. 88 (in the B. & H. edition No. 13). This is No. 7 of the eleven so-called "Paris" symphonies, composed for the Concerts Spirituels, and is just over 150 years old, dating from 1787. It is in Haydn's usual bright vein, being exceedingly melodic, and was interpreted and played in that style, Mr. Koussevitzky setting a very lively pace in the first and last movements especially. He reduced his orchestra slightly in the strings, using only six of his nine contrabasses, and maintained an excellent balance between the strings and the other instruments. There are some extremely modern-sounding harmonizations in the symphony, which was performed in the simple style of the music, and was very beautiful.

A novelty to Philadelphia was next on the program, being a suite entitled "Lieutenant Kije," by Prokofieff, the work being heard in this country for the first time in Boston last October. In the absence of program notes, the meaning of the music was largely guesswork last evening. However, the suite was derived from the incidental music which Prokofieff wrote for a Soviet film four years ago and is scored for a very large orchestra.

"Lieutenant Kije" came into existence through an error of Tsar Nicholas I, who misread the name of a ministry officer making a report to him. The other officers of the imperial suite, fearing to correct the Tsar, accordingly invented a lieutenant bearing the name, which the ruler misread, and all manner of humorous incidents developed.

The suite is in five short movements, beginning with "The Birth of Kije," who is ushered into the world with off-stage trumpet calls and with fife and drum. Next is his "Romance," in which the opening love song is played by a single contrabass, later by a tenor saxophone and other instruments not usually used for solo purposes. "Kije's Wedding" was the third movement and the military character of the music is maintained here as elsewhere in the suite. "Troika" (the Russian three-horse sleigh) is a diverting and humorous movement introducing sleighbells and other unique instruments of percussion, and the final movement, "The Burial of Kije," which shows what happened when his imaginary presence was no longer necessary to the conniving Russian officers, the movement being of a cheerfulness which manifestly was somewhat disconcerting to certain of last evening's audience who did not know the background of the music.

His career is summed up in the music by the introduction of themes from the earlier movements and the number ended with the muted trumpet call, beginning with the first phrase from "taps" and dying away in the distance. The suite was splendidly performed, the saxophonist, first horn, first trumpet, solo contrabass and others doing exceptionally fine work. The humor was apparent in the suite from beginning to end, both in the music and the orchestration, and it was very cordially received.

The closing number was Brahms' gigantic C minor symphony (No. 1), which naturally was the musical feature of the concert. Mr. Koussevitzky gave a splendid interpretation, without the least sensationalism or exaggeration, but paying great attention to all the details of development of theme and the orchestration. He kept beautiful balance between the solo parts and the accompanying ones, never sacrificing the latter for the former and thereby achieving a peculiarly beautiful orchestral color and receiving a tremendous reception at the end. The return of the "chorale" subject near the close was the most thrilling moment of the concert.

The Boston Orchestra has never played better in Philadelphia than it did last evening. The organization was under the complete control of Mr. Koussevitzky every moment, and though he is not prodigal of gesture, he secured exactly the result he wanted by the slightest movements of hands and eyes. The glory of the orchestra is in its strings, although the other sections are thoroughly competent and the chief characteristic of its playing last evening was its superb finish.

BROOKLYN, N.Y.
EAGLE
JAN 8 - 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony Plays at the Academy—Metropolitan Revives 'Elektra' With Rose Pauly in Debut

Transferring the scene of its activities from Carnegie Hall to the Academy of Music, the Boston Symphony Orchestra with Serge Koussevitzky conducting, gave its second concert of the season last night in the same resplendant mood that made the concert of the preceding evening so memorable. From the greatness of Beethoven to the tragi-comedy of Strauss, it disclosed all the facets of the modern orchestra at the peak of development in an exciting exhibition of sonority, power and beauty.

The program was one to suit every demand of a large audience: The Symphony in E Flat Mapor, No. 3, best known as the "Eroica," for those whose tastes are more conservative; Prokofieff's orchestral suite "Lieutenant Kije," which Koussevitsky introduced in the United States at his Oct. 15 concert in Boston to placate those who wish to hear the moderns; and the famous tone poem "Till Eulenspiegel" of Richard Straus sto please everybody.

Emerging in the full stature of its greatness, the "Eroica" was superbly played. It is mighty music, with its fiery, challenging, heroic first movement, its sublime and solemn funeral march, its throbbing and impetuous scherzo and its conquering finale. It is stirring music, with its revelation of a great soul finding itself first with those wonderful discords of the development section of the allegro and finally in the evolution of the theme of the last movement. Al lthis and more came from the orchestra in this performance.

Probably the most interesting work on the program was Prokofieff's suite. Tongue-in-the-cheek music, it was clever, amusing and insinuatingly pleasant, modern in the sense that it was essentially rhythmic, short-phrased and abruptly modulated. Among other things it served to make prominent in the orchestra a tenor saxophone and some contrapuntal writing among the woodwinds. There were probably many woh did not particularly care for this music, while others were no doubt completely caught by its infectious rhythmic shiftings. Its chief value as a piece of music is entertainment. Things like this Koussevitsky does as well as any other conductor, and for some of us better.

Noted as he is for his interpretations of Strauss "Till Eulenspiegel's Merry Pranks" had its customarily stunning performance.

BROOKLYN, N. Y.
CITIZEN
JAN 8 - 193

RUSSIAN NOVELTY HEARD AT ACADEMY

Boston Symphony Orchestra Makes Second Appearance of Season

The brilliant Boston Symphony Orchestra came to Brooklyn last night for the second time this season and brought along a Russian novelty to enhance its program of two staples at the Academy of Music.

The newcomer was "Lieutenat Kije," an orchestral suite by Serge Prokofieff. Sandwiched between Beethoven's "Eroica" symphony (No. 3) and Richard Strauss' tone poem, "Till Eulenspiegel"—a tough spot for any piece of music—"Lieutenant Kije" sounded like an anemic fellow, indeed, and was given an anemic reception.

Prokofieff concocted the suite from incidental music he wrote for a Soviet firm of the same name, produced in 1933, but never shown in this country. Serge Koussevitzky and his Bostonians gave it its first American performance in October of last year.

Except for a few piquant turns, the music, to this listener, seemed to be surprisingly orthodox stuff for the composer of "Love of Three Oranges." Tracing the birth, romance, wedding and death of Kije, the suite, with its ingratiating themes and some novel instrumentation—fife and celesta solos, etc.—was singularly unimpressive.

It was an object lesson to hear "Till" right after that. Parallel in purpose—the fanciful treatment of the comical adventures of a herb—the Strauss masterpiece filled the auditorium with its overflowing exuberance and one forgot everything that preceded it.

Also, Mr. Koussevitzky and his men did their best playing of the evening in the witty rondo, with the famed strings, the brass, the balance and tone of the ensemble in superb form.

The third concert by the Boston at the Academy will be given on Feb. 10.

SPRINGFIELD, MASS.
REPUBLICAN
JAN 6 - 1938

Whiting's B

A very remarkable, at least unusual, event is to take place in town on the 28th, when the entire Boston Symphony orchestra will be entertained as guests by the Harvard Club of Boston. The room capacity will allow about 300 diners besides the orchestra. Edward A. Taft will preside; there will be three speakers: Bentley Wirt Warren for the trustees, Serge Koussevitzky for the orchestra, and James Rowland Angell, speaking as the educational adviser to the National Broadcasting company.

This should be a very happy, as it certainly is a notable, occasion. It is a fine honor to the Symphony orchestra and, equally, to the Harvard club—whose first president was Maj Henry L. Higginson, without whom there would probably never have been a Boston Symphony orchestra.

By the way, there is an old story of Maj Higginson which we believe may be told without offense, now that the two eminent figures in the story have passed from the mortal scene. The story is that the major, years ago, wrote a letter of introduction to the elder J. P. Morgan, presenting to Mr Morgan an excellent young man just from Harvard and a year's training in the Higginson financial house, then on State street. The young man wished to start in the Wall street world, and armed with the letter from Maj Higginson his chances were good. The major's letter is alleged to have run along some such lines as these:—

"You will see by this young man's name that he is a member of the Cabot family, and allied to the Lawrences. I may further tell you that he is also connected with the Saltonstalls and the Lowells. I hope you can find a place for him in your organization."

To which Mr Morgan the elder is alleged to have replied:—

"The young man looks all right and we will give him a trial; but I want you to understand, Major, that we are taking him on as a clerk on our office, and not for breeding purposes."

The local theater season continues to prosper. Certainly a banner year for the stage! The Colonial, Plymouth, Shubert, Wilbur and Copley have all

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NEW YORK, N. Y.
SUN
JAN 8 - 1938

Emma Boynet, French pianist, is the soloist for this afternoon's concert by the Boston Symphony. She will play the Mozart Concerto in C major (K. 467). A Concerto for Orchestra by K. P. E. Bach and the Tchaikowsky Fifth Symphony also are scheduled.

RICHMOND, VA.
TIMES - DISPATCH
9 - 1938

Lost Sibelius' Manuscript Recalls Famous Discoveries

By Bernard Freeman

BOSTON, (AP)—If past musical history is any precedent, the unpublished manuscript of Jan Sibelius' early choral symphonic work "Origin of Fire," which vanished mysteriously while en route from Europe last month, will turn up in a half century or so in somebody's attic.

The composition, of which the cello, viola and bass viol parts were radioed across the Atlantic in time for a performance last week by the Boston Symphony Orchestra and the Helsinki Chorus, recalls tales of numerous original manuscripts that had an uncanny way of disappearing—and later reappearing.

The manuscripts of some of the world's greatest music—Schubert's "Unfinished Symphony" and his overture and ballet music to "Rosamunde," Mendelssohn's overture to "Midsummer Night's Dream," Bach's "St. Matthew Passion," and several of Muzio Clementi's symphonies have disappeared or lain in oblivion for long stretches, only to reappear and achieve widespread popularity.

After the first performance of "Midsummer Night's Dream" in London in 1829, Mendelssohn entrusted the score for safekeeping to a friend, who stammered out the next day that he left the manuscript of the overture in a public coach.

Found in Royal Academy

Approximately 10 years ago, after nearly a century's absence, it turned up in London in the Royal Academy of Music, of which the apologetic friend had been a director.

The work, of course, achieved great favor in the intervening years—but only because Mendelssohn, who possessed an amazing memory, wrote out a new score as easily as if he were copying scales.

Schubert's most beloved work, "The Unfinished Symphony," was laid aside in 1822, six years before his death, with only two of the customary four movements completed. Not until 1865 did musicologists finally uncover the masterpiece from an old-fashioned chest in the home of a friend.

The same composer's score for the beautiful "Rosamunde" music disappeared soon after its second performance in 1823 and wasn't heard from again until 1867. Then, Arthur Sullivan of the famed English comic opera team of Gilbert & Sullivan, found the unpublished score in a cupboard in the Vienna home of Schubert's nephew. Not a musician, the nephew had been unaware of its existence.

Unlike his successful sons, Johann Sebastian Bach was not appreciated until after he died; consequently few knew the "St. Matthew Passion," described by Boston Symphony Conductor Serge Koussevitzky as "the greatest composition in all musical literature."

After receiving its first performance on Good Friday, 1729, the score lay in a son's attic for nearly a century. Then, the elder Bach having come into his own, young Mendelssohn and a group of friends revived it exactly one century later—on Good Friday, 1829.

WORDS AND MUSIC

Finnish Chorus Is Heard With Boston Symphony

Mr. Koussevitzky Introduces Sibelius' "Captive Queen" and "Origin of Fire"

N.Y. World Dec. 9/37

By SAMUEL CHOTZINOFF

The visit of the Boston Symphony to Carnegie Hall last night brought with it the first appearance of the Helsinki University Chorus of Finland in some choral works of Sibelius never before heard in New York, and pickets who walked Fifty-seventh Street bearing placards which called attention to the non-union character of the famous orchestra. Inside, the hall was jammed with admirers of Dr. Koussevitzky and his band, and no doubt of the works of the Finnish Beethoven. The eminent conductor, sartorially perfect, was rapturously applauded throughout the evening, and the visiting male choristers from Finland came in for a good share of the pervading enthusiasm. Since Finland is our only debtor nation that comes across with regular payments the advent of the Helsinkis was doubly welcome.

which is even earlier Sibelius, tells the story of the legendary Louhi who seized both moon and sun and hid them away, thereby plunging the land in darkness, and of Ukko, the Lord of the Gods, who sought to restore the purloined light. Both compositions are tuneful and forceful, but not very distinguished, so that lovers of Sibelius will hardly claim them as additions to the known masterpieces of their idol. The new Finnish chorus sang in them lustily and with precision, and in "The Origin of Fire" Mr. Helge Virkkunen, a stalwart and stentorian baritone, sang away with a good deal of conviction.

The choral works were preceded by the more familiar "Pohjola's Daughter," a trite orchestral narrative, and this in turn was preceded by Brahm's Third Symphony. The orchestra played everything magnificently, but I found, much to my surprise, that Dr. Koussevitzky's Brahms failed to stir me as it did the rest of the huge assembly. The "Andante," in fact, taken "Adagio," was so gentle and lifeless that it induced a state between waking and dreaming, and for all one knows to the contrary that was Brahms' very intention.

BROOKLYN, N. Y.
CITIZEN
JAN 8 - 1938

Boston Symphony Orchestra Attracts Capacity Audience

A capacity audience attended the second concert of the Boston Symphony Orchestra last evening at the Brooklyn Academy of Music. Mrs. Edwin L. Garvin, hostess in the box of the sponsoring committee, and former Federal Judge Garvin were hots at a dinner at their home, No. 1 Grace court, preceding the concert. A dinner was also given by Mr. and Mrs. David C. Johnson at their residence, No. 135 Eastern parkway, for their box guests ein advance of the concert.

The program, conducted by Dr. Serge Koussevitzky, included the Prokofieff suite, "Lieutenant Kije," played for the first time in this city. The third in the series of five concerts will be given on Thursday evening, Feb. 10.

DURHAM, N. C.
HERALD
JAN 9 - 1938

VANISHED SYMPHONY MAY APPEAR LATER

WATERBURY, CONN.
REPUBLICAN

JAN 9 - 1938

MUSIC

Lost Symphony Recalls Disappearance Of Other Works

By BERNARD FREEMAN

Boston, Jan. 8. —(AP)— If past musical history is any precedent, the original score of Jan Sibelius' early choral symphonic work "Origin of Fire" which vanished mysteriously while en route from Europe last month, will turn up in a half-century or so in somebody's attic.

The composition, of which the 'cello, viola and bass viol parts were radioed across the Atlantic in time for a performance last week by the Boston Symphony orchestra and the Helsinki chorus, recalls tales of numerous other original manuscripts that had an uncanny way of disappearing—and later reappearing.

Famous Scripts Vanished.

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Approximately 10 years ago, after nearly a century's absence, it turned up in London in the Royal Academy of Music, of which the apologetic friend had been a director.

The work, of course, achieved great favor in the intervening years—but only because Mendelssohn, who possessed an amazing memory, wrote out a new score as easily as if he were copying scales.

Symphony Gone 43 Years.

Schubert's most beloved work, 'The Unfinished Symphony," was laid aside in 1822, six years before his death, with only two of the customary four movements completed. Not until 1865 did musicologists finally uncover the masterpiece from an old-fashioned chest in the home of a friend.

The same composer's score for the beautiful "Rosamunde" music disappeared soon after its second performance in 1823 and wasn't heard from again until 1867. Then, Arthur Sullivan, of the famed English comic opera team of Gilbert and Sullivan, found the unpublished score in a cupboard in the Vienna home of Schubert's nephew. Not a musician, the nephew had been unaware of its existence.

Unlike his successful son, Johann Sebastian Bach was not appreciated until after he died; consequently few knew the "St. Matthew Passion," describel by Boston Symphony conductor Serge Koussevitzky as "the greatest composition in all musical literature."

Century Old Gem.

After receiving its first performance on Good Friday, 1729, the score lay in a son's attic for nearly a century. Then, the elder Bach having come into his own, young Mendelssohn and a group of friends revived it exactly one century later—on Good Friday, 1829.

When the Italian pianist Clementi died in England in 1832, he was known to have written some 20 symphonies. Yet, although his estates and papers were in perfect order, the symphonic manuscripts were missing. Not until 1917, when a Dr. William Cummings, London music scholar, died, were they found in a trunk in the attic.—And then they were incomplete and in utter disorder. How they reached there remains a mystery.

Alfredo Casella pieced them together with parts he found in the library of Congress in Washington, and thus they were given to the world.

Robert Schumann's violin concerto, which recently was played for the first time although written in 1853, has been called erroneously the "Lost Concerto."

Though unperformed, music lovers had known of its existence. They did not hear it, until 1937, however, because the manuscript's owner, Violinist Alfred Joachim had decreed in his will the concerto should not be played until a century after the composer's death, which would be 1956. The German government permitted the performance last year.

CHARLOTTE, N. C.
OBSERVER

JAN 9 - 1938

LOST SCORE MAY LAND IN ATTIC

Other Famous Musical Manuscripts Have Turned Up in Strange Places.

BOSTON, Jan. 8.—(AP)—If past musical history is any precedent.

DANVILLE, VA.
REGISTER

JAN 9 - 1938

MUSICAL HISTORY MAY BE REPEATED

"Origin of Fire," Lost Last Last Month, Will Probably Be Found in Next 100 Years

By BERNARD FREEMAN

BOSTON, Jan. 8.—(AP)—If past musical history is any precedent, the original score of Jan Sibelius' early choral

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COLUMBUS, O.
DISPATCH

[illegible]

Jan Sibelius Manuscript Is The Latest 'Missing' Score

BOSTON, JAN. 8.—(AP) —If past musical history is any precedent,

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UTICA, N. Y.
OBSERVER DISPATCH

[illegible] 1938

Manuscript Is Expected To Appear Again

By BERNARD FREEMAN

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GREENSBORO, N. C.
NEWS

JAN 9 - 1938

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THE STAGE
NEW YORK, N. Y.

JAN - - 1938

Music on the Map

By MARCIA DAVENPORT

Carnegie Hall and the Metropolitan look like the zoo these winter evenings, a remark not intended to insult the human race, but prompted by the millions of foxes, ermines, minks, and sables (maybe pussies, too) who meet not altogether for music's sweet sake. The season is burgeoning with fat houses and big names. The orchestra situation in its local manifestations is to be summed up about as follows: Philharmonic, static; Philadelphia, variable; NBC Symphony, challenging; Boston, a wow. Working backwards (and most symphony concerts *are* work), the Boston's first New York concerts under Serge Koussevitzky packed an impressive wallop. The first program was imposingly simple: the *Eroica*, and the Sibelius Second. For me the *Eroica* was not so much a communion with Beethoven as it was a re-taste of the rare tonal delight of this extraordinary orchestra. This is sound to be reveled in, rolled on the tongue, savored in every detail and nuance. The polish and sheen of the strings, the glow of the horns, and the tenderness of the exquisite woodwinds are all triumphs of individual playing and meticulous ensemble discipline. This is such a proud accomplishment that it seems like quibbling to question Dr. Koussevitzky's personal dicta on Beethoven. But question I do; there are points of tempo and phrasing that do not sound altogether orthodox to me. The Sibelius Symphony was a sensation, the real thing, and the first such thrill that has brought a Carnegie Hall audience cheering to its feet in a long time. This unregenerate individual has slept through a great deal of Sibelius, as I have often confessed, and, I fear, will sleep through a good deal more, average performances being what they are. But the Boston's performance was not average, it was super-super, in the language of fruit-packers; it was both beautiful and exciting. This is, of course, the most dramatic of Sibelius' symphonies, and its last two movements, played as one, are big music in its most climactic mood. At the point where the big brasses blared out the stunning finale theme in major resolution, your humble penitent was perched on the edge of the glory-seat in a fine state of revivalist excitement.

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TELEGRAM

[illegible]

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NEW YORK, N. Y.
DAILY WORKER

JAN 9 - 19[illegible]

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WATERBURY, CONN.
REPUBLICAN

JAN 9 - 1938

MUSIC

Lost Symphony Recalls Disappearance Of Other Works

By BERNARD FREEMAN

Boston, Jan. 8. —(AP)— If past musical history is any precedent, the original score of Jan Sibelius' early choral symphonic work "Origin of Fire" which vanished mysteriously while en route from Europe last month, will turn up in a half-century or so in somebody's attic.

The composition, of which the 'cello, viola and bass viol parts were radioed across the Atlantic in time for a performance last week by the Boston Symphony orchestra and the Helsinki chorus, recalls tales of numerous other original manuscripts that had an uncanny way of disappearing—and later reappearing.

Famous Scripts Vanished.

The manuscripts of some of the world's greatest music—Schubert's "Unfinished Symphony" and his overture and ballet music to "Rosamunde," Mendelssohn's overture to "Midsummer Night's Dream," Bach's "St. Matthew Passion," and several of Muzio Clementi's symphonies have disappeared or lain in oblivion for long stretches, only to reappear and achieve widespread popularity.

After the first performance of "Midsummer Night's Dream" in London in 1829, Mendelssohn entrusted the score for safekeeping to a friend, who stammered out the next day that he left the manuscript of the overture in a public coach.

Approximately 10 years ago, after nearly a century's absence, it turned up in London in the Royal Academy of Music, of which the apologetic friend had been a director.

The work, of course, achieved great favor in the intervening years—but only because Mendelssohn, who possessed an amazing memory, wrote out a new score as easily as if he were copying scales.

Symphony Gone 43 Years.

Schubert's most beloved work, "The Unfinished Symphony," was laid aside in 1822, six years before his death, with only two of the customary four movements completed. Not until 1865 did musicologists finally uncover the masterpiece from an old-fashioned chest in the home of a friend.

The same composer's score for the beautiful "Rosamunde" music disappeared soon after its second performance in 1823 and wasn't heard from again until 1867. Then Arthur Sullivan, of the famed English comic opera team of Gilbert and Sullivan, found the unpublished score in a cupboard in the Vienna home of Schubert's nephew. Not a musician, the nephew had been unaware of its existence.

Unlike his successful son, Johann Sebastian Bach was not apprecioated until after he died; consequently few knew the "St. Matthew Passion," describel by Boston Symphony conductor Serge Koussevitzky as "the greatest composition in all musical literature."

Century Old Gem.

After receiving its first performance on Good Friday, 1729, the score lay in a son's attic for nearly a century. Then, the elder Bach having come into his own, young Mendelssohn and a group of friends revived it exactly one century later—on Good Friday, 1829.

When the Italian pianist Clementi died in England in 1832, he was known to have written some 20 symphonies. Yet, although his estates and papers were in perfect order, the symphonic manuscripts were missing. Not until 1917, when a Dr. William Cummings, London music scholar, died, were they found in a trunk in the attic.—And then they were incomplete and in utter disorder. How they reached there remains a mystery.

Alfredo Casella pieced them together with parts he found in the library of Congress in Washington, and thus they were given to the world.

Robert Schumann's violin concerto, which recently was played for the first time although written in 1853, has been called erroneously the "Lost Concerto."

Though unperformed, music lovers had known of its existence. They did not hear it, until 1937, however, because the manuscript's owner, Violinist Alfred Joachim had decreed in his will the concerto should not be played until a century after the composer's death, which would be 1956. The German government permitted the performance last year.

177

CHARLOTTE, N. C.
OBSERVER

JAN 9 - 1938

LOST SCORE MAY LAND IN ATTIC

Other Famous Musical Manuscripts Have Turned Up in Strange Places.

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DANVILLE, VA.
REGISTER

JAN 9 - 1938

MUSICAL HISTORY MAY BE REPEATED

"Origin of Fire," Lost Last Last Month, Will Probably Be Found in Next 100 Years

By BERNARD FREEMAN

BOSTON, Jan. 8.—(AP)—If past musical history is any precedent, the original score of Jan Sibelius' early choral

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COLUMBUS, O.
DISPATCH

JAN 9 - 1938

20

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UTICA, N. Y.
OBSERVER DISPATCH

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NEW YORK, N. Y.
DAILY WORKER

JAN 9 - 1938

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OAKLAND, CAL.
TRIBUNE

JAN 2 - 1938

Ravel Dies, Music Loses Vital Figure

By JACK MASON

The death of Maurice Ravel this week gave the world pause. When a genius dies, there is a moment when all of his achievements surge into perspective, and last week, the life of the celebrated Frenchman became known to many for the first time.

They learned the romantic incidents surrounding his "Bolero"; his American tour; his innovation in music, "Histoire Naturelles," musical sketches of animals, which was published in 1907 and raised such a storm among critics; and they learned about the man himself, his vitality, his wit and originality.

COMPOSER EXPLODED

He was not a quiet man at all times. Although on his tour of America he was content to forego triumphant appearances in order to introduce his ideas quietly and sincerely, his anger at Toscanini when the conductor presented the "Bolero" in Paris, indicates that Ravel had as much gusto as any of his brother Frenchmen.

The story goes that Ravel disagreed violently with the tempo chosen for the number, and was restrained only by force from shouting out at the orchestra.

The "Bolero" was in reality an experiment in crescendo. Ravel did not dare hope it would be taken seriously, and was delighted to find it had taken an eminent place among his works.

Others of Ravel's works best known to the public included "Jeux d'Eau" and "Miroirs," the string quartet, "Quatuor en Fa"; and the symphonic works, "Rhapsodie Espagnole" and "La Valse" and a late piano concerto. All well-known are his song set "Sheherazade" for voice and orchestra and his widely-played musical comedy "L'Heure Espagnole."

COLORFUL PERIOD

Serge Koussevitzky, director of the Boston Symphony Orchestra, says the "passing of Maurice Ravel is the passing of one of the most brilliant and colorful periods of orchestral composition."

Ravel, on his visit to the United States about 10 years ago, was a guest conductor of Koussevitzky, directing some of his own compositions.

A prolific composer, Ravel claimed that in the warmth of inspiration, he composed steadily for weeks with only a couple of hours for sleep at night. The world can use more men of his stamina, whether they be musicians or laymen. Ravel will be missed; his music will survive.

Maurice Ravel, 62, French composer, died this week. In this best available picture, he is shown as he appeared in London in 1928.

NEW BEDFORD, MASS.
STANDARD - TIMES

JAN 9 - 1938

A New Anthem?

Musicians attending the convention of the Music Teachers' National Association cannot agree about the national anthem. Of late "The Star-Spangled Banner" has been under fire from several sources. The words have been condemned as too arrogant and provocative, and also as tending to glorify war unduly. The criticism has some basis, undoubtedly; and, in fact, most national anthems not only exalt the nation whose people sing them, but assert its prowess in battle.

The air to which the United States anthem is sung has long been criticized as being too difficult for popular rendition. Having that in mind, Arthur Fiedler, Boston Symphony Orchestra conductor, has suggested a musical operation which will bring it within the capacity of the average singer. One of the teachers in the national association thinks the air should be changed and would like to see some of the "militaristic bunkum" taken out. Another calls for a complete new anthem, words and music. The majority of those whose opinions were expressed wanted no change whatever.

The latter have on their side two important considerations. One was well put by a musician who said "the strength of the song lies in a sympathy and emotion accumulated during the years of its application." In other words, "The Star-Spangled Banner," which came to be the anthem not by government or musical fiat, but by common consent, is now so firmly imbedded in tradition that most people are averse to a change. The other consideration may be even weightier than this—namely the difficulty, almost the impossibility, of writing an anthem to order. A composer might provide an air having merit, a lyricist might write verses avoiding all the criticism to which those of Francis Scott Key have been subjected, and Congress might declare this was the national anthem, but if the people did not take to it, it would be an anthem in name only.

NEW YORK, N. Y.
TIMES

JAN 9 - 1938

CONDUCTORS IN PARIS

PARIS.

A PERFORMANCE of Schumann's "Manfred" was given by the Société des Concerts du Conservatoire under the direction of M. Henri Rabaud, who, looking not a bit older than he did when he used to conduct the Boston Symphony Orchestra, also gave a fine reading of Beethoven's Second symphony.

Alfred Cortot gave a splendid interpretation of Ravel's magnificent concerto for the left hand at a recent concert of the Colonne Orchestra. It was amazing to realize that on the same piano which had served M. Cortot earlier in the program for his beautiful and ardent reading of Beethoven's concerto in E flat, he should be able in the Ravel concerto to produce, with one hand only, such waves and floods of sound greater in volume than that which his two hands procured in the Beethoven work. Not that the quantity of sound is in itself a superiority, but it indicates in this work a definite recognition of the true nature of the modern piano. The manner in which M. Cortot was acclaimed after the concerto showed that it mattered not a whit to the audience that he had played with Ravel's score before him on the piano.

Paul Paray's remarkably fine rendering of Strauss's "Till Eulenspiegel" bore witness to the fact that he is becoming one of the outstanding figures among European orchestra conductors. His accuracy of rhythm is an unending delight; never is his beat a fraction of a second too early or too late. One selfishly fears that one of these days Paray will be spirited away by some foreign orchestra. He has a faithful public which packs the Théâtre du Chatelet twice a week to hear his programs.

WASHINGTON, D. C.
POST

JAN 9 - 1938

Mme. Jarnefelt Plans Reception At Legation for Helsinki Chorus

Finnish Minister's Wife Returns from New York to Make Arrangements for Entertainment of Visiting Musical Group.

MME. JARNEFELT, the Finnish Minister's wife, who returns from New York today, will be very busy this week making arrangements for the reception she is giving at the legation on January 15 in honor of the Helsinki Chorus, and also for the buffet luncheon which she is planning for them next Sunday, January 16, before their appearance at Constitution Hall that afternoon with the Boston Symphony Orchestra.

Both she and the Minister were in New York last week for the appearance of the group at Carnegie Hall.

The Minister, who studied at Helsinki University, has even more than the usual interest of a "grad" for the visiting chorus. He, himself, was a member of the organization (he says that in Finland, "everybody loves music"), and his father before him was also a member. Armas Jarnefelt, one of the composers whose works will be performed by the chorus and who is one of its honorary members, is an uncle of the Minister. The former is now artistic manager and conductor of the Finnish Opera in Helsinki, and from 1907 to 1932, directed the Royal Opera in Stockholm.

* * * *

JEAN SIBELIUS, world famous composer and honorary sponsor of the Ylioppilaskunnan Laulajat, (in English that still means Helsinki University Chorus) is the Finnish Minister's uncle—by marriage. Marti Paloheimo, grandson of Sibelius, is at present a member of the chorus.

The Minister confesses to not having been able to "keep up" his singing, but both he and Mme. Jarnefelt now and then have a touch and go at the piano.

The United States Minister to Finland, H. F. Arthur Schoenfeld, is an honorary sponsor of the group. Among its many other patrons and patronesses are Eero Jarnefelt and Mme. Jarnefelt and Emil Hurja.

* * * *

THE CHORUS . . . an internationally minded organization . . . has sung its way all over Europe and has appeared in concert in Sweden, Denmark, Germany, Switzerland, Hungary and Italy.

On Saturday evening, January 15, the American Finns will also fete the 60 young men at a dance at the Lee House. During their free time in Washington . . . one wonders what free time . . . they will get in a sightseeing tour of the town.

They serve as avant couriers for the Finnish delegation to the Delaware Tercentenary festivities this coming June, at which time the establishment by Swedes and Finns of the first permanent settlements in the Delaware River Valley will be celebrated.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN 10 1938

USES RAILROAD TIE IN BOSTON SYMPHONY ORCHESTRA RECITAL (U.P.)

BOSTON, Jan. 10—When Conductor Daniele Amfitheatrof arrived today to conduct the Boston Symphony Orchestra for two weeks, he surrendered most of his luggage to Red-Caps but insisted on personally carrying a small paper-wrapped package.

Later he explained the package contained a 36-inch section of railroad tie which is beaten with a hammer in a portion of his symphonic orchestration "American Panorama."

He brought the tie, he said, so symphony officials would not be inconvenienced in obtaining the proper type of wood for the purpose.

[Not tie, but rail!]

Notes of Music and the Dance

B. Trans. Jan. 12/38

Manhattan Receives Boston Orchestra and the Touring Finnish Chorus; Programs at Hand

When Dr. Koussevitzky took the Boston Symphony Orchestra to New York last week for its second visit of the season, he introduced the Helsinki Chorus in that city as he had in Boston the previous week. The program on Thursday evening in Carnegie Hall added the Third "Brandenburg" Concerto of Bach to the list heard in Symphony Hall. The debut of the chorus evoked enthusiastic praise from the reviewers. Several of them pointed out that "The Origin of Fire" was introduced to America by the Schola Cantorum, under the direction of Hugh Ross on Jan. 19, 1931, and not at this concert, as Mr. Burk's printed notes stated

Concerning the performance of two choral works, "The Captive Queen" and "The Origin of Fire," an excerpt from Pitts Sanborns review in the World-Telegram may be quoted:

"Each piece is eminently effective and the exceptional quality of the performances last evening was due not only to the magnificence of the Boston orchestra and the inspiriting energy contributed by Mr. Koussevitzky, but also to the extraordinary proficiency of the chorus.

This stalwart choir of men seems to posses unlimited tonal resources, and the unanimity and distinctness of its enunciation is positively phenomenal. The huge audience was most enthusiastic."

Olin Downes of the Times saved Brahms for the end of his long notice. "The dominating orchestral effect was the Brahms Symphony No. 3, which powerfully impressed the audience. The music glowed with full measure of its energy, health and romantic feeling. Seldom have we heard the lightning of the first theme so leap from the instruments, or the three-note motive represented by the great swelling introductory chords given such passionate strength. The tempo was a real allegro con brio, which is what the composer asks, though Dr. Koussevitzky found it expedient to modify this in certain places.

"The orchestral tone was a glory to the ear, whether it was that of strings, wood or brass. Who is there, at all familiar with the symphony, who will forget the twilight progressions that bring the end of the second movement? The tempo of the third movement was somewhat too fast—perhaps to counteract the general tendency of musicians to drag and sentimentalize this part of the symphony. But is was too fast for the theme to be fully sung, while it emphasized the undercurrent of agitation which tinges Brahms's melancholy.

"The essence of the music was recaptured in the finale, rugged and glorious, 'echt Brahms'—the music of a bear and also a dreamer. Delighted, the audience applauded for minutes, and the conductor shared its approval with the unsurpassed orchestra."

NEW YORK, N. Y.
TIMES

119

JAN 9 - 1938

'THE MASS OF LIFE'

Largest Choral Work of Delius to Be Performed by Schola Cantorum

By OLIN DOWNES

WE read Mr. Eric Fenby, whose memoir, "Delius as I Knew Him" (G. Bell & Sons, London, 1937), is a record of a singularly intimate and self-sacrificing friendship with the composer in his last years of pain and physical disability. Mr. Fenby, acting as musical amanuensis, enabled Delius, who was practically paralyzed, to resume composition by dictation.

Mr. Fenby deplores Nietzsche's influence upon the composer, especially as reflected in the score of "The Mass of Life," the work which will be performed this week for the first time in America, it is said, by Hugh Ross and the Schola Cantorum. "Already, as a youth, when he had left Bradford on his first visit to Florida, Delius was at heart a pagan. . . . When, one wet day . . . he was looking for something to read in the library of a Norwegian friend with whom he was staying during a walking tour and had taken down a book, 'Thus Spake Zarathustra'—a book for all and none—by one Friedrich Nietzsche, he was ripe for it. That book, he told me, never left his hands until he had devoured it from cover to cover. It was the very book he had been seeking all along, and finding that book he declared to be one of the most important developments of his life. Nor did he rest content until he had read every work of Nietzsche that he could lay his hands on; and the poison entered his soul."

On a Christmas Day Delius sent Fenby a copy of "Zarathustra," saying, "I do not subscribe to everything Nietzsche said, but I hail him as a sublime poet and a beautiful nature. I want to make myself very plain to you as regards religions and creeds. Personally, I have no use for them. There is only one real happiness in life, and that is the happiness of creating."

Some anti-Nietzschean, with whom our biographer seems to feel a sneaking sympathy, said the "Mass" should be called "The 'Mess' of Life!"

* * *

"It was not," says Mr. Fenby, "until Delius told me that it had been his habit over a period of a great many years, to open 'Thus Spake Zarathustra' at random, take a chapter and ponder it sometimes for weeks together, then, when he had extracted its essence, turn to another and do likewise, that I realized something of the influence Nietzsche had exercised over him, and something of his disappointment in my polite refusal to follow his example."

It is good to know that the erring Delius could not contaminate Fenby, and that Nietzsche could not either. Says Fenby, "I did not get along very well with Zarathustra. I was prejudiced before I started, for it was my misfortune to come across some of Nietzsche's music! Whatever he may have been as a philosopher, whatever he may have been as a poet, the Reverend John Bacchus Dykes, that infallible touchstone in matters of this kind, and without mention of whom no essay on Delius would be complete, was a veritable Mozart compared with Nietzsche as a composer. Since then I have never been able to take the fellow seriously." It is good to know that, too.

"The Mass of Life" is the setting, for chorus, orchestra and solo voices, of lines selected and arranged from Nietzsche's "Also Sprach Zarathustra" by Fritz Cassirer. This, Delius's largest choral work, has waited long for presentation here. Mr. Ross, and others, have performed his "Sea-Drift," and shorter choral pieces by Delius are known. "The Mass of Life" is his most ambitious production in choral form, as it has also proved the most debatable.

* * *

Delius's setting of Zarathustra's "Night-Wanderer's Song" was composed in 1898. It became a part of the greater score of the "Mass," which was not finished till 1905, and not heard till Thomas Beecham gave it its first complete performance in London in 1909. "The Mass of Life" contrasts sharply with "Sea-Drift," which, as Philip Heseltine remarks in his book on Delius, is essentially lyrical, while the music inspired by Nietzsche is epic in proportions and spirit.

Had the brilliant and unfortunate Heseltine heard this work when he wrote his book? He says "it would last perhaps an hour and a half in performance, exclusive of intervals." According to the Universal Edition of the published score for voices and piano, which, through the courtesy of the Associated Music Publishers, is before us, this is a poor guess. The score says 135 minutes. The impression of the printed page tends to justify Mr. Ross's decision to take out two of the later movements which could be a little redundant in character and lengthy in effect.

Mr. Heseltine was not as worried over Delius's religion as Mr. Fenby appears to have been. The former biographer even goes so far as to say that "The Mass of Life" "is, in the fullest sense of the word, a deeply religious work, and one can imagine a more spiritually enlightened generation performing it as a solemn ritual in some gigantic open-air theatre, year after year at the coming-in of Summer." In fact, Heseltine went farther, much farther, in estimating the composition. He calls it "a colossal work, without a doubt the greatest achievement since Wagner, a Mass worthy to range beside the great Mass of Sebastian Bach!!"

These be tall words, and a good deal of water has passed under the bridge since John Lane published Heseltine's book in London in 1923. Enough that the technically irreligious, the mystical, pantheistic Delius, has set Nietzsche's words with more vigor and breadth than he has shown in any other choral work. It is time we heard a score so audacious in conception for its period. Nietzsche, at the least, stirred the imagination of one of the most distinctive figures among modern English composers.

* * *

The composition begins with an imposing hymn to the will of life and the birth of God in man, scored for double chorus. "Oh thou my will," cries Zarathustra, "preserve me from all trivial victories. Preserve me for the one great and final triumph; that at the great noontide I may be ready to answer the call of myself and of my most secret will." Then comes the baritone solo: "Now lift up your hearts, all, lift them, brothers, high! . . . Laughter I pronounce holy. Ye higher mortals, learn of me—to laugh."

The next movement, for three solo voices and double chorus, is Man's pursuit of Life, his beloved. It begins with a mysterious rocking motion and with distant calls from afar — background for the solo voices. The pace quickens, the rhythm changes, with the introduction of an archaic, Celtic kind of dance tune. There is a crescendo as voice parts accumulate, and the music gains momentum coincidentally with fugal development. A quieter mood ensues. The alto solo, the voice of Life, calls prophetically to Zarathustra. There is the thought of the tolling bell, and the chorus, under the solo voice, intones words of the Night-Wanderer's Song, "O man, take heed. What saith the deep midnight?" The ending is peaceful. Gazing over the meadow, Zarathustra and his Love sigh and weep together.

A baritone solo questions. "How is the time fled?" The chorus answers, "The world sleeps, the hound howls, the moon shines." The ripple of waters is imagined. What follows is poetical apostrophe to the night. This is the end of the first part of the composition.

The second part is introduced by a simple orchestral prelude, "On the heights." There is a great double chorus, a greeting to nature and sea and sun. "O come, my companions, that our stillness may be yet more blessed. For these are our heights, our homeland, and we are neighbors of the eagles, neighbors of the snow, neighbors to the very sun itself." The second dance song is to be omitted in the coming performance. Zarathustra finds the young girls dancing, comforts them, and praises the tiny winged god. The mood becomes more ecstatic. The bell tolls. There is a tumultuous conclusion, a hymn of joy, which moves, with many elaborations, from climax to climax. After a double fortissimo has been reached the music quickly subsides. Last heard is a distant whisper, very softly, on a B major chord, "Ewigkeit."

* * *

Another work new to this public will be given the same evening when Delius's is performed. The composer is Vladimir Dukelsky—to you—but Vernon Duke to Broadway and its musical playhouses, for which he has written the music for nine revues. But if Jekyll Duke has his revues, Hyde Dukelsky has had big and serious scores played by the Boston and Chicago Symphony Orchestras, the League of Composers, the Diaghileff Russian Ballet and other American and European organizations of equal importance.

Dukelsky's composition, also a choral work, is "The End of St. Petersburg," and the conception is of the crises of the life of the old Russian capital from its founding by Peter the Great to the time of the last revolution.

YOUNG AMERICA
NEW YORK, N. Y.

JAN 14 1938

AT HOME

Music Is Radioed to Boston Orchestra

Over the cold, Atlantic air between Leipzig, Germany, and Boston, went a high-pitched radio wave. This single note was carrying all the tones of the "Origin of Fire," a symphony by the famous Finnish composer, Jan Sibelius.

The score of the symphony was needed for a New Year's Eve performance of the Boston Symphony Orchestra. Sibelius' publishers, in Leipzig, had mailed two packages, one containing the original score and the other some arrangements of it for various parts of the orchestra, last November. But the package containing the original score was lost in the mails.

Dr. Serge Koussevitzky, director of the Boston Symphony, tore his hair in despair. He gloomily planned to substitute another piece of music for the Sibelius "Origin of Fire." Then someone said, jokingly, "That music will have to be rushed over here by radio."

"It is possible nowadays to have a musical score sent by radio!" Dr. Koussevitzky shouted. In all, 14 copies were sent over the wire. The little pages of the radio telegrams were then enlarged by photography, and each member of the orchestra and chorus who needed a copy had one. The Helsinki University Male Chorus, from Sibelius' own country, sang with the orchestra.

The "Origin of Fire" was written in 1902, but had not previously been played in America. It takes but 10 minutes to play. The words and the theme were taken from Finland's epic poem, "Kalevala."

NEW YORK, N. Y.
TIMES

JAN 9 - 1938

BOSTON ORCHESTRA PLAYS PHILIPP BACH

D Major Concerto, Arranged by Steinberg, and Mozart Work Are Offered

EMMA BOYNET IS PIANIST

Koussevitzky Concludes His Program With the Fifth Tchaikovsky Symphony

By OLIN DOWNES

The first half of the concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon in Carnegie Hall, was worth a long journey. It consisted of Philipp Emanuel Bach's D major concerto for stringed instruments arranged for full orchestra by Maximilian Steinberg and Mozart's piano concerto in C major (K. 467) incomparably played by Emma Boynet.

The orchestra sounded gloriously in both these compositions, for the accompaniment of the concerto was as admirable as the playing of the pianist. The Steinberg arrangement of the Bach would be justified if only on the ground of the scoring for the wind instruments in the slow movement. This slow movement, beautifully played by the oboist, and other solo parts in the piece could almost come from some dolorous Passion-music by the elder Bach.

Its depth of feeling and composure reminded the listener again how sadly and how strangely the long-breathed tempo and the broad, melodic line essential to a real slow movement are lacking in music of the modern period. How did the eighteenth century artists produce such serene beauty? A commonplace answer to this question is that there was more unused material of music in their day; that the older masters had not yet exhausted the melodic capacities of the major and minor scales and the common chords; with the inference that we of today must find new musical material before we can again present some real musical invention.

Whole Composition Pleases

But it is not so. The possibilities of the familiar scales and chords are limitless. It is something else that is lacking, and that cannot be found by such a feverish and unquiet period as ours. The more welcome, and wonderful, was this movement, indeed the whole composition, though it is nowhere else so distinguished, of Philipp Emanuel Bach.

Miss Boynet capped this by her adorable performance of Mozart's concerto. She could do her finest because of the opportunity Dr. Koussevitzky and the orchestra gave her for the utmost delicacy, on the one hand, and a brilliancy that was wholly without coarseness or the slightest exaggeration or hardness on the other. She kept her scale of dynamics and her technical style entirely to those of Mozart's period and the spirit of his music.

She has a purling scale which was one of the things the divine master pronounced indispensable for the finished performer; a legato, when so she chooses, that is like sustained song; a staccato as crisp and neat as the old music requires. The articulation of each tone is perfectly clean; at the same time Miss Boynet does not disdain a discreet and well judged use of the pedal. As a result there is the exact distinction between this music, which is just a little fuller and anticipative of the modern piano than genuine harpsicord music, and the first distant dawn of piano virtuosity in Mozart's day.

Applause Is Stifled

This for technique and style. Then we come to the inner spirit of the music. It was charged with an ineffable grace, sparkle, tenderness and poetry. The audience listened breathless to the slow movement. It was unfortunately prevented from breaking into applause by the new and increasingly snobbish tendency in the concert room to abolish applause between movements of a symphonic composition. This is rather absurd.

We are fairly certain that Mozart himself was not above stopping and bowing to applause when he had finished a movement of his concert, and we fancy he might even have been chagrined if there had been no such response to his playing and his music.

The concert ended with Tchaikovsky's Fifth Symphony, with its great triumphant finale; a work, however, which, with the other two popular symphonies of Tchaikovsky, Dr. Koussevitzky has played many, many times in this city. With such an orchestra and conductor we could spare a few repetitions of Tchaikovsky in exchange for more varied and progressive programs, of the sort for which we look to the Boston Symphony, and usually hope for in vain from orchestras nearer home.

NEW YORK, N. Y.
WORLD - TELEGRAM

JAN 10 1938

Koussevitzky Directs Concert of Boston Symphony at Carnegie---Philharmonic Bill Features Violinists

By PITTS SANBORN.

Week-end music and dance events included, on Saturday afternoon, the Boston Symphony concert in Carnegie Hall; "Il Trovatore" at the Metropolitan, and the piano recital of Robert Casadesus at the Town Hall; on Saturday evening the Toscanini broadcast, "Aida," at the Metropolitan, the Philharmonic-Symphony concert in Carnegie Hall, and the song recital of Colette d'Arville at the Town Hall; yesterday afternoon the Philharmonic-Symphony concert in Carnegie Hall, the piano recital of Ethel Bartlett and Rae Robertson, and the New Friends of Music concert at the Town Hall; and last evening the dance program of Doris Humphrey and Charles Weidman and their Dance Group at the Guild Theater, the violin recital of Gloria Perkins at the Town Hall, and the Federal Symphony concert at the WPA Federal Music Theater.

* * *

Bach and Mozart.

Serge Koussevitzky devoted the first half of his Boston Symphony program to two masterpieces of eighteenth century music—C. P. E. Bach's concerto in D major for strings as skillfully arranged for orchestra by Maximilian Steinberg, and Mozart's piano concerto in C major (K. 467).

The two Allegros of the former work are admirable each in its way and the intervening Andante is one of the most beautiful movements that any member of the Bach family gave to the world. The concerto was played exceedingly well, though one may question whether the new seating of the orchestra, with the two violin sections side by side and the violas where the second violins used to sit, is not detrimental to tonal quality and balance.

In Mozart's enchanting composition Emma Boynet, a pianist from Paris, made her local debut (she had played in Boston with the Symphony Orchestra in November, 1935, and again last month). After a slight initial raggedness she performed the solo part with finish and elegance and an intimate understanding of Mozart's style, the orchestra proving an excellent collaborator.

For the second half of the program Mr. Koussevitzky selected Tschaikowsky's Fifth Symphony, which he read in a highly individual fashion, evoking from his band all sorts of splendor.

* * *

Solos by Violinists.

Violin soloists occupied places of honor on the week-end Philharmonic-Symphony programs, in one case the executant being none other than Georges Enesco, the Society's present ~~conductor.~~

Mr. Enesco was heard yesterday in two numbers—Bach's A minor concerto for violin and string orchestra and the Chausson "Poeme" —exchanging the baton for the bow with Mishel Piastro, the concertmaster.

Authority, musicianship, and warm, substantial tone went into the playing of each. The Bach number earned a well-paced and energetic reading, and towards the end of the Chausson piece orchestra and soloist rose to such a pitch of emotional intensity that at the end the audience burst into excited applause.

Yvonne Astruc, a Parisian violinist and one-time pupil of Mr. Enesco, made her local debut on Saturday night in an unfamiliar "Invention" in B flat major (arranged by Mr. Enesco), attributed to Bach, and a new concerto by Germaine Tailleferre, the French composer.

Mme. Artsuc showed technic enough besides tone, which, though far from pure, was strong and penetrating enough to come through the often loud and elaborate orchestral web being spun about her. The work itself is pleasant enough, if lacking in any striking originality or force.

The other numbers on both programs were the "Symphonic Piece" from Cesar Franck's "Redemption" and Beethoven's "Eroica" symphony.

L. B.

Amfitheatroff with Symphony; Boston S

B. Herald — Jan. [illegible]/38

Jesus Maria Sanroma, young Spanish American pianist, who will make two appearances in Boston this week. This afternoon he will take part in the second Flute Players' Club concert at the Hotel Vendome, playing Hindemith's Sonate for Flute and Pianoforte with Georges Laurent, and Tuesday evening he will be the assisting artist at the final concert this season of the Boston String Quartet at Jordan Hall.

Daniele Amfitheatroff, guest conductor of the Boston Symphony Orchestra this week and next. He will conduct the Thursday night concert in Sanders Theatre, Cambridge, the Friday afternoon and Saturday evening concerts and the Monday evening, Tuesday afternoon, Friday afternoon and Saturday evening concerts, Jan. 17, 18, 21 and 22.

RECORD CROWD AT SYMPHONY

Menuhins in Piano and Violin Recital

B. Post

BY WARREN STOREY SMITH

The largest audience that Symphony Hall has known in some time, which filled not only the auditorium but most of the stage, assembled yesterday afternoon to hear the Menuhins, Yehudi and Hephzibah, in a recital of conatas for violin and piano. The brother is a familiar figure here; his 17-year-old sister was making her Boston debut. The programme consisted of Bach's Sonata No. 3 in E major, Beethoven's Sonata in G major, Opus 96, and the Sonata of the Belgian Guillaume Lekeu, who died in 1894 in his 25th year.

Beethoven's Sonata in G major has become suddenly popular hereabouts. The other night it was played in Jordan Hall by Busch and Serkin, and it will be played there again Jan. 31 by Einar Hensen and Jeannette Giguere. This belated discovery of one of Beethoven's most gracious works is most welcome. Its performance at the hands of the youthful Menuhins yesterday was tasteful and discreet, beautiful in sound but lacking, and not unnaturally, the authority, the interpretative insight which Mr. Busch and Mr. Serkin brought to it. An extremely talented pianist, for one of her years, Miss Hephzibah hardly commands Mr. Serkin's brilliance.

As a pupil of Franck and D'Indy, Lekeu was plainly influenced by both of them in the composition of his once highly acclaimed but now generally neglected Sonata. Rossini once remarked that the operas of Wagner had their moments and their bad quarters of an hour. With appropriatet modifications, this witty criticism might be applied to Lekeu's Sonata. One of these moments comes at the end of the last movement, and here the hitherto cautious Menuhins played with fire and verve and aroused the audience to a high pitch of enthusiasm. To return to the work itself, one can find in it, for the most part, agitation without passion, cantileva without melody, pensiveness without poetry. The Sonata of Bach is not one of his most inspired compositions, and the most conspicuous feature of yesterday's performance of it was the aforementioned beauty of tone, which was evident throughout the afternoon.

Finns Give All Vocal Program

Helsinki University Chorus At Symphony Hall Sing National Music a Capella

New Bedford Mercury — Jan 12/38

Completely sold to Finland, one returns from the unaccompanied vocal concert of the Helsinki University Chorus given in Symphony hall Sunday afternoon before a capacity audience made up almost entirely of fellow-countrymen and neighboring Scandinavians. Their sponsorship is exceptional — the great in education, music and finance in the home country including Jean Sibelius, whom Serge Koussevitzky has interpreted so nobly for America and Europe; on this side of the Atlantic, all the famous symphony conductors of this country with many prominent Finns here and in Canada and the foremost American music critics. Finland's honorable discharge of war debts alone would secure them favorable reception. They come as the first contribution of Finland to the Delaware Tercentenary next June.

They have had the added publicity of the lost orchestral score and the scientific association with the trans-Atlantic radio photographing of missing string parts to insure performance of the Sibelius "Origin of Fire," one of the two choral-symphonic numbers in which they made their American debut with the Boston Symphony Orchestra on December 31. This note for future reference was made at the time:

"The Helsinki University Chorus thrilled the Friday afternoon audience at Symphony Hall with brilliant, heroic utterance of two epics of Finland. The usual program contained a leaflet giving the entire texts in the original and in English translation. The lights were left nearly full for following during the Sibelius choral numbrs by the fine body of 50 selected male singers and Finnish was discovered to be an easily flowing language in their beautiful enunciation.

"An instrumental interlude for the coming of the true knight to free 'The Captive Queen' and the sound picturing of the Maiden of the Air rocking the new-struck flame in 'The Origin of Fire' were portions of highly picturesque imagry."

Such virility, resonance, and beauty of tone must have many of the subtleties in reserve, it was realized and in the concert Sunday they were revealed. A study of the program book in advance found gratefully large type; a broad, conveniently handled format; notes on the all-national composers and their likenesses; the original Finnish and a free translation; a history of the chorus; the story of early Finnish contributions to America before the "melting pot" began to overflow; and a sketch of the new Finland that is one of the most advanced countries in Europe. Maps and choice selections of scenery complete a booklet designed to create the mood in which this article was begun.

It is the language that fairly nestles into the imagination. Side by side with the English it is possible to follow and appreciate its compact, suggestive character; its highly singable qualities often alliteratively presented. It flows, it yields to the tongue, it seems to be of infinite variation. Thorborg, Marian Anderson have sung to us in Finnish to our pleasure; now these vigorous men with their arms-swinging, athletic stride come as the perfect apostles of their speech. Through the ample aids they bring, we may enjoy the beauties of their national music.

They sang many quiet things of lingering loveliness: Haapalainen's "Pan"; Kuula's "Evening Reverie"; Kajanus' "I Sing to You, Fair Maiden"; Sibelius' "My Heart's Song"; Palmgren's "Summer Evening" and "Tuutulaulu" (Cradle Song). At a third demand this second Palmgren was given in English.

Language formation induces a sound sequence class—Jarnevelt's "Sirkka" (The Cricket); Maasalo's "Tullallaa" (Chubby - cheeked); Palmgren's "Paimenen Ilo" (The Shepherd's Joy). Aksel Tornudd was represented by one of his characteristic comic pieces—"Prokko" who got drunk and set his farm in a turmoil and, in gorgeous contrast —"Loitsu" (Conjuration) "Away, disappear, thou evil spirit."

To Sibelius' "Fire on the Island" and "Venematka" (The Boat Trip) in the Kalevala metre Longfellow borrowed from this Finnish epic, the chorus gave possibly the most evanescent treatment of all their light, skillful, opalescent interpretations. The spectacular piece was "The Song of the Slaves of Hiisi"—gold, hammers, mountain; work, work; the world is beautiful, beautiful is the sun. Ha haa! Here was an example of the suggestive, half revealed character of the poetic thought of Finland.

Two strictly national tributes by Genetz and Oskari Merikanto opened and closed the program which had included one sweeping crescendo, incredibly fading pianissimos, blends, marvelously rapid ar-

ment for calling you a barbarian when you didn't want to put on your dinner coat. I haven't even energy enough to comb my hair."

MUSIC

B. Trans. Jan. 1938

By ALEXANDER WILLIAMS

YEHUDI MENUHIN HEPHZIBAH MENUHIN

Yehudi and Hephzibah Menuhin gave a concert of sonatas for violin and piano yesterday afternoon in Symphony Hall. There was a capacity audience present to hear the following program.

Bach..........Sonata No. 3 in E major
Beethoven......Sonata in G major Op. 96
Lekeu...............Sonata in G major

Great interest attached yesterday to the first appearance of this talented brother and sister together in Boston. We have, of course, long appreciated the genuis of Yehudi Menuhin, and reports had reached us of the remarkable ability of his sister. But there is nothing like finding out for one's self; and for that reason an audience, so large that extra seating space had to be found on the stage, assembled yesterday to listen and applaud.

If it were for the music alone, a fastidious public would find satisfaction enough in the artistry of their playing. But capacity audiences do not gather purely for music, or musicians like Messrs. Busch and Serkin would also sell out Symphony hall. It was rather the appeal of youth, together with exceptional gifts, that drew yesterday's public. But in fairness it should be added that the occasion musically was of a high order and that the audience duly grasped that fact.

Brother and sister play together with marvellous co-ordination, both from a technical and an emotional standpoint. It is possible that Mr. Menuhin has been the dominating influence in the partnership and that his ideas on interpretation are carried out. The only criticism that can be offered was that the restraint, which Miss Menuhin so properly exercised in the Bach, could have been more decisively put aside in the Beethoven. In consequence the Sonata, though beautifully polished, lacked vitality.

Perfection of ensemble was never absent from their playing and was really astonishing, when it is recalled that good chamber music performances are not supposed to be readily acquired by young musicians. But, just as there has never been any question about Mr. Menuhin's maturity of outlook in music, so too his sister has achieved that quality. Whether in the classical lines of Bach or the romantic, almost sentimental, Sonata of Lekeu, it was first rate playing and musicianship that we heard yesterday

The Lekeu Sonata was an odd, though not a bad, choice for a concert. Guillaume Lekeu was a Belgian composer, who belonged to the Franck circle, as this music would at once reveal. In 1894 he had the misfortune to die of typhoid at the age of 24, thereby cutting off a career which his contemporaries regarded as exceptionally promising. If there are dull passages in this work, set it down to the composer's immaturity. He only began to study music seriously when he was 18, and great violin and piano sonatas are not usually written without practice. This was, in effect, a courageous choice for a program. Among the many other compliments which the Menuhins will receive, there should be one on this head. The audience was exceedingly enthusiastic and was rewarded with several encores.

TO GIVE DINNER FOR SYMPHONY

Harvard Club Host—Dr. Angell Principal Speaker

Jan. 20 38

Dr. James Rowland Angell, former president of Yale University, will be the principal speaker Jan. 28 at the dinner to be given by the Harvard Club of Boston in honor of the Boston Symphony orchestra and its conductor, Dr. Koussevitzky.

The dinner will serve as partial recognition of the orchestra's artistic contribution to Harvard's recent tercentenary celebration. Edward A. Taft, toastmaster, will be on familiar ground as president of the club, trustee of the orchestra and President of the Friends of the Orchestra.

Dr. Koussevitzky, recipient in 1929 of an honorary degree of doctor of laws conferred upon him by Harvard University, will speak for the orchestra, and Bentley W. Warren, president of the trustees, will represent his associates. Mark Anthony deWolfe Howe, who wrote the orchestra's history, has composed a poem to be read by Prof. E. K. Rand of Harvard.

Henry Lee Higginson, whose grandfather founded the orchestra and was the first president of the Harvard Club, will be present as a guest. Among the club members who will attend to act as hosts to the musicians are the following:

James Adams, Charles R. Apted, Dr. John L. Ames, E. W. Atkinson, Paul V. Bacon, George S. C. Badger, Theodore L. Badger, G. M. Balboni, J. Colby Bassett, Dr. J. V. Blasi, J. H. Blodgett, William B. Breed.

G. W. Briggs, Jr., Walter D. Brooks, C. Rodgers Burgin, Allston Burr, Stephen E. Cabot, Z. Chafee, Jr., A. P. Chittenden, Joseph . Cohen, W. H. Coolidge, Jr., Barton Crocker, Arthur P. Crosby, Louis Curtis, Carl J. Dinic, Dr. Albert Ehrenfried, Henry S. Forbes, Lee M. Friedman, Horace W. Frost, Seth T. Gano, Walter W. Gaskill.

Basil Gavin, Hollis T. Gleason, Jerome D. Greene, William C. Greene, Henry Greenough, Murray F. Hall, N. Penrose Hallowell, Charles J. Hamlin, C. H. Hare, G. W. B. Hartwell, William C. Heilman, Robert Herrick, Adams S. Hill, Arthur D. Hill, Edward B. Hill, Harold D. Hodgkinson, Edward J. Holmes, William P. Homans, M. A. deW. Howe, W. D. Howe, Joseph Hudnut, Frederick L. Jack.

Henry Jackson, E. S. Johnson, George E. Judd, Arthur J. Kelly, Franklin King, Roger I. Lee, Herbert Lyman, Alden H. MacIntyre, E. L. Mark, K. McLeod, J. H. Means, Alton L. Miller, Robert C. Morse, Henry A. Morss, Jr., Hugh Nawn, James B. Noyes, Robert B. Osgood, Calvin G. Page, Robert E. Peabody, Donald P. Perry, Walter Piston, E. K. Rand, Harry Seaton Rand, Robert Rantoul, J. Stewart Rooney, Philip Rubenstein, Jean Paul Sams, Dr. David D. Scannell, Richard Sears.

Louis Shapiro, Thomas Mott Shaw, Philip L. Spalding, Richard P. Strong, E. A. Taft, Louis B. Thacher, Arthur A. Thomas Quincy W. Wales, Charles Walker, C. H. Watkins, John G. Whitham, Jr., Joseph Wiggin, Philip W. Wrenn, Edward L. Young, Jr., Edward L. Young, III, James F. Dwinell, Alexander Lincoln, Robert Walcott, Dwight P. Robinson, Jr., Joseph G. Brent.

Jan 19

121

Debut of a Guest Conductor with the Symphony Orchestra

Daniele Amfitheatrof, Russian Out of Italy, Begins a Fortnight at Sanders Theater

Jan. 14/38 Trans.

By Moses Smith

Daniele Amfitheatrof, who made his debut as guest conductor of the Boston Symphony Orchestra at the concert in Sanders Theater, Cambridge, last evening, is as spectacular a figure as Dimitri Mitropoulos, the midwinter guest of the last two seasons and colleague of Amfitheatrof in charge of the Minneapolis Symphony Orchestra. In physical appearance they are sharply contrasting figures: the one tall, the other short, the first boasting a fine head of hair, the second bald—to mention the most obvious differences. But they are alike in that each is prone to uneconomical gesture during the process of conducting.

The movements themselves are not alike, however. Amfitheatrof combines what seems to be a pose of studied grace, at moments when the music is more or less in repose, with not merely sweeping movements of the arms in many directions but also assorted bodily contortions, when the music becomes more exciting. Compare him with a conductor like Karl Muck, who did most of his directing from the wrist. Amfitheatrof's conducting scarcely stops at the heel. The spectator is conscious of joints ranging from the elbow to the shoulder to the base of the spine to the knees.

This is not to say that his movements are not "natural." They are as natural as the movements of the old-fashioned band-conductor or of that dignitary's successor, the typical contemporary symphonic conductor. Audiences are likely to "love" such postures, professional musicians to hate them, each for their own reasons.

But generalizations are unsafe. In one conductor the movements may be the result of exhibitionist tendencies, a desire to be sensational at any price to the music. In another they may be due to what the music does to him. I could not tell, in a single evening, in which category Amfitheatrof belongs. At times—as when the movements were least beautiful—he seemed to be expressing his intentions to the orchestra in the only way possible to him in relation to the music. At other times, as when he raised both arms to high heaven during the course of the performance of the Beethoven Symphony in A major, he seemed to be merely theatrical.

His way with the music left similar doubts, which presumably will be resolved after an opportunity to hear almost the same program again in Symphony Hall this afternoon.. The broad outlines of his version of the Beethoven Symphony were substantially those indicated by the score, including a faster Trio for the Scherzo than most conductors, except Toscanini, employ. But his prevailing tendency was to emphasize dynamic contrasts, particularly in the direction of loudness. The orchestral climaxes were repeatedly so sonorous and brilliant that after a while the music seemed merely noisy.

I think that much of this unfortunate result would have been avoided if the conductor had been sufficiently warned as to the exceptional resonance of Sanders Theater, or if he himself had noted that the place, as an orchestral concert-room, is relatively small. In one event or the other he might have toned down the orchestral crashes in the opening number, Rossini's Overture to "Semiramide," the violent contrasts of which were intended obviously for the opera house, where you have almost to hit a man on the head to attract his attention.

More suitable and natural was the treatment of a Suite for strings made out of three movements from string quintets by Boccherini. (The program annotator, John Burk, ventured some interesting general observations about Boccherini and his music, but very little about the particular work of the evening, not even including the name of the editor responsible for the composite Suite.) Here the strings of the Boston Orchestra, under Amfitheatrof's ministrations, sounded graceful and expressive. The music itself also obviously pleased an audience that applauded the proceedings vigorously through the evening. I should not take the whole Suite for a few measures of Boccherini's celebrated—and now trite—Minuet.

The playing of the only other number on the program, "The Sorcerer's Apprentice" by Dukas, gave rise to doubts, too, in spite of—perhaps because of—the sheer brilliance of the orchestral playing. I think I have never heard the Boston Orchestra or any other orchestra dispose of any composition with such eclat, such dazzling brightness of orchestral tone, always true and, in its own fashion, expressive. But the brightness was again too much for Sanders Theater, even though, for curiosity's sake, the unique experiment was worth while. The prevailing tempo was a little too fast. It was not that the instruments did not execute their passages clearly and even magnificently. It was rather that the architecture of the work was disturbed. If one of the elements in a climax is going to be acceleration—as it is here—you have got to start more slowly.

But a musician is not to be pigeon-holed after a single performance. Fortunately there will be sufficient opportunity in the next two weeks, to observe Amfitheatrof anew and in perhaps more congenial environment.

Globe Jan. 18/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Not to be outdone by the regular Friday-Saturday series, the Monday evening listeners of the Boston Symphony concerts had their taste of the conducting of Daniele Amfitheatrof, guest here for a fortnight of concerts.

It was obvious, from the beginning, that his audience warmed to him—a natural response to his sincere, unaffected, sympathetic performance as a conductor. Though it is perhaps too easy, in evaluating the work of a great orchestra under the hand of several conductors, to perceive fanciful differences in the effects obtained, one felt unmistakably that Mr. Amfitheatrof at times obtained from the orchestra a dryly brilliant resonance which struck one as a new color to Boston's palette, and one which was employed to remarkably good effect in the "Semiramide" overture, and to somewhat less good effect in the Beethoven Seventh Symphony.

Despite the orthodox excellence of Mr. Amfitheatrof's reading of the Beethoven symphony—a performance of which it seemed that the dominating quality was youth, with all the merits and condescencions of the label—it was the conductor's particularly affectionate and intuitive shepherding of the Boccherini Suite for strings that drew forth the most genuine admiration from his audience.

Mr. Amfitheatrof's own "American Panorama" draws occasional broad and unfeigned smiles from the listener; yet one cannot help finding it akin to the statements about America the visiting English lecturers make when they get back to the Isles—the ones who saw Broadways and billboards, but neglected to have a look at the Mississippi and the Grand Canyon.

Enesco Conducts in Manhattan

Trans. Jan. 15/38

View of the Composer-Violinist as He Becomes Guest-Leader of the Philharmonic

NEW YORK—As a composer Georges Enesco is familiar figure enough. His prowess with the violinist's bow has long since passed into the realm of things expected and accomplished. But as conductor of a full-length symphony program, which he is to be in Boston when he takes over the Boston Symphony Orchestra for a week in March, he is an imagined talent—or rather was for this writer until Friday afternoon of last week here in Carnegie Hall.

When Mr. Enesco stepped from the wings and strode through the applauding members of the Philharmonic-Symphony Society to his place on the podium, it was at once evident that the packed house remembered his brief appearance last season with pleasure and was heartily anticipating a month's stay of the distinguished musician. Aware of his listeners only as a necessary and valued reason for music-making. he proceeded immediately to the first score on his list—the "Fidelio" Overture of Beethoven. One step from his authoritative height, an absorbed bow to audience and orchestra, and he was deep in Haydn's great "London" Symphony. After the interval, a symphonic poem, "Acteon," by a disciple, the Rumanian Alessandresco, was followed by the "Grande Fete at Capulet's House" from the Dramatic Symphony, "Romeo and Juliet," of Berlioz.

Enesco is your awkward conductor par excellence. Only the excited motions in which he singles out particular instruments for the high point of a climax surpass the general ungracefulness. But through the very lack of ease one recognizes almost at once the extraordinary concentration of this peculiarly musical intellect. The man exists in a world of tone and has his being in a land that knows no other language than that of music. Barbirolli stands before this audience as its symbol, looking upon the music with it, listening with it—an objective approach which he justifiably inherits from Toscanini. Enesco, on the other hand, dwells within the very heart of the music; he looks out from the precise wellspring of its existence.

If his gestures lack the charm of proportioned rhythm and elegance, it is because he has no thought or mind for such inconsequentials. He is so deeply absorbed in the music in hand that the strangely unreal world of the theater is lost in the illusion it has sought to capture. For as Enesco has intuitive spirit and sense of style, and is the knowing intermediary between composer and hearer, so he is the most learned of musicians, the least spectacular, the most inherently musicianly.

The Haydn "London" symphony was a perfect foil for such powers. Seldom does the slow movement sound so rich, so poignant against the broad gaieties of the first and third movements, the finale so characteristically folk-like with its authentic Croatian melody. But in spite of this "pure spirit" of musicianship, a single sense could well be added to Mr. Enesco's powers: the sense of drama. He might acquire sufficient objectivity to mold his performances with a longer view, to design his climaxes more significantly so that each point may be made as inevitably individual as it is inevitably a component factor in a transcendant scheme. It is in the role of interpreter that Mr. Enesco is weak. But it is so rare to find a conductor who allows the music to sound out of its impersonal self that one hesitates to remind him to lay hands upon it.

Alfred Alessandresco's "Acteon," heard for the first time in America, was composed as long ago as 1914, and sounds of its period. Although the score won the Rumanian National Composition Prize, which was established by Enesco, in 1915, it is clearly the work of a student of D'Indy and Vidal. Bearing striking resemblance to Dukas' "La Peri," it deals with the classical huntsman who unintentionally surprised Diana's nymphs bathing with the goddess.

The unfamiliar excerpt from "Romeo and Juliet" proved engaging enough, but there is reason for a complete performance of Berlioz' Dramatic Symphony —certainly a more extensive portion than this attractive fragment.

G. H. L. S.

Mr. Amfitheatrof as Guest

Monitor Jan. 15/38

The Arts in Boston

Daniele Amfitheatrof, of whom much had been heard in advance, appeared yesterday afternoon for the first time in Boston. He is acting as guest conductor of the Boston Symphony Orchestra during Dr. Koussevitzky's winter vacation. For his first Symphony Hall program, he had selected the Seventh Symphony of Beethoven as centerpiece. It was preceded by Rossini's "Semiramide" Overture and followed by a Suite for strings made by Johan Lauterbach from string quintets of Boccherini, and by the conductor's "American Panorama." These last two works were heard for the first time in Boston.

Mr. Amfitheatrof is associate conductor of the Minneapolis Symphony Orchestra, under Dimitri Mitropoulos, who has had a considerable success as guest leader in Boston. Their association is not inappropriate. Both are muscular conductors whose vigorous conception of a score is made evident to the eye as well as to the ear. Mr. Amfitheatrof has a distinctive baton technique. He starts off conventionally enough, with stick poised in his right hand while his left stands by as a regulator, but as he warms to his task, he often shifts the wand to his left hand or discards it altogether, while his right hand traces upon the air the course of the music. The left hand meanwhile remains idle for the most part, or is used to turn pages or to brush back the hair. In climaxes, both hands are flung to the heavens. So far as visual aspect is concerned, Reginald Gardiner is the nearest analogy.

The visual side of conducting, however, is the least important. It is not really necessary that a conductor should shake his hand violently at the first violins or employ toward the woodwind the gesture known in football as the straight-arm. In fact, it doesn't matter at all, unless it disconcerts the players. What does matter is the musical result obtained. Mr. Amfitheatrof, as the phrase runs, knows what he wants and knows how to get it. The question is, what is it that he gets, and is it desirable? What he got yesterday was a performance of violent contrasts in pace and dynamics, effective in the theatrical sense but wanting in clarity of exposition, in proportion, in balance, in modeling, in nuance, in the expression of the melos. Mr. Amfitheatrof knows his job in a technical sense, and knows how to make an effect, but so far as he indicated yesterday he has not penetrated deeply beneath the surface of music.

As a program maker he did not distinguish himself, either. Beethoven was not very appropriately companioned. Mr. Amfitheatrof is said to be half Russian, half Italian, and he now lives in Italy. That, presumably, is why Rossini's overture and the Boccherini item found a place on the program. The overture is not one of the major achievements of music, and its performance yesterday did it small service. The transcription of chamber music for string orchestra is of doubtful utility at best, and there is nothing in this Suite from Boccherini to persuade us that it needed to be added to the orchestral repertory. If Mr. Amfitheatrof felt that he ought to play some Italian music, he might have made a better choice.

Finally, the conductor as composer. The "American Panorama" was composed before Mr. Amfitheatrof had been in America. Using an orchestra of huge size, which includes a Hawaiian guitar, a steel bar and an automobile siren, he has made a pastiche of jazz, blues, spirituals, and popular and patriotic songs, producing a terrific din. In other words, he has used a formula which was outmoded before the work was written. It is a stunt piece which has no place on a symphony program.

L. A. S.

B. Globe Jan. 15/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

For some years it has been the well-considered custom of Dr. Serge Koussevitzky to depart in mid-January for a two weeks' respite from his arduous labors as conductor of the Boston Symphony Orchestra. In his absence the orchestra is conducted by invited guests, by whose presence Boston concert-goers are privileged to enjoy the novelty of a newcomer exerting his personality upon one of the finest symphonic organizations of the world.

Daniele Amfitheatrof, the guest leader for this season, yesterday afternoon made his first appearance at Symphony Hall. His actual debut with the orchestra had, however, been at the concert in Sanders Theatre, Cambridge, Thursday evening. Mr Amfitheatrof, a Russian, who has for a number of years made Italy his home, is the youngest conductor to substitute for Dr. Koussevitzky in several seasons.

The primary characteristic of his musical temperament, to judge by a single concert, is the natural characteristic of youthful vigor. The word dynamic, where Mr. Amfitreatrof is concerned, ought to bear the additional emphasis of a capital D. This conductor is evidently partial to insistent, buoyant rhythm, vivid contrast of instrumental shadings based upon a scale of values in which his forte is more than conventionally loud. His feeling for the right tempo, as shown in Beethoven's Seventh Symphony, is sound. Neither the first nor the last movement went too fast, although not a measure lagged. The pace of the allegretto, sometimes a cause of dispute, found a happy and a proper medium. If Mr. Amfitheatrof is inclined to overstress the volume when all the instruments are heard, it must be recorded that the strings, for which he seems to have especial regard, were by themselves in a balance crystal-clear.

Each conductor has his own way of signaling his desires to the players before him. Those of Mr. Amfitheatrof are startling to the point of flamboyancy, since they are not limited to arms, hands and head, but extend to the rest of his body. By the testimony of lobby conversation, there were some yesterday afternoon who found more pleasure in listening than in watching. All a matter of taste, no doubt.

He began his program (which will be repeated tonight and at the concerts next Monday evening and Tuesday afternoon) with the Overture from Rossini's "serious" opera, "Semiramide," bringing forth this emaciated tonal wraith from the limbo of disuse in a rousing interpretation. A Suite for Strings, drawn from string quintets by Boccherini, was heard for the first time in Boston. The Suite was assembled by Johann Lauterbach, a Bavarian violinist who lived from 1832 to 1918 and who, on the word of the reference books, was eminent in his day. Gracious music, but no more than that, the Suite was as graciously played.

Mr. Amfitheatrof's own "American Panorama," a vast and breezy work, claimed the most topical interest of the afternoon. It was presented for the first time in Boston. Here is expressed the composer's interest in the United States, which he had not visited when he wrote the work some five years ago. He based his music upon pictures, gramophone records, stories told him by American friends, and upon his own imagination.

Since he spoke in a preface to the score of "vital energy . . . strength, action and gain . . . sentiment and nostalgia," and since he directed that the horns play for several measures with reversed mouthpieces to simulate hissing steam, and that the violinists are to hum while playing, it is apparent that our spiritual side has been sacrificed to glorification of the machine and the cocktail hour. Others in past years, when such a type of music was new, have done the same.

Not only a large conventional orchestra, but a Hawaiian guitar, auto siren, two pianos and sundry percussion are needed to publish this jazzy account of these puzzled United States. Can it be that in the eyes of Europe we are still busy cultivating an untamed oat or two?

Next week Mr. Amfitheatrof will play Beethoven's "Leonore" Overture, No. 3; the "Divine Poem" of Scriabin, and for the first time by the Boston Symphony, the "Summer Concerto" of Ildebrando Pizzetti.

C. W. D.

EAGLE

* * * * *

AUDIENCE ETIQUET

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because late-comers were bustling in to their seats while the music was being played.

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B. Post

MUSIC

Jan. 15/38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony orchestra was given yesterday afternoon in Symphony Hall. Daniele Amfitheatrof was the guest-conductor. The program was as follows:

Overture to "Semiramide"	Rossini
Symphony No. 7 in A major, Op. 92.	Beethoven
Suite for strings	Boccherini
"American Panorama"	Amfitheatrof

Mr. Amfitheatrof provided some surprises for his audience yesterday, particularly when he unleashed the forces of his own music. This "American Panorama" was conceived in a quaint fashion, for the composer ventured to set down his impressions of a place and a people before he had ever looked upon the real thing. The result is highly diverting, both directly and indirectly. American Panorama is a grab-bag of all the ear-tickling cliches of the day. But, if it is rubbish, it is also entertaining and effective rubbish. We can imagine Mr. Amfitheatrof returning one evening from seeing some Hollywood film an reflecting, perhaps, as follows: "America must be a frightening place, with all the feverish haste of a mechanized civilization. No wonder they have to spend their relaxation in night clubs listening to jazz and waiting for the police cars, with sirens (good idea, that!) to come and raid the place. Of course they are grossly sentimental and are constantly crooning (why not three saxophones?) Then there are the Negroes (Swanee River ought to fix that) and Hawaii (steel guitar). I think I'll write a symphony!"

Some such facile reasoning may have occurred to the composer; at any rate that is a rough sketch of the emotional qualities of American Panorama. Well, why not? Benny Goodman is bringing "swing" to Carnegie Hall, why can not Mr. Amfitheatrof expose his bag of tricks in Symphony Hall? The answer is that he did so with great success and that it was very good fun indeed. If asked to name a preference we should plump for the noisy sections. The sentimental side becomes rather tedious before it is finished.

Mr. Amfitheatrof does not carry the vulgarity of this example of his creative activity over into his interpretations of other music, or at least only rarely. He certainly belongs to the dynamic school of conducting and he is not free from its faults. He is concerned with the minute details of the score, but does not neglect the whole. At the moment it can be said that he is an interesting conductor, with a career worth watching.

His best work of the afternoon came in the Rossini overture, which he projected with a brilliance that was astonishing. After such a performance it was not hard to understand Rossini's unique popularity in his day. The Beethoven Symphony was in many ways a fine performance. It is true that he permitted the trumpet tone to be outrageously forced in some of the accompaniments. You might almost have thought that those bits were meant by Beethoven as a trumpet concerto, whereas it should blend with the other instruments. The speed of the last two movements is less of a subject of controversy nowadays, since no less a man than Mr. Toscanini has set the seal of his approval on the procedure by playing those movements faster again than anybody else.

Mr. Amfitheatrof also lays himself open to the criticism that he is a somewhat mannered conductor. He can, of course, do all the calisthenics he wants in rehearsal, but he would be well advised to writhe as little as possible at the concert. The audience, clearly, found him a stimulating leader; and at that we may, for the present, leave the discussion.

The Boccherini Suite contains some delightful music, especially in the minuet and rondo. Mr. Amfitheatrof may have gingered it up in performance; but for that there is always the excuse that Boccherini is apt to sound a little time without such manipulation. There is the danger that this can be carried too far and that Boccherini can be jerked out of his period too radically. But the Suite yesterday sounded well, and that is perhaps the real test.

The concert will be repeated tonight, Monday night and Tuesday afternoon. Next Friday and Saturday Mr. Amfitheatrof will conduct Beethoven's 3rd Leonore Overture, Pizzetti's Concerto dell' Estate and Scriabin's Divine Poem.

SYMPHONY'S 'AMERICAN PANORAMA'

B. — Post

Noisy Jazz Piece From Hand of Guest Conductor

Jan. 15/38

BY WARREN STOREY SMITH

Once the naive European thought that he would encounter cowboys on Broadway and that to walk down Tremont street was to brave the scalping-knife. Today the fanciful picture of us is a composite of jazz, riveting machines and gunmen. That, with the thoughtful omission of the gunmen—though a few pistol shots would not have been out of place—is how Daniele Amfitheatrof sized us up in his "American Panorama," which, as guest director, he conducted at the Symphony Concert of yesterday afternoon.

IMPRESSIONS FROM AFAR

Mr. Amfitheatrof, who comes to Boston from a five weeks' engagement in Minneapolis, is a naturalized Italian citizen of Russian parentage and birth. His Italian sympathies are disclosed in the programme of this week's concerts which, besides the "Panorama Americana" and Beethoven's Seventh Symphony, includes Rossini's Overture to "Semiramide" and a suite for strings adapted from the quintets of Boccherini. Next week we will get both the Italian Pizzetti and the Russian Scriabin.

Dedicated to the conductor-composer's "American friends," otherwise unspecified, the "American Panorama" adds to the usual full modern orchestra such unusual embellishings as an Hawaiian steel guitar, an automobile siren, a steel bar, a vibraphone, three "saxes" and a brace of pianos. We are told in Mr. Burk's programme notes that at times the horns are played with mouthpiece inverted, to simulate the noise of a steam engine, and that the tuba player at one juncture achieves the imitation of a boat siren by the vocal emission of a bass note through his instrument.

What It's All About

And here, by the way, is Mr. Amfitheatrof's preface to his score: "Vital energy, optimistic strength, youthful thoughtlessness mixed with an intense desire for action and gain—against a background of sentiment and nostalgia which flowers in moments of complete rest—these are the elements of the North American spirit which have arrested the attention of the musician in his setting of his 'Panorama.'

"It is the tumultuous, brisk life of across the ocean, as seen from Europe. To these elements, showing the actual living American, are added the songs and dances of the Negro population, once slaves. The spirit of the active Americanisms — shrieking sirens, the confusion of marts and docks, cyclones and the noise of the steam-drill—all blended with the now wild, now melancholy native songs and dance rhythms. In the finale, the various themes of the 'Panorama' return, and are brilliantly woven and intensified to the point of enthusiasm and passion."

A McCoy of Jazz

Most symphonic jazz is synthetic jazz, but Mr. Amfitheatrof's is the genuine article, the real McCoy. One might have expected the audience to go wild over it, but the enthusiasm was only moderate. A few years ago such invasion of the sanctity of a symphony concert would have occasioned more disturbance. We are becoming hardened.

It is scarcely to be expected that a musician who could concoct such a farrago of vulgarities would prove to be a conductor of fine taste. And Mr. Amfitheatrof, by token of yesterday's concert, is not. Distinctly, he is a pepper-upper. He put Beethoven through his paces and made Rossini sound even hollower and tinnier than was really necessary.

Restless on Podiun

In the pleasant music of Boccherini, Mr. Amfitheatrof conducted with more musical and physical discretion. A tall and broad young man with unruly black hair, he put on more of a show as director than any conductor we have yet seen in Symphony Hall. First his baton was in his right hand, then in his left, and at times it reposed on the stand before him.

Sometimes Mr. Amfitheatrof led the orchestra with his head and sometimes with his body, which he swayed elegantly from the waist. Yet when it came to the "Panorama Americana," these things fitted into the picture. The conductor explained the composer—and vice versa.

Symphony Concert

B. Trans Jan. 15/38

Amfitheatrof, Guest Conductor, Introduces His "American Panorama" at Symphony Hall

By Moses Smith

Daniele Amfitheatrof, Russian-Italian conductor appearing as guest for a fortnight with the Boston Symphony Orchestra, made almost as pronounced an impression upon yesterday's matinee audience in Symphony Hall as he had the previous evening in Sanders Theater, on his first appearance hereabouts. There was yesterday, perhaps, not the same degree of cordiality and enthusiasm as on the earlier occasion. But the reception seemed clearly favorable.

The impression on this writer was less favorable. It was no longer possible, as it had been in Sanders Theater, to charge noisiness in performance to the conductor's ignorance of the acoustical properties of the small, exceptionally resonant Cambridge auditorium. Symphony Hall, approximating in size and shape many an auditorium in which Amfitheatrof must have worked, is not difficult for a visiting musician to "learn," by the evidence of many such who have preceded him here. If the performance of Rossini's "Semiramide" Overture, which began the concert, and that of the Beethoven Seventh Symphony, following immediately upon the Overture, were still prevailingly too resonant—even though the condition of the preceding evening had been modified—the responsibility was clearly to be placed on the broad shoulders of the conductor. Evidently he likes to make music that way.

The rest of the program, which was better balanced and arranged than the similar list proffered in Cambridge, consisted of the Boccherini Suite for strings and, for the first time in Boston, the conductor's own "American Panorama." The Boccherini concoction sounded better somehow than it had on Thursday, probably because it was more advantageously placed on the program. The conductor's composition, employing a swollen orchestra, brought a rousing conclusion to the proceedings.

Amfitheatrof is clearly of the stuff of which conductors are made. He is still young, yet he maintains an authoritative position with relation to both the musicians before him and the audience behind him. He conducts because the music at hand does things to him which, in turn, he wants to transmit to the listeners. He conducts, that is, from the heart; how much from the head is, at this point, a debatable matter. In his eager enthusiasm for the music he seeks to drive home to the listener its power or beauty, its light and shade. Frequently, in this enthusiasm, he overlooks some of the finer nuances. But this is a fault of youth. In any event, it is not the principle trouble with Amfitheatrof.

That trouble, rather, is that he overdoes the contrasts, particularly the larger dynamic contrasts. (For the most part, let it be said to his credit, he leaves the rhythmic outlines alone, or treats them with proper care.) A forte still tends to mean a fortissimo to him, a piano a pianissimo. In this regard, if not in the matter of tempo-variations, he exhibits something of his twofold national heritage, Russian and Italian.

Thus, one of the most objectionable features of a largely faithful version of the Symphony was a dynamic distortion, which, for the first variation of the second movement, resulted in over-emphasis of the counter-theme at the expense of the persisting principle subject—a familiar distortion at other hands, by the way. The treatment becomes unbearable when the conductor monkeys with the rhythm as well. To his credit Amfitheatrof spared us this irritation.

"American Panorama", presenting the visitor in a creative as well as executant capacity, is one of your bang-up closing numbers. In the huge orchestra for which it is written there is almost everything but kitchen utensils—and perhaps a suggestion of them. Besides the instruments of the classical orchestra there are two pianos, three saxophones, Hawaiian guitar, automobile siren, steel bar and a wide variety of other percussion. The instruments themselves, normally used, do not suffice. Directions are given some of the musicians to hum; to the bass-players to slap their instruments, jazz-fashion; to the horn players to turn their mouthpieces about so that they may simulate the noise of steam engines; to the tuba player to sing, rather than blow, into his instrument.

The function of this enormous battery is to simulate the American scene as imagined by one who knew it only at second hand. (It was written in 1933, while the conductor did not arrive on these shores until last fall.) The musical material includes familiar American tunes, like "Swanee River;" semblances of Negro spirituals; jazz and the like.

Jazz prevails, but warmed-over jazz. Few European serious musicians have succeeded at this sort of thing. Most of them, including Amfitheatrof, have failed abysmally. In fact, if this is what American jazz does to them, the sooner Congress decrees an embargo upon its exportation, the better.

America in Symphony

Am. Jan. 1938

By Ruth Marsters
Music Editor

SYMPHONY HALL has been resounding with some extraordinary music of late. Particularly since the dynamic young Russian-Italian composer-conductor, Daniele Amfitheatrof, descended upon the Boston Symphony Orchestra to take up his duties as guest conductor.

The music to which we refer is called "American Panorama." It is the work of Mr. Amfitheatrof himself, and it was presented for the first time in America when its composer made his bow to Boston audiences conducting the regular pair of concerts on Friday afternoon and Saturday evening.

We had expected to find an interesting personality in one who, as associate conductor with Dimitri Mitropoulos, has done much to create news value in the Minneapolis Symphony Orchestra since his arrival in America last fall.

* * *

WHAT we did not expect to find was a siren in the Boston Symphony Orchestra. It was just an ordinary police siren, but there it was. And doing a lot to create atmosphere too.

There was also a steel rail, allegedly from the Milwaukee Railroad. When struck with a hammer this also does a lot to create the atmosphere proper to a tonal picturization of the contemporary American scene.

It is not more or less original, however, than having the violinists hum while playing, than having a tuba player sing through his instrument, or the horns blown with mouthpieces inverted.

But the results attest to the soundness of the reasons behind such instructions in the score.

The composer wanted the sound of steam engines, fog horns, sirens, machinery, construction work. And he got them.

The methods which he employed were ingenious. That they also have an amusing aspect does not, however, detract from the seriousness of the work itself.

That it is music intended to be taken seriously is obvious. As obvious as are the jazz rhythms upon which it is built.

Mr. Amfitheatrof saw the American people as restless—energetic and nostalgic at the same time. And that is precisely what the music so convincingly expresses.

The audience was amused, invigorated, and enthusiastic.

SALZBURG FESTIVAL PROGRAM ANNOUNCED

B. Globe Jan. 16/38

Festspielhaus Enlarged to Twice Its Size

The official program of the Salzburg Festival for 1938 has been announced. The festival, generally conceded to be the most important music festival of our times, will open July 23 when the Vienna State Opera presents "The Magic Flute," with Arturo Toscanini conducting the Vienna Philharmonic Orchestra. In the course of the festival, which will continue with daily performances from July 23 through Aug. 31, the Vienna State Opera will present 10 different operas. Of these, Arturo Toscanini will conduct five.

The premiere conductor of the world will wield the baton at the following performances: "The Magic Flute," July 23 and Aug. 13; "Falstaff," Aug. 6 and 23; "Fidelio," Aug. 31; "The Meistersingers," Aug. 10, 19 and 29; "Tannhauser," July 29, Aug. 4, 16 and 26. Bruno Walter will conduct "Cosi fan Tutte" Aug. 18; "Don Giovanni," July 25, Aug. 3 and 15; "Le Nozze de Figaro," Aug. 1, 11 and 25; 'Orpheus and Eurydice," July 30, Aug. 8 and 20. Hans Knappertsbusch will conduct "Rosencavalier" July 26, Aug. 2, 12 and 22.

The cast of singers is especially brilliant, including Lotte Lehmann, Ezio Pinza, Elizabeth Rethberg and Kirsten Thorberg.

Von Hofmanstahl's "Everyman," as presented by Reinhardt, will be given on Sundays throughout the season in the great cathedral square. The Reinhardt production of Goethe's "Faust," with music by Bernard Paumgartner, will be given on the Holzmeister set which is incorporated into the old Prince-Episcopal Riding Academy on July 28, Aug. 5, 9, 17, 24 and 30.

Of special interest is the concert program. Toscanini will give two concerts at the Festspielhaus, Beethoven's "Missa Solemnis" Aug. 15 and a Debussy concert Aug. 28. Bruno Walter will give the Beethoven-Schubert concert at the Festspielhaus Aug. 7 and a Mozart concert at the Mozarteum July 31. Hans Knappertsbusch will conduct Beethoven's Ninth Symphony at the Festspielhaus Aug. 24 and a Beethoven-Brahms' concert at the Mozarteum July 27. Arthur Rodzinski, conductor of the Cleveland Symphony Orchestra, will conduct a concert of contemporary music at the Mozarteum Aug. 21. The superb, "Bach, Art of the Fugue," performance by Heinz and Robert Scholz on two pianos, will take place at the Mozarteum Aug. 14. The Scholzes are on a tour of the United States. Mme. Lehmann will

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LAST WEEK OF THE SYMPHONY PROGRAMME

Lowell Telegram Jan. 1

The Boston Symphony orchestra opens tomorrow its second and last week under the guest conductorship of Daniele Amfitheatrof. The Russian-Italian conductor will direct the orchestra in the third pair of concerts of the Monday and Tuesday series tomorrow evening at 8.15 and Tuesday afternoon at three o'clock. The 13th pair of the Friday and Saturday series will take place next Friday afternoon and Saturday evening.

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Lowell Y. W. C. A. announce as their speaker for their annual meeting on the evening of January oew's State and

B. Post Jan. 15/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony orchestra was given yesterday afternoon in Symphony Hall. Daniele Amfitheatrof was the guest-conductor. The program was as follows:

Overture to "Semiramide".........Rossini
Symphony No. 7 in A major, Op. 92. Beethoven
Suite for strings...............Boccherini
"American Panorama".......Amfitheatrof

Mr. Amfitheatrof provided some surprises for his audience yesterday, particularly when he unleashed the forces of his own music. This "American Panorama" was conceived in a quaint fashion, for the composer ventured to set down his impressions of a place and a people before he had ever looked upon the real thing. The result is highly diverting, both directly and indirectly. American Panorama is a grab-bag of all the ear-tickling cliches of the day. But, if it is rubbish, it is also entertaining and effective rubbish. We can imagine Mr. Amfitheatrof returning one evening from seeing some Hollywood film and reflecting, perhaps, as follows: "America must be a frightening place, with all the feverish haste of a mechanized civilization. No wonder they have to spend their relaxation in night clubs listening to jazz and waiting for the police cars, with sirens (good idea, that!) to come and raid the place. Of course they are grossly sentimental and are constantly crooning (why not three saxophones?) Then there are the Negroes (Swanee River ought to fix that) and Hawaii (steel guitar). I think I'll write a symphony!"

Some such facile reasoning may have occurred to the composer; at any rate that is a rough sketch of the emotional qualities of American Panorama. Well, why not? Benny Goodman is bringing "swing" to Carnegie Hall, why can not Mr. Amfitheatrof expose his bag of tricks in Symphony Hall? The answer is that he did so with great success and that it was very good fun indeed. If asked to name a preference we should plump for the noisy sections. The sentimental side becomes rather tedious before it is finished.

Mr. Amfitheatrof does not carry the vulgarity of this example of his creative activity over into his interpretations of other music, or at least only rarely. He certainly belongs to the dynamic school of conducting and he is not free from its faults. He is concerned with the minute details of the score, but does not neglect the whole. At the moment it can be said that he is an interesting conductor, with a career worth watching.

His best work of the afternoon came in the Rossini overture, which he projected with a brilliance that was astonishing. After such a performance it was not hard to understand Rossini's unique popularity in his day. The Beethoven Symphony was in many ways a fine performance. It is true that he permitted the trumpet tone to be outrageously forced in some of the accompaniments. You might almost have thought that those bits were meant by Beethoven as a trumpet concerto, whereas it should blend with the other instruments. The speed of the last two movements is less of a subject of controversy nowadays, since no less a man than Mr. Toscanini has set the seal of his approval on the procedure by playing those movements faster again than anybody else.

Mr. Amfitheatrof also lays himself open to the criticism that he is a somewhat mannered conductor. He can, of course, do all the calisthenics he wants in rehearsal, but he would be well advised to writhe as little as possible at the concert. The audience, clearly, found him a stimulating leader; and at that we may, for the present, leave the discussion.

The Boccherini Suite contains some delightful music, especially in the minuet and rondo. Mr. Amfitheatrof may have gingered it up in performance; but for that there is always the excuse that Boccherini is apt to sound a little time without such manipulation. There is the danger that this can be carried too far and that Boccherini can be jerked out of his period too radically. But the Suite yesterday sounded well, and that is perhaps the real test.

The concert will be repeated tonight, Monday night and Tuesday afternoon. Next Friday and Saturday Mr. Amfitheatrof will conduct Beethoven's 3rd Leonore Overture, Pizzetti's Concerto dell' Estate and Scriabin's Divine Poem.

SYMPHONY'S 'AMERICAN PANORAMA'

B. —Post

Noisy Jazz Piece From Hand of Guest Conductor

Jan. 15/38

BY WARREN STOREY SMITH

Once the naive European thought that he would encounter cowboys on Broadway and that to walk down Tremont street was to brave the scalping-knife. Today the fanciful picture of us is a composite of jazz, riveting machines and gunmen. That, with the thoughtful omission of the gunmen—though a few pistol shots would not have been out of place—is how Daniele Amfitheatrof sized us up in his "American Panorama," which, as guest director, he conducted at the Symphony Concert of yesterday afternoon.

IMPRESSIONS FROM AFAR

Mr. Amfitheatrof, who comes to Boston from a five weeks' engagement in Minneapolis, is a naturalized Italian citizen of Russian parentage and birth. His Italian sympathies are disclosed in the programme of this week's concerts which, besides the "Panorama Americana" and Beethoven's Seventh Symphony, includes Rossini's Overture to "Semiramide" and a suite for strings adapted from the quintets of Boccherini. Next week we will get both the Italian Pizzetti and the Russian Scriabin.

Dedicated to the conductor-composer's "American friends," otherwise unspecified, the "American Panorama" adds to the usual full modern orchestra such unusual embellishings as an Hawaiian steel guitar, an automobile siren, a steel bar, a vibraphone, three "saxes" and a brace of pianos. We are told in Mr. Burk's programme notes that at times the horns are played with mouthpiece inverted, to simulate the noise of a steam engine, and that the tuba player at one juncture achieves the imitation of a boat siren by the vocal emission of a bass note through his instrument.

What It's All About

And here, by the way, is Mr. Amfitheatrof's preface to his score: "Vital energy, optimistic strength, youthful thoughtlessness mixed with an intense desire for action and gain—against a background of sentiment and nostalgia which flowers in moments of complete rest—these are the elements of the North American spirit which have arrested the attention of the musician in his setting of his 'Panorama.'

"It is the tumultuous, brisk life of across the ocean, as seen from Europe. To these elements, showing the actual living American, are added the songs and dances of the Negro population, once slaves. The spirit of the active Americanisms—shrieking sirens, the confusion of marts and docks, cyclones and the noise of the steam-drill—all blended with the now wild, now melancholy native songs and dance rhythms. In the finale, the various themes of the 'Panorama' return, and are brilliantly woven and intensified to the point of enthusiasm and passion."

A McCoy of Jazz

Most symphonic jazz is synthetic jazz, but Mr. Amfitheatrof's is the genuine article, the real McCoy. One might have expected the audience to go wild over it, but the enthusiasm was only moderate. A few years ago such invasion of the sanctity of a symphony concert would have occasioned more disturbance. We are becoming hardened.

It is scarcely to be expected that a musician who could concoct such a farrago of vulgarities would prove to be a conductor of fine taste. And Mr. Amfitheatrof, by token of yesterday's concert, is not. Distinctly, he is a pep-per-upper. He put Beethoven through his paces and made Rossini sound even hollower and tinnier than was really necessary.

Restless on Podiun

In the pleasant music of Boccherini, Mr. Amfitheatrof conducted with more musical and physical discretion. A tall and broad young man with unruly black hair, he put on more of a show as director than any conductor we have yet seen in Symphony Hall. First his baton was in his right hand, then in his left, and at times it reposed on the stand before him.

Sometimes Mr. Amfitheatrof led the orchestra with his head and sometimes with his body, which he swayed elegantly from the waist. Yet when it came to the "Panorama Americana," these things fitted into the picture. The conductor explained the composer—and vice versa.

Symphony Concert

B. Trans. Jan. 15/38

Amfitheatrof, Guest Conductor, Introduces His "American Panorama" at Symphony Hall

By Moses Smith

Daniele Amfitheatrof, Russian-Italian conductor appearing as guest for a fortnight with the Boston Symphony Orchestra, made almost as pronounced an impression upon yesterday's matinee audience in Symphony Hall as he had the previous evening in Sanders Theater, on his first appearance hereabouts. There was yesterday, perhaps, not the same degree of cordiality and enthusiasm as on the earlier occasion. But the reception seemed clearly favorable.

The impression on this writer was less favorable. It was no longer possible, as it had been in Sanders Theater, to charge noisiness in performance to the conductor's ignorance of the acoustical properties of the small, exceptionally resonant Cambridge auditorium. Symphony Hall, approximating in size and shape many an auditorium in which Amfitheatrof must have worked, is not difficult for a visiting musician to "learn," by the evidence of many such who have preceded him here. If the performance of Rossini's "Semiramide" Overture, which began the concert, and that of the Beethoven Seventh Symphony, following immediately upon the Overture, were still prevailingly too resonant—even though the condition of the preceding evening had been modified—the responsibility was clearly to be placed on the broad shoulders of the conductor. Evidently he likes to make music that way.

The rest of the program, which was better balanced and arranged than the similar list proffered in Cambridge, consisted of the Boccherini Suite for strings and, for the first time in Boston, the conductor's own "American Panorama." The Boccherini concoction sounded better somehow than it had on Thursday, probably because it was more advantageously placed on the program. The conductor's composition, employing a swollen orchestra, brought a rousing conclusion to the proceedings.

Amfitheatrof is clearly of the stuff of which conductors are made. He is still young, yet he maintains an authoritative position with relation to both the musicians before him and the audience behind him. He conducts because the music at hand does things to him which, in turn, he wants to transmit to the listeners. He conducts, that is, from the heart; how much from the head is, at this point, a debatable matter. In his eager enthusiasm for the music he seeks to drive home to the listener its power or beauty, its light and shade. Frequently, in this enthusiasm, he overlooks some of the finer nuances. But this is a fault of youth. In any event, it is not the principle trouble with Amfitheatrof.

That trouble, rather, is that he overdoes the contrasts, particularly the larger dynamic contrasts. (For the most part, let it be said to his credit, he leaves the rhythmic outlines alone, or treats them with proper care.) A forte still tends to mean a fortissimo to him, a piano a pianissimo. In this regard, if not in the matter of tempo-variations, he exhibits something of his twofold national heritage, Russian and Italian.

Thus, one of the most objectionable features of a largely faithful version of the Symphony was a dynamic distortion, which, for the first variation of the second movement, resulted in over-emphasis of the counter-theme at the expense of the persisting principle subject—a familiar distortion at other hands, by the way. The treatment becomes unbearable when the conductor monkeys with the rhythm as well. To his credit Amfitheatrof spared us this irritation.

"American Panorama", presenting the visitor in a creative as well as executant capacity, is one of your bang-up closing numbers. In the huge orchestra for which it is written there is almost everything but kitchen utensils—and perhaps a suggestion of them. Besides the instruments of the classical orchestra there are two pianos, three saxophones, Hawaiian guitar, automobile siren, steel bar and a wide variety of other percussion. The instruments themselves, normally used, do not suffice. Directions are given some of the musicians to hum; to the bass-players to slap their instruments, jazz-fashion; to the horn players to turn their mouthpieces about so that they may simulate the noise of steam engines; to the tuba player to sing, rather than blow, into his instrument.

The function of this enormous battery is to simulate the American scene as imagined by one who knew it only at second hand. (It was written in 1933, while the conductor did not arrive on these shores until last fall.) The musical material includes familiar American tunes, like "Swanee River;" semblances of Negro spirituals; jazz and the like.

Jazz prevails, but warmed-over jazz. Few European serious musicians have succeeded at this sort of thing. Most of them, including Amfitheatrof, have failed abysmally. In fact, if this is what American jazz does to them, the sooner Congress decrees an embargo upon its exportation, the better.

America in Symphony

Am. Jan. 1938

By Ruth Marsters
Music Editor

SYMPHONY HALL has been resounding with some extraordinary music of late. Particularly since the dynamic young Russian-Italian composer-conductor, Daniele Amfitheatrof, descended upon the Boston Symphony Orchestra to take up his duties as guest conductor.

The music to which we refer is called "American Panorama." It is the work of Mr. Amfitheatrof himself, and it was presented for the first time in America when its composer made his bow to Boston audiences conducting the regular pair of concerts on Friday afternoon and Saturday evening.

We had expected to find an interesting personality in one who, as associate conductor with Dimitri Mitropoulos, has done much to create news value in the Minneapolis Symphony Orchestra since his arrival in America last fall.

* * *

WHAT we did not expect to find was a siren in the Boston Symphony Orchestra. It was just an ordinary police siren, but there it was. And doing a lot to create atmosphere too.

There was also a steel rail, allegedly from the Milwaukee Railroad. When struck with a hammer this also does a lot to create the atmosphere proper to a tonal picturization of the contemporary American scene.

It is not more or less original, however, than having the violinists hum while playing, than having a tuba player sing through his instrument, or the horns blown with mouthpieces inverted.

But the results attest to the soundness of the reasons behind such instructions in the score.

The composer wanted the sound of steam engines, fog horns, sirens, machinery, construction work. And he got them.

The methods which he employed were ingenious. That they also have an amusing aspect does not, however, detract from the seriousness of the work itself.

That it is music intended to be taken seriously is obvious. As obvious as are the jazz rhythms upon which it is built.

Mr. Amfitheatrof saw the American people as restless—energetic and nostalgic at the same time. And that is precisely what the music so convincingly expresses.

The audience was amused, invigorated, and enthusiastic.

LAST WEEK OF THE SYMPHONY PROGRAMME

Lowell Telegram Jan. 1

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SALZBURG FESTIVAL PROGRAM ANNOUNCED

B. Globe Jan.

Festspielhaus Enlarged to Twice Its Size

The official program of the Salzburg Festival for 1938 has been announced. The festival, generally conceded to be the most important music festival of our times, will open July 23 when the Vienna State Opera presents "The Magic Flute," with Arturo Toscanini conducting the Vienna Philharmonic Orchestra. In the course of the festival, which will continue with daily performances from July 23 through Aug. 31, the Vienna State Opera will present 10 different operas. Of these, Arturo Toscanini will conduct five.

The premiere conductor of the world will wield the baton at the following performances: "The Magic Flute," July 23 and Aug. 13; "Falstaff," Aug. 6 and 23; "Fidelio," Aug. 31; "The Meistersingers," Aug. 10, 19 and 29; "Tannhauser," July 29, Aug. 4, 16 and 26. Bruno Walter will conduct "Cosi fan Tutte" Aug. 18; "Don Giovanni," July 25, Aug. 3 and 15; "Le Nozze de Figaro," Aug. 1, 11 and 25; 'Orpheus and Eurydice," July 30, Aug. 8 and 20. Hans Knappertsbusch will conduct "Rosencavalier" July 26, Aug. 2, 12 and 22.

The cast of singers is especially brilliant, including Lotte Lehmann, Ezio Pinza, Elizabeth Rethberg and Kirsten Thorberg.

Von Hofmanstahl's "Everyman," as presented by Reinhardt, will be given on Sundays throughout the season in the great cathedral square. The Reinhardt production of Goethe's "Faust," with music by Bernard Paumgartner, will be given on the Holzmeister set which is incorporated into the old Prince-Episcopal Riding Academy on July 28, Aug. 5, 9, 17, 24 and 30.

Of special interest is the concert program. Toscanini will give two concerts at the Festspielhaus, Beethoven's "Missa Solemnis" Aug. 15 and a Debussy concert Aug. 28. Bruno Walter will give the Beethoven-Schubert concert at the Festspielhaus Aug. 7 and a Mozart concert at the Mozarteum July 31. Hans Knappertsbusch will conduct Beethoven's Ninth Symphony at the Festspielhaus Aug. 24 and a Beethoven-Brahms' concert at the Mozarteum July 27. Arthur Rodzinski, conductor of the Cleveland Symphony Orchestra, will conduct a concert of contemporary music at the Mozarteum Aug. 21. The superb, "Bach, Art of the Fugue," performance by Heinz and Robert Scholz on two pianos, will take place at the Mozarteum Aug. 14. The Scholzes are on a tour of the United States. Mme. Lehmann will

TAYLOR BOOK ON MUSIC A WINNER

Post — Jan. 19/38

BY WARREN STOREY SMITH

TO WRITE about an art, especially the art of music, in a manner to interest both the layman and the professional—to steer a safe course between Scylla of dry technicality and the Charybdis of condescension —is a difficult task, and no one has done it more successfully than has Deems Taylor in his "Of Men and Music," recently published by Simon Schuster, New York. "Musical shop-talk on a non-professional plane" the jacket calls it, and no better description could be found. Many, if not most of these sketches, which run from one to 20 pages in length, originated in Mr. Taylor's radio talks in elucidation of or gloss upon the Sunday afternoon concerts of the New York Philharmonic Symphony, and the reader, if he has listened to these engaging dissertations, may encounter quips and sagacities already familiar to him. Nor will he object.

If music had more advocates like Mr. Taylor, it and the public would be greatly benefited. He is a composer himself, and a good one, but thanks to a general newspaper and magazine background and to the possession of a keen sense of humor, he sees life whole and music, too. His brief introduction concludes with the following sane observation. ". . . music is written for our enjoyment, and only incidentally for our edification; and . . . many a potential music-lover is frightened away by the solemnity of music's devotees. They would make more converts if they would rise from their knees.

"Behind every musician," thinks Mr. Taylor, "lurks a man who is fully as interesting as the trade he follows." Some so-called artists and some composers, too, are dull customers, personally; but many of them are not, and Mr. Taylor gets some, though not too much of his copy from personalities. It undoubtedly aids our understanding of a work, and hence, our enjoyment of it, to know something of the man who wrote it. In the end, however, it is the music itself that stirs or bores us.

Reviewing Bernard Shaw's collected music criticisms, your correspondent had an overpowering desire to quote the whole book. "Of Men and Music" presents a similar temptation. It would be a pleasure even to cull from Mr. Taylor's unflattering but scarcely overdrawn portrait of Wagner the man, in the chapter entitled "Monster"; from his account of afternoon tea with the Strauss family in "Richard Himself"; from his wise observations on the predicament of opera in a country where, generally speaking, no one knows the words; or from his devastating dismissal of the child-prodigy in "The Chick and the Egg." It is probably better, and certainly easier to advise the reader to procure "Of Men and Music" for himself. He will not regret it.

Before coming to the concerts in immediate prospect here, and they are many, mention must first be made of a quite important event somewhat further off, the concert which the Cleveland Orchestra, under Arthur Rodzinski, will give at Symphony Hall on Feb. 10. On that occasion Boston is promised its first hearing of the magnificent final pages of Strauss' "Salome." The soprano will be Rosa Pauly, who is singing the role of Electra with the Metropolitan Opera Company this season, and who was heard by listeners all over America when she sang the music last season at a New York Philharmonic concert with Mr. Rodzinski conducting. To those who heard that performance, whether in their own homes or in Carnegie Hall, the mere mention of it should suffice. Neither Mr. Rodzinski nor Miss Pauly need any further recommendation. The "Dance of the Seven Veils" will also be played.

At the Symphony concerts of Friday afternoon and Saturday evening and of the following Monday evening and Tuesday afternoon, Daniele Amfitheatrof will be guest conductor. The programme for all four concerts will consist of Rossini's overture to "Semiramide," a suite for string orchestra arranged from the Quintets of Boccherini, Beethoven's Seventh Symphony and the conductor's own "American Panorama," which was written, singularly enough, before ever he set foot on these shores.

This afternoon at Symphony Hall the Helsinki University Chorus, which made so striking an impression at a recent pair of Symphony concerts, will present a programme of Finnish music.

Chamber music for wind instruments is so rarely heard in public that especial interest attaches to the concert to be given at Jordan Hall tomorrow evening by Reginald Boardman, pianist, with the assistance of the Pro Arte Woodwind Ensemble. Mozart's Quintet in E flat, piano pieces by Schumann, Bloch and others make the programme.

MUSIC

Globe Jan. 18/38

SYMPHONY HALL
Menuhins' Sonata Recital

A sonata recital can be just that, and upon occasion it can be something more. But one by the young violinist, Yehudi Menuhin, and his even younger sister Hephzibah, who plays the piano, is evidently to the general public an event of first importance. Symphony Hall was, accordingly, sold out to the last extra seat put upon the stage for the Menuhins' recital yesterday afternoon. An audience whose impressive numbers were balanced by equally impressive and courteous silence between movements, listened most attentively to sonatas by Bach, Beethoven and the Flemish Lekeu, and received both musicians with extreme cordiality.

Since only a chosen few of the musical alert have been able to pack Symphony Hall since the days of 1929, Hephzibah may find an added pleasure in the fact that her Boston debut was one such occasion. She is 17—four years younger than her famous brother—and her public career has consisted of only a few appearances, chiefly in New York. Like her brother, she has no mannerisms—which unfortunately cannot be said of all musicians of approximate age who perform in public. She plays simply and accurately, reflecting good taste and sound musical training.

Perhaps she was a little nervous when she first entered hand in hand with Yehudi, for the opening number, Bach's E major Sonata, No. 3, found her share of the performance rather subdued. Thereafter, in Beethoven's idyllic masterpiece, the G major Sonata, Op. 96, she gained in firmness, and her playing was in a finer balance with that of the violinist. Both Yehudi and Hephzibah brought out the irresistible lyricism of this work, which suggests the same adoration of Nature that Beethoven expressed orchestrally in the "Pastoral" Symphony. On the other hand, both violinist and pianist will undoubtedly interpret the work differently 20 years hence. There are qualities of intellect and emotional fire denied to youth, even to extraordinarily talented youth.

If Yehudi Menuhin seemed more restrained than at his solo recital at the Statler a few weeks ago, the impression was banished when he and his sister launched impetuously into the G major Sonata of Guillaume Lekeu. This early and immature work of a composer who died tragically at the age of 24, is with its sensuous melody and garish harmony, music that undoubtedly requires less intellectual perception than Bach or Beethoven, though some of its technical problems may be as exacting. At any rate, it received a performance that matched it own inherent warmth.

At the end of the program the audience not only brought Hephzibah and Yehudi back to the stage many times, but refused to budge without encores. The Menuhins obliged, to the number of three.

C. W. D.

CRESTON, IOWA
NEWS ADVERTISER

DEC 30 1937

MUSIC NEWS

By Chas. A. Hayden.

The Boston orchestra recently gave a concert dedicated to the great violin maker, Antonius Stradivarius, on the two-hundredth anniversary of Stradivarius' death. Jasha Hiefetz played two complete concertos with the orchestra on his own Strad., a fine example of the master, made in 1731.

MU

Her. Jan. 18

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The third concert in the Monday-Tuesday series was given by the Boston Symphony Orchestra last night in Symphony Hall. Daniele Amfitheatrof was the guest-conductor. The program was as follows:

Rossini .... Overture to "Semiramide"
Beethoven,
Symphony No. 7 in A major Op. 92
Boccherini ....Suite for Strings
Amfitheatrof ...... "American Panorama"

It was extremely interesting to listen to Mr. Amfitheatrof conduct the same program last night with which he had somewhat startled the audience on Friday. Undoubtedly the spectacular and shoddy tone poem about America, though in itself an effective piece of display, prejudiced many people by a process of inverse reasoning against the conductor's interpretations earlier in the concert. We have now listened to his ideas about Beethoven's 7th Symphony enough to be able to declare that the performance was in no sense unorthodox or, with one or two minor details, in bad taste.

His tempi are certainly not radical departures from custom. You have only to listen on the radio Saturday nights to the Toscanini broadcast to hear liberties as far as speed is concerned which would get short critical shrift under less august auspices. Moreover, the Beethoven symphonies are played so often that critical comparison of this or that reading becomes far too finical and tends to disparagement of an aggressive conductor in favor of some respectable academic. Mr. Amfitheatrof's interpretation of the Rossini Overture seemed to us no more operatic than the spirit of the music allows. There is no reason to suppose that Mr. Amfitheatrof is not a sincere and studious musician. He is entitled to an unbiased hearing.

One word more about his own composition. M. Georges Duhamel once made a flying visit to this country and on his return to France wrote a cross, superficial and shrewd book about us. In his "Scenes de la vie future" he said some silly things and likewise offered some pertinent criticisms. Unquestionably in Mr. Amfitheatrof's superficial summing-up of our civilization he has hit upon some flagrant characteristics. It was a pity that he wrote down anything about the score in words, for there was nothing that needed such explanation as he felt called upon to make. Anyone, furthermore, is rather badly off if he cannot get some quiet and ironical amusement out of listening to this anthology of cliches!

Esplanade Concertorium Conception

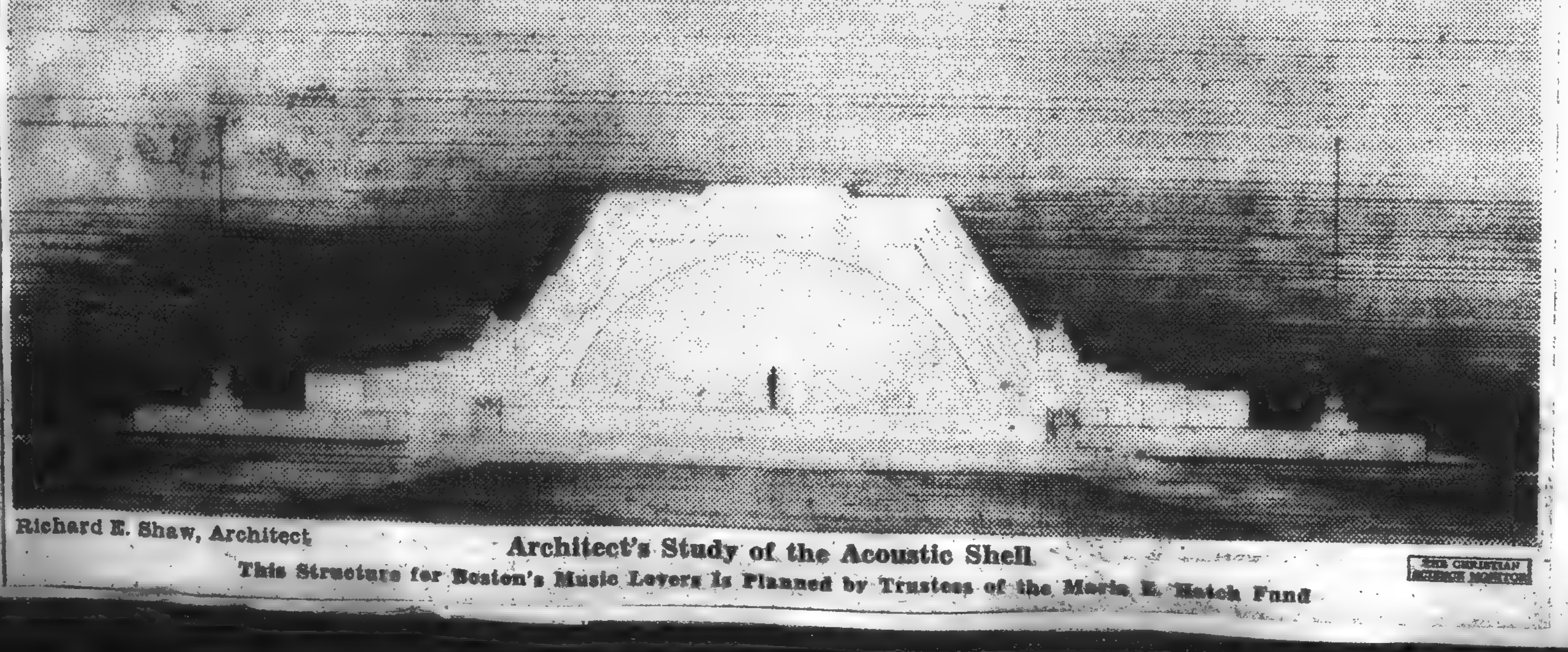
B. Trans. - Jan. 19/38

THE EDWARD HATCH MEMORIAL MUSIC SHELL

On the Charles River Esplanade came a little closer to realization today with the perfection of a preliminary architectural study of the proposed "Concertorium," as it will be termed, drawn by Richard E. Shaw. The design was developed to blend with the forms characteristic of the Beacon Hill sky line. Trustees of the $500,000 Maria E. Hatch Fund stated today construction of the building "may start this spring."

SCIENCE MONITOR, BOSTON, WEDNESDAY, JANUARY 19, 1938

'Concertorium' for the Esplanade



Richard E. Shaw, Architect

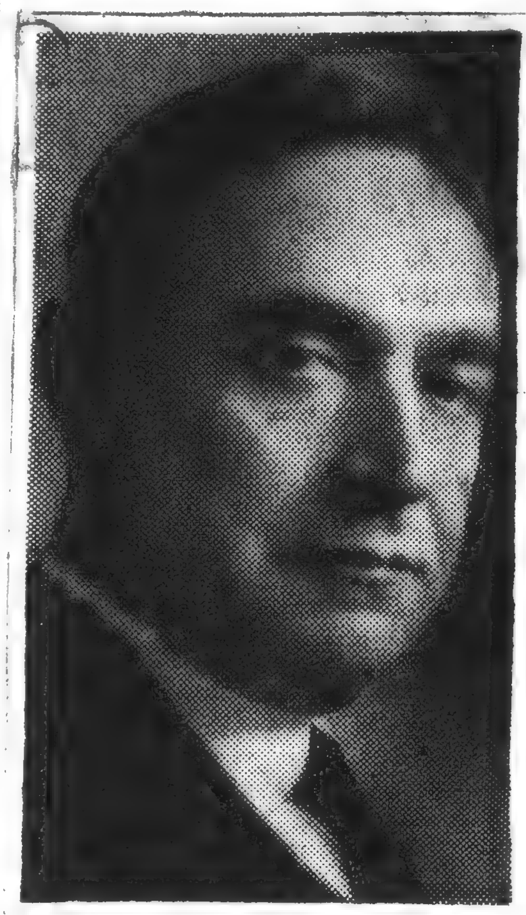
Architect's Study of the Acoustic Shell

This Structure for Boston's Music Lovers Is Planned by Trustees of the Maria E. Hatch Fund

THE CHRISTIAN SCIENCE MONITOR

PHILADELPHIA, PA.
INQUIRER

JAN 2 - 1938



Serge Koussevitzky will conduct the Boston Symphony Orchestra in a concert for the FoFrum on Wednesday.

LOS ANGELES, CAL.
MORNING NEWS

JAN 1 - 1938

Opinions

Thinking goes wrong, one might say, because it is beset by temptations, by human urges, desires, prejudices that are as strong as they are irrational. —JOSEPH JASTROW.

Music is not a matter of the length of time it takes to play, but rather of its thoroughness of expression. —SERGEI KOUSSEVITSKY.

The United States is the only independent nation in the world today, self-supporting, powerful and wealthy. —J. B. PRIESTLEY.

The church places the human personality upon the summit of the political order. —CARDINAL VERDIER.

MADISON, WIS.
CAPITAL TIMES

DEC 2 6 1937

Audience Etiquet

THE good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because late-comers were bustling in to their seats while the music was being played.

This, probably, was a display of the much talked-of artistic temperament; but it was also a richly-deserved rebuke for the tardy, and if more performers would show the same sort of temperament the lot of the average concert-goer would be much pleasanter.

The starting-time of any concert is always announced in advance. If a patron can't get there in time, it's up to him to stand and wait until there is an intermission before hunting for his seat. By barging in while the music is being played he makes an unmitigated nuisance of himself. Mr. Koussevitzky did a good job in dramatizing the annoyance that the tardy arrival causes.

SANTA BARBARA, CAL.
Evening News Press

DEC 27 1937

BRUCE CATTON SAYS—

AUDIENCE ETIQUET

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony orchestra.

PHOENIX, ARIZ.
ARIZONA REPUBLIC

DEC 29 1937

Choral Score Sent By Radio

BOSTON, Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan Sibelius, were radioed across the Atlantic ocean tonight, Boston Symphony Orchestra officials said, in time for its first American performance Friday afternoon.

The lost parts—for cello, viola, and bass viol— of "Origin of Fire" vanished along with what is believed to be the composer's original manuscript of the complete score, after being mailed in Leipzig, Germany, on November 18, by the musical publishers.

A second package, mailed at the same time and containing parts for chorus, horns, violins and other instruments, arrived two weeks ago.

Serge Koussevitzky, conductor, decided today a satisfactory performance could be given from the choral score if the missing parts could be obtained. The choral score, he said, provides the cues for instrumentalists.

"It was fortunate," he said, "the publishers made copies of the parts. I only hope the original manuscript is not lost forever."

The pictures were received in New York early tonight, and were to be taken to Boston on a midnight train.

It was believed the first time a symphonic score ever was flashed across the ocean in that manner.

ROANOKE, VA.
TIMES

DEC 28 1937

Manuscript Of Symphonic Score Has Disappeared

BOSTON, Dec. 27 (AP).—The original and possibly the only manuscript of an early choral-symphonic

PHOENIX, ARIZ.
ARIZONA REPUBLIC

DEC 28 1937

Famed Choral Work Missing

BOSTON, Dec. 27.—(AP)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed today.

The unpublished work, "Origin of Fire," written in 1902 and received with success in Europe, was to have received its first performance in America on Friday by the orchestra and the Helsinki (Helsingfors) university chorus.

Two packages—one containing the original score and the other some of the choral and instrumental parts—were mailed from the composer's publishers in Leipzig, Germany, on November 18 in time to catch the liner Europa, John N. Burk, the orchestra's program annotator said.

The package containing the parts arrived "about two weeks ago," but the complete score hasn't turned up yet, and postal authorities have been asked to investigate the possibility of theft or loss.

"It is unlikely the package fell into the ocean," Burk said, "and the sad thing about it is the possibility the score may be lost forever."

Sibelius has left several of his great works unpublished, Burk said, among them the Kullervo symphony for chorus and orchestra.

"Origin of Fire," he added, was a comparatively short piece, requiring only 10 minutes to perform, and was taken from the text of "Kalevala," Finland's great national epic, the peculiar rhythmic pattern of which Henry Wadsworth Longfellow appropriated for his American poem, "Hiawatha." Burk said he doubted that Breitkopf and Haertel, the Leipzig publishers, made a copy.

SAN FRANCISCO, CAL.
CALL BULLETIN

8 1937

Radio to Flash Photo Of Lost Opera Score

BOSTON, Dec. 28 (AP).—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsic, Germany.

The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

The orchestra staff said they were advised by Breitkopf and Haertel, Leipsic, music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

Two packages were mailed from Leipsic November 18, but only one was received.

This contained only separate orchestral parts.

The orchestra management referred to the situation as a "desperate emergency" and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Orchestra officials said four sheets of the score, reduced to a page 8½ x 11 inches, would be transmitted at a time. In all, 14 pages of the original must be transmitted, they said. Upon receipt, they explained, the miniatures must be enlarged to conventional size.

MONTEREY, CAL.
PENINSULA HERALD

DEC 28 1937

Orchestra Score Coming By Radio

BOSTON, Dec. 28 (AP).—Radio was called upon today to rescue

RENO, NEV.
GAZETTE

DEC 29 1937

TEMPERAMENT A LA MODE

A CRISIS in musical history has been met by means of the transatlantic radio.

From Berlin came the choral parts and score of Jan Sibelius' "Origin of Fire," written years ago but preserved for the Boston Symphony Orchestra, which is to present its premier next Friday. Part of the manuscript arrived, but the musical score was lost in the mails. The greatest fear was expressed that this was the only copy of the score in existence, since the composition was never published. But there came, on the heels of the announcement that the opera house in Boston might have to be dark next Friday night, a statement by the Berlin agents of Sibelius that the score was being sent by radio. There were fourteen pages of it, and they must be condensed, one page at a time, to the conventional letter size of 8½ by 11 inches. These could then be stepped up by photographic reproduction to the required size for the orchestra members and printed.

Considering the vogue of Sibelius, Danish composer who has taken the world by storm, the rescue of his precious work came just in time.

But Sibelius, temperamental and mysterious, might have had his work published and copies of it in the hands of music lovers everywhere. Instead he hid his precious treasure until the eve of its presentation — and save for the precaution of his publishers in copying the score by hand, the work, whatever its merit, might have been lost to the world.

SCHENECTADY, N. Y.
UNION - STAR

DEC 29 1937

Musical Score Crossing Ocean On Ether Waves

Pictures of Finnish Composer's Work Being Rushed to Boston

BOSTON, Dec. 29—(AP)—Radio has been called upon to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composers' work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

Two packages were mailed from Leipsig November 18, but only one was received. This contained only separate orchestral parts. Failure to receive the complete score already had caused Serge Koussevitzky, director of the orchestra, to rearrange the Friday program.

Symphony officials had expressed the fear that the only copy of the unpublished manuscript had been shipped, but when advised of the radio transmission they realized this was not the fact. Management of the orchestra referred to the situation as a "desperate" emergency and said it was the first time radio photographic transmission had been resorted to under such circumstances.

Sibelius, regarded as Finland's national composer, recently observed his 72nd birthday. His "Origin of Fire" never has been heard in America.

Orchestra officials said four sheets of the score, reduced to a page 8½ by 11 inches, would be transmitted at a time. In all, 14 pages of the original must be transmitted, they said. Upon receipt, they explained, the miniatures must be enlarged to conventional size and sufficient copies made to accommodate the orchestra.

FARGO, N. D.
MORNING FORUM

DEC 29 1937

Missing Musical Score Radioed Across Ocean

Boston, Dec. 28.– (AP) –Missing parts of an early choral–symphonic work by the Finnish composer, Jan

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EVANSVILLE, IND.
PRESS

DEC 29 1937

To Send Musical Score by Radio

By Associated Press

BOSTON, Mass., Dec. 29.—Radio was called upon today to rescue for the Boston Sym-

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JOHNSON CITY, TENN.
CHRONICLE

DEC 29 1937

Radio Is Called Upon To Rescue Lost Music

BOSTON, Dec. 28. (AP)—Radio was called upon today to rescue

BAKER, ORE.
DEMOCRAT-HERALD

DEC 29 1937

Radio is Rescuing Symphonic Score

BOSTON, Dec. 28. — (AP) — Radio was called upon today to rescue for

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DULUTH, MINN.
NEWS TRIBUNE

DEC 29 19

Lost Symphonic Parts Radioed Across Ocean

BOSTON, Dec. 28.—(AP)—Missing parts of an early choral-symphonic

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TOLEDO, O.
BLADE

DEC 29 1937

RADIO has been called upon to rescue for the Boston Symphony orchestra the symphonic-choral score of Sibelius' "Origin of Fire," yesterday reported lost in the mails somewhere between Boston and Leipsig, Germany. The score is two weeks overdue.

Fortunately there is another copy of the score in Leipsig. This will be sent . . . but not through the mail. Photographic radio transmission was completed sometime yesterday . . . a factor some possible thief may have overlooked.

HOQUIAM, WASH.
WASHINGTONIAN

DEC 29 1937

Missing Sibelius Score Radioed Across Ocean

BOSTON, Dec. 28.—(AP)—Missing parts of an early choral-symphonic work by the Finnish composer, Jan

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BROCKTON, MASS.
ENTERPRISE

DEC 29 1937

Lost Sibelius Score Sent By Radio for Hub Concert

BOSTON, Dec. 29.—(UP)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train to-day.

LOWELL, MASS.
COURIER-CITIZEN

DEC 29 1937

take the solo part.

Boston Programs.

The programs of the Boston Symphony Orchestra on Friday afternoon and Saturday evening this week will be notable in that they

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LOWELL, MASS.
LEADER

DEC 29 1937

Russian Woman 'Cellist Assists Boston Symphony

Rayn Garbousova Plays Splendidly Tschaikowsky's Variations and Boccherini's B-Flat Major Concerto at Supplementary Concert.

Chivalry and the evidence of her muscial talent make it fitting that comment on the Tuesday afternoon concert of the Boston Symphony orchestra in the supplementary series should begin with recognition of the sterling qualities of the Russion cellist, Raya Garbousova, who was the assisting artist.

To one of the concertos of Luigi Boccherini, that in B-flat major, she turned for her first number. Compared with some of the other items on the program this was naive and simple music. And the cellist chose to allow its melodies and strains to speak for themselves without any attempt, save perhaps in the cadenzas which were supplied by the editor of the music, to make a show piece of it. Flexibility and clarity marked her playing.

Naturally there was more opportunity for color and warmth in Tschaikowsky's Variations on a Rococo Theme which she played later on. Here the theme appears in various decorative guises, to each of which the artist lent its particular atmosphere. There were opportunities for the songful melodies which are most grateful for the cello, while the embellishment of them was deftly and at times brilliantly managed. Seldom do we hear a woman who handles the instrument so skilfully and discerningly.

Michael Starokadomsky's Concerto for Orchestra, recently given its first American performance in the regular series, was repeated. The young Russian composer's studies of the organ were reflected in his designation of the middle movement as a Passacaglia and of the final movement as a Toccata and also by a use oft he basses and notably of the woodwinds in brief effects which suggested organ tones. On the whole, the music was less acrid than that of some of the moderns heard in Symphony hall on occasion. In the final movement the brasses pierced through the instrumental texture with an effect that was strident but not without its thrill.

It has sometimes seemed to this reviewer that Tschaikowsky's music provides the golden mean between the older classics and the atonalities and dissonances of the extreme modernists. It has richness, color and melody and a knowledge of the possibilities of the orchestra. That impression was confirmed by Dr. Koussevitzky's scintillating interpretation of the Overture-Fantasia,

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SAN FRANCISCO, CAL.
EXAMINER

DEC 29 1937

Missing Parts of Symphony Score Radioed Over Sea to U.S.

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* * *

AUDIENCES WITNESSING a play in China laugh only at the comedy in the lines but a Chinese play presented in this country provides rollicking amusement through the antics of the propertymen and the quaint customs of the Chinese-stage.

This is being indicated currently at Philharmonic Auditorium where "Lady Precious Stream," Chinese comedy spectacle in English is now playing nightly.

35

HAVERHILL, MASS.
GAZETTE

DEC 29 1937

MUSIC

FIRST—THE PIANO

News of holiday season purchases of pianos for homes where children will begin their individual study of music at home upon this instrument, gives indication of the wider recognition of the piano as "first aid" to the musical education.

Since music has become a fixture in the schools and its importance in the training of children recognized, the piano's supremacy has been proved. School training in music for the musical child is not enough. It should be augmented by home study of an instrument, preferably the piano. Simplest of all to play, it offers more than all to the student.

Singer, soloist of other instruments, elementary composition, light or grand opera, orchestral works are all indebted to the piano for their perfection.

"THE STUDIO AUDIENCE"

Recalling the recent and justified indignation of Dr. Serge Koussevitsky, at the behavior of an audience in a city visited during the recent tour of the Boston Symphony orchestra, it was interesting to read the story of "the unique character and the unparalleled behavior of the studio audience" as told by Olin Downes in the New York Times, from his observations of radio studio audiences.

"The manners of this audience are like none other on this side of the water," said Mr. Downes. To quote him further: "The studio audience for example is never late. The reason for this is that the doors of the auditorium are closed while the music is being played, and are not opened till the performance is over.

"The people are not there apparently to bang seats or chatter as they go down the aisle, or walk over your toes, or differ audibly with the ushers. They do not go to preen or stare, they do not crane and twist to look at the boxes. They seem to have come to listen to music."

JUNIOR DEPARTMENT

Under the sponsorship of the Junior Department of the National Federation of Music Clubs, boys and girls from the primary grades to the late 'teens are to be taught music appreciation. The department's medium for reaching them will be through 2210 junior musical clubs in 48 states, Alaska and the Canal Zone, which have an aggregate membership of some 200,000.

HELSINKI CHORUS

The Helsinki university chorus will be heard in choral music of Sibelius at the Boston Symphony concerts of Dec. 31 and Jan. 1. The Finnish master, Sibelius, come to be regarded by many as the greatest creative musician now alive, is known to concert goers through his symphonies and other orchestral works, but the first performance in Boston of his choral works will be by the Helsinki chorus, on their first tour of this country.

The student singers from the University of Helsinki and other higher educational institutions there, will number about 55, chosen from a home group three times larger. The university was founded in 1883; the chorus is something of an outgrowth of interest in music that flourished during the existence of the much older University of Turku.

Sibelius has written a number of pieces for this chorus, whose fundamental purpose has always been the stimulation of native Finnish choral music. For the past six years the director has been Martti Turunen. The young musician, born in 1902, is also a teacher and has written about music.

E. B. F.

PROVIDENCE, R. I.
JOURNAL

1938

RENO, NEV.
STATE JOURNAL

DEC 30 1937

Sibelius Symphony Score, Carried Over Atlantic by Radio Waves, to Receive American Premiere Friday

BOSTON, Dec. 29.—(UP)—The lost score of an Jan Sibelius sym-

Left . . . SERGE KOUSSEVITZKY, director of the Boston Symphony Orchestra, reading the radioed score of Jan Sibelius's unpublished "Origin of Fire" sent from Europe by air when the original score was lost en route to this country by mail.
—Wide World photo

MAYFIELD, KY.
MESSENGER

Over the Ocean.

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BOSTON GLOBE—
JANUARY 20, 1938

Harvard Club Host to Symphony Group

The Harvard Club of Boston will be host to the Boston Symphony Orchestra Friday evening, Jan. 28, in appreciation of the generous artistic contribution of the orchestra to the recent Harvard tercentenary celebration.

Dr. James Rowe Angell, former president of Yale, will be the guest speaker. Edward A. Taft, president of the Harvard Club, trustee of the Boston Symphony Orchestra and president of the Friends of the Orchestra, will preside.

Dr. Serge Koussevitsky, on whom Harvard conferred an honorary doctor of laws degree in 1929, will be spokesman for the orchestra, and Bentley W. Warren, president of the trustees, will speak for his associates. An original poem, written for the occasion by Mark Anthony de Wolf Howe, historian of the Boston Symphony Orchestra, will be read at the dinner by Prof. E. K. Rand of Harvard.

Henry Lee Higginson, whose grandfather, Maj. Higginson, founded the Boston Symphony Orchestra and was also first president of the Harvard Club of Boston, will be one of the guests.

HOUSTON, TEX.
POST

DEC 30 1937

Bassoonist to Perform On Symphony Broadcast

SOMETHING of a musical innovation will be presented to radio listeners Thursday at 6 p. m. when a bassoon solo is featured on the weekly "Backstage With the Symphony" program over station KPRC.

The soloist will be Austin Ledwith, first bassoonist and assistant conductor of the Symphony. He will play the "Solo de Concert," by Charles Rene, and a ballade and waltz by Charles Hurlstone.

The radio presentation is under direction of Conductor Ernst Hoffmann, who believes that a demonstration of the tone, range and technical possibilities of the bassoon will prove one of the most interesting glimpses yet given the public of the elements that enter into the production of a symphony program.

The weekly "backstage" broadcasts were inaugurated last month with the idea of giving the Houston radio audience a better understanding of the part played by individual performers in a large orchestra.

Mr. Ledwith is a graduate of Yale university and is a member of Pi Kappa Lambda, national honorary musical fraternity. He holds a bachelor of music degree from the New England Conservatory of Music in Boston.

A student of all branches of music, Mr. Ledwith is the author of a treatise, "A Physical Approach to Harmony," which has been widely read and discussed. He specialized in bassoon under Lous and Gillett of the Boston Symphony orchestra, and played with that organization in the outdoor concerts which won such acclaim for Conductor Arthur Fiedler. He was also first bassoonist of the New England Conservatory orchestra and the Commonwealth symphony of Boston.

Austin Ledwith

ALBANY, N. Y.
KNICKERBOCKER NEWS

DEC 31 1937

WORK ON BERKSHIRE MUSIC SHED BEGUN

Pittsfield—Ground was broken today for the Berkshire symphony festival's gigantic music shed at Tanglewood, between Lenox and Stockbridge. As soon as plans are approved by the state building inspector, work will start on the steel framework. The building, to seat 5,000, will be ready for the six concerts in August by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

Tanglewood, 200-acre estate, was given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the festival. It is where Nathaniel Hawthorne lived 85 years ago. The building, in the shape of a fan, will be open on the sides. A tuning room will be built in back of the stage.

ANSONIA, CONN.
SENTINEL

DEC 31 1937

GROUND BROKEN FOR THE NEW MUSIC SHED

Pittsfield, Mass., Dec. 31.—(AP)—Ground was broken today at Tanglewood for the Berkshire

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WORCESTER, MASS.
GAZETTE

DEC 29 1937

MUSIC SCORE SENT BY RADIO

Lost Parts Are Duplicated from Leipzig to U. S.

By United Press

BOSTON, Dec. 29.—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here today by

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NEW HAVEN, CONN.
JOURNAL - COURIER

Radio Photos to Send Lost Symphony Score

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UTICA, N. Y.
OBSERVER DISPATCH

DEC 30 1937

Lost Symphony Score Sent by Radio

Boston—(U.P.)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train yesterday.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra tomorrow night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via RCA, took a total of more than 12 hours.

125

HAVERHILL, MASS.
GAZETTE
DEC 29 1937

MUSIC

FIRST—THE PIANO

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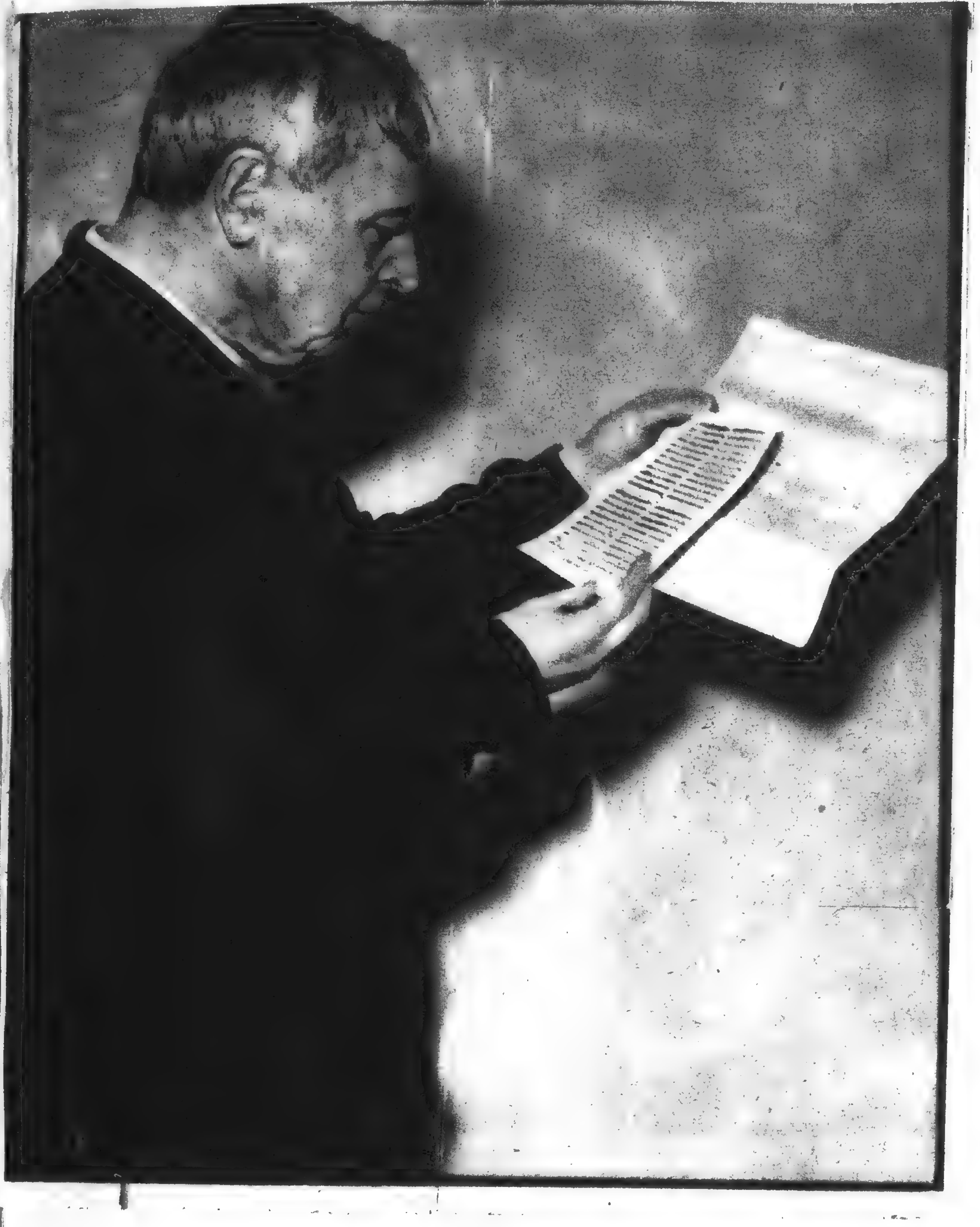
E. B. F.

PROVIDENCE, R. I.
JOURNAL
JAN 9 - 1938



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STATE JOURNAL
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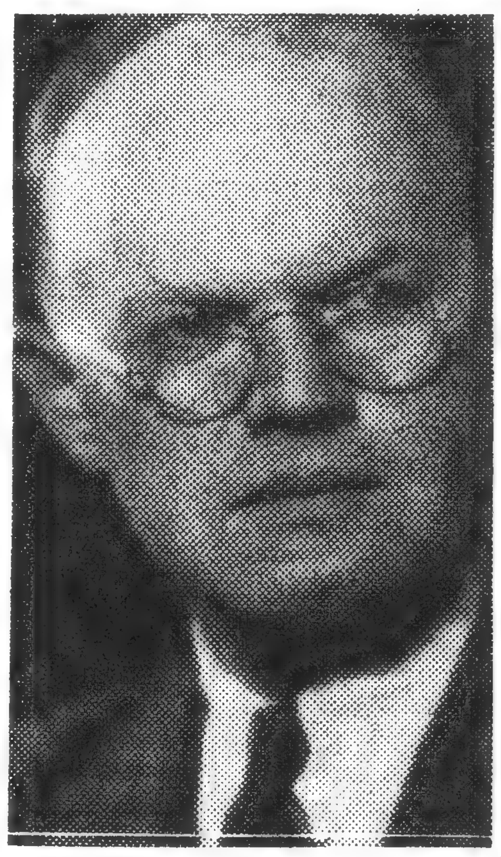
The soloist will be Austin Ledwith, first bassoonist and assistant conductor of the Symphony. He will play the "Solo de Concert," by Charles Rene, and a ballade and waltz by Charles Hurlstone.

The radio presentation is under direction of Conductor Ernst Hoffmann, who believes that a demonstration of the tone, range and technical possibilities of the bassoon will prove one of the most interesting glimpses yet given the public of the elements that enter into the production of a symphony program.

The weekly "backstage" broadcasts were inaugurated last month with the idea of giving the Houston radio audience a better understanding of the part played by individual performers in a large orchestra.

Mr. Ledwith is a graduate of Yale university and is a member of Pi Kappa Lambda, national honorary musical fraternity. He holds a bachelor of music degree from the New England Conservatory of Music in Boston.

A student of all branches of music, Mr. Ledwith is the author of a treatise, "A Physical Approach to Harmony," which has been widely read and discussed. He specialized in bassoon under Lous and Gillett of the Boston Symphony orchestra, and played with that organization in the outdoor concerts which won such acclaim for Conductor Arthur Fiedler. He was also first bassoonist of the New England Conservatory orchestra and the Commonwealth symphony of Boston.



Austin Ledwith

ALBANY, N. Y.
KNICKERBOCKER NEWS
DEC 31 1937

WORK ON BERKSHIRE MUSIC SHED BEGUN

Pittsfield — Ground was broken today for the Berkshire symphonic festival's gigantic music shed at Tanglewood, between Lenox and Stockbridge. As soon as plans are approved by the state building inspector, work will start on the steel framework. The building, to seat 5,000, will be ready for the six concerts in August by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

Tanglewood, 200-acre estate, was given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the festival. It is where Nathaniel Hawthorne lived 85 years ago. The building, in the shape of a fan, will be open on the sides. A tuning room will be built in back of the stage.

ANSONIA, CONN.
SENTINEL
DEC 31 1937

GROUND BROKEN FOR THE NEW MUSIC SHED

Pittsfield, Mass., Dec. 31.—(AP)—Ground was broken today at Tanglewood for the Berkshire

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WORCESTER, MASS.
GAZETTE
DEC 29 1937

MUSIC SCORE SENT BY RADIO

Lost Parts Are Duplicated from Leipzig to U. S.

By United Press

BOSTON, Dec. 29.—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here today by

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NEW HAVEN, CONN.
JOURNAL - COURIER
DEC 30 1937

Radio Photos to Send Lost Symphony Score

BOSTON, Dec. 28 (AP).—Radio was called upon today to rescue for the Boston Symphony Orchestra the choral-symphonic score of Jan Sibelius' "Origin of Fire," which went astray in the mails while en route from Leipsig, Germany. The orchestra, scheduled to present the Finnish composer's work Friday, said it was advised photographic radio transmission would begin "immediately."

Members of the orchestra staff said they were advised by Breitkopf and Haertel, Leipsig music publishers, that they were "sending immediately pictures of the score" to New York, where they would be picked up and rushed to Boston.

UTICA, N. Y.
OBSERVER DISPATCH
DEC 30 1937

Lost Symphony Score Sent by Radio

Boston—(U.P.)—The lost score of a Jan Sibelius symphony, duplicated by transoceanic radio photography in the first process of its kind in history, arrived here by train yesterday.

The Finnish composer's unpublished and little-known "Origin of Fire" was rushed here from a New York music publisher for its American premiere by the Boston Symphony Orchestra tomorrow night.

The orchestral parts of the performance became lost in the mails en route from Germany to Boston, while a second package, containing choral parts, arrived two weeks ago.

Conductor Serge Koussevitzky said a satisfactory performance could be given with two rehearsals, since the Helsinki University Chorus, which opens its American tour with the performance, is familiar with the music.

"I only hope," Koussevitzky said, "that the original manuscript is not lost forever."

The lost score, of which copies had been made in Leipzig, Germany, before it was mailed, was transmitted four pages at a time on 8½ by 11-inch paper to the Associated Music Publishers of New York. It was being enlarged and duplicated here for distribution to the musicians.

Transmission from Leipzig over telephone wires to Berlin and thence by radio to New York, via RCA, took a total of more than 12 hours.

3

PITTSFIELD, MASS.
EAGLE

DEC 31 1937

GROUND AT TANGLEWOOD BROKEN FOR BERKSHIRE FESTIVAL MUSIC SHED

Steel Work To Start as Soon as Plans for Pavilion To Seat 5000 Have Been Approved by State Building Inspector—Construction To Be Rushed to Completion in Time for Concerts Next Summer by Boston Symphony Orchestra

Ground was broken this morning for the Berkshire Symphonic Festival's gigantic music shed at Tanglewood between Lenox and Stockbridge and as soon as plans have been approved by the State Building Inspector, work will start on the steel framework. The building, to seat 5000, will be rushed to completion in time for the six concerts to be given in August by the Boston Symphony Orchestra and Serge Koussevitzky, conductor. Graves & Hemmes of Great Barrington have the general contract.

Tanglewood, 200-acre estate was given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the Festival. It is where Hawthorne, lived in the Berkshires 85 years ago. The building in the shape of a fan will be open on the sides. A tuning room will be built in back of the stage.

Committee's Decision

The decision to break ground now was made by the executive committee so that there will be no delay in erection of the steel. It will take 15 weeks for the Bethlenem Steel Company to deliver and erect the framework. Delivery of steel will be simplified if the ground is frozen. There is very little frost in the ground now to interfere with excavation.

Graves & Hemmes will employ 15 men now and will add to this force later.

TULSA, OKLA.
TRIBUNE

DEC 31 19[illegible]

AUDIENCE ETIQUET

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because latecomers were bustling in to their seats while the music was being played.

This, probably, was a display of the much talked-of artistic temperament; but it was also a richly-deserved rebuke for the tardy, and if more performers would show the same sort of temperament the lot of the average concert-goer would be much pleasanter.

The starting-time of any concert is always announced in advance. If a patron can't get there in time, it's up to him to stand and wait until there is an intermission before hunting for his seat. By barging in while the music is being played he makes an unmitigated nuisance of himself. Mr. Koussevitzky did a good job in dramatizing the annoyance that the tardy arrival causes.

NIAGARA FALLS, N. Y.
GAZETTE

DEC 31 1937

THE world lost one of its great musicians this week when Maurice Ravel, French composer, died in Paris at the age of 62. Born in the Basque country in France, near the Spanish border, he was known as Joseph Maurice Ravez until he was brought to Paris at 12 years old for his preliminary piano work. It was not until he was twenty-four that he began to study composition. Then he went to the Paris Conservatory and was a student of the late master, Gabriel Faure, whose beautifully defined style undoubtedly affected his pupil's work. The early influence of his Spanish associations also colored Ravel's future compositions. His work best known to America is "Bolero," which was inspired by the throb of machinery in motion. Several of his creations were called revolutionary by critics but others almost proved that he was a traditionist with an unusual sense of invention. Whatever it was, Ravel possessed an amazingly creative mind and his works are considered among the finest in French musical literature. One of his masterpieces was the ballet, "Daphnis and Chloe," which was performed by Nijinsky and the Ballet Russe in Paris and created a sensation in musical circles. Another exceptional work was his fairly recent piano concerto which was writen especially for Paul Wittgenstein, the one-armed pianist, in which the left hand plays the theme and the accompaniment. Ravel was not only a famous composer but was a recognized conductor and pianist. He received many honors from the French government and as recnetly as 1934 was named head of the American Conservatory of Music at the Fontainebleau Palace..
oryv Hl"sUr

PHILADELPHIA, PA.
Evening Public Ledger

JAN 1 - 1938

Boston Symphony Here Wednesday

Next Wednesday evening at 8:30 in the Academy of Music the Philadelphia Forum will sponser the only appearance in this city during the present season of the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

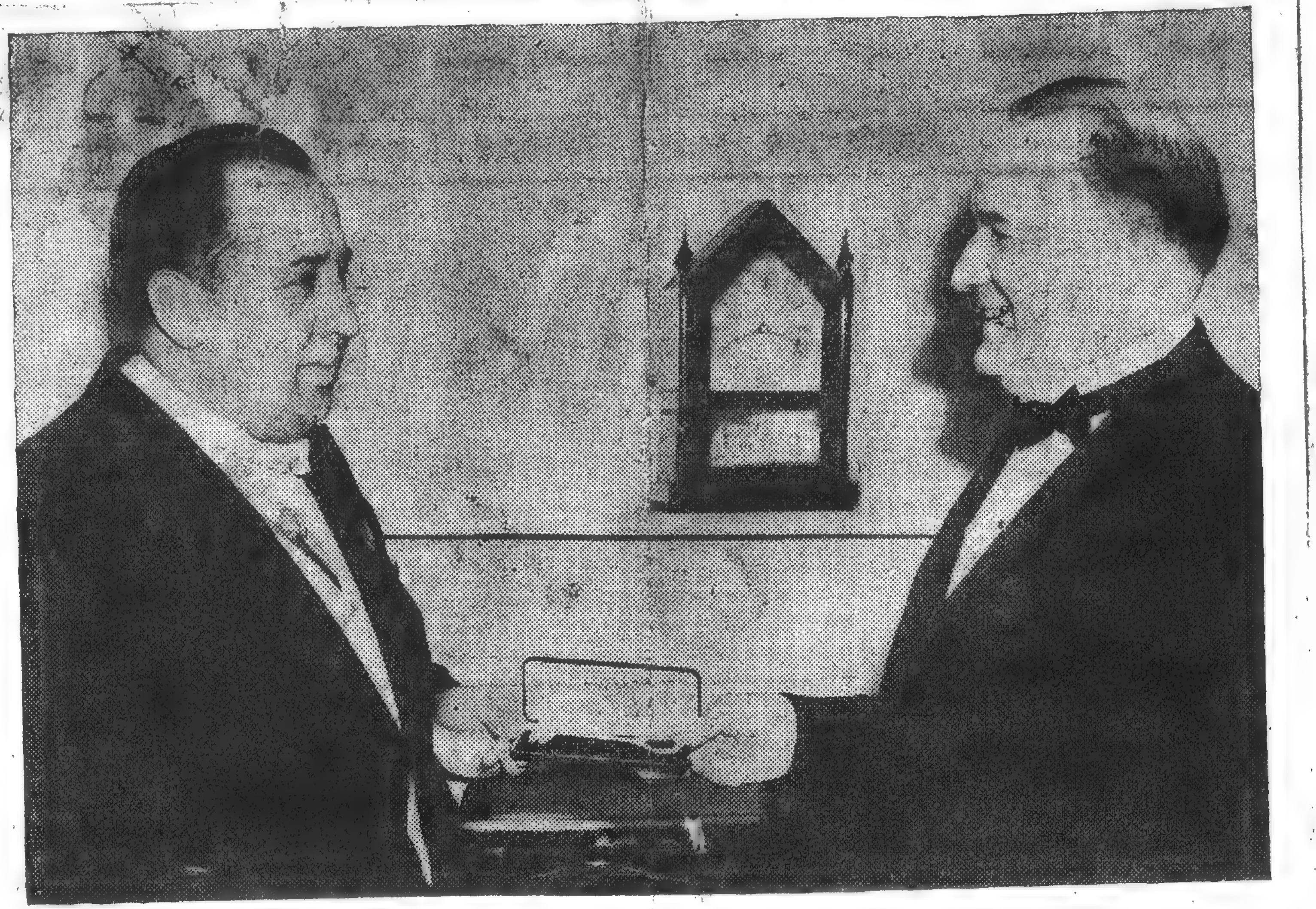
The program to be given by Dr. Koussevitzky and the Boston Orchestra will open with Haydn's symphony in G major, No. 58 (in the Breitkopf & Haertel edition No. 13), to be followed by Sergei Prokofieff's suite, "Lieutenant Kije," in five short movements, and concludes with the symphony in C minor (No. 1) of Brahms.

* * *

ON TUESDAY the original manuscript of an unpublished choral-symphonic work of the Finnish composer, Jan Sibelius, disappeared while en route from Europe to Boston. It was on its way to America to be played by the Boston Symphony and was called, "Origin of Fire." Two packages, one containing the original score and the other the separate part for all the instruments except cello and viola, were mailed by tre German publishers from Leipzig on November 18. On Wednesday the missing parts were radioed across the Atlantic to Koussevitsky for the performance of the orchestra in Boston tonight. By working over the separate parts, the conductor was able to figure out most of the ideas of the composer. It is hoped that this manuscript has not been lost forever. The government is investigating to discover what might have happened to the small package between Germany and America. Fortunately, the publishers had copied the various parts of the manuscript so the work can be completely performed without the original.

WORCESTER, MASS.
TELEGRAM

DEC 31 1937



KEY TO CITY FOR CHORUS LEADER

Mayor Sullivan presents the key to the city to Martti Turunen, conductor of the Helsinki University Chorus, just before this famous organization made its American debut in Memorial Auditorium last night.

Finnish Composer's Score Arrives via Radio

Boston Symphony Experts Transfer Photoed Bars to Sheets of Paper For Hub Concert

Martti Turunen, conductor of the famous Helsinki University Chorus of Finland was a happy man last night as he and his men made their American debut at the Auditorium. The score of his beloved Jean Sibelius' early choral-symphonic score, thought lost in transit, had been found in Leipsig, Germany, and radiophotoed to Boston.

"Thank God for the great science of radio", the conductor, himself a noted composer, said through an interpreter just a few minutes before he stepped to the stage. "Now we can play that score at our concert with the Boston Symphony Orchestra in Boston tomorrow."

Mr. Turunen disclosed that several experts of the Boston Symphony worked until after 2 o'clock Thursday morning to copy the score which, as it came over the radio, was somewhat blurred. They used magnifying glasses and then transferred the bars to sheets of paper.

The conductor was happy also because among the sixty members of the chorus was Sibelius' young grandson, Martti Paloheimo, whom he proudly introduced. And as he spoke of the famous Jean Sibelius through his interpreter and American manager, George Sjoblom, a note of reverence crept into his voice.

Friend of Sibelius

"I have the great honor of having him as my friend," he said, "and for some years now I have seen him nearly every week. I consider myself a very fortunate man in knowing the master, for he sees few people, not because he is unfriendly, but simply because music is everything to him. To us in Finland he is something more than a man—he is the spirit of our country, her inspiration and her beloved son. Through his superb music he has brought happiness not only to our people but to the people of the whole world.

"And I am sure you will want to know that he has a very deep affection for America and Americans. Just a few days before we left for your country I saw him and he told me how pleased he was that we were bringing the chorus here. 'You will like America and she will like you', he assured me. I have not seen much of your country yet, but I like your snow-capped hills, and this splendid auditorium."

Just before the concert Mr. Turunen was presented the key to the city by Mayor Sullivan, who made a brief speech, and evidently it was a new experience for the Finnish conductor who opened the case several times and inspected the gleaming key before he turned, raised his hands and led this superb chorus in the haunting melody of his country, "Hail Suomi, My Native Land."

Earlier in the day upon their arrival here from Boston the members of the chorus were guests of Rev. and Mrs. Viljo Heiman at a lunchein in the Finnish Lutheran Church, Laurel street, of which Mr. Heiman is pastor, followed by a reception and afternoon coffee at the Heiman home, 187 Eastern avenue. Following the concert there was a reception for the chorus at Finnish Temperance Hall, Laurel street.

It was the interest and energy of Rev. Mr. Heiman and Mrs. Heiman in supporting the chorus' American tour that brought the premier to Worcester—combined, as the chorus leaders put it, with Worcester's cultural reputation and the large Finnish-American colony here.

HARTFORD, CONN.
TIMES

DEC 31 1937

Gigantic Music Shed Begun in Berkshires

Special to The Hartford Times

Pittsfield—Ground was broken this morning for the Berkshire Symphonic Festival's gigantic music shed at

Cont. as one on
← opposite page.

WORCESTER, MASS.
GAZETTE

DEC 31 1937

Finnish Chorus Concert Hailed as Gem of Music

By WALTER W. FARMER

The Helsinki University Male Chorus of Finland, Martti Turunen, conductor, gave a concert in the Auditorium last night under auspices of the Finnish Lutheran Church and other local Finnish organizations. The concert was the first in an extended tour that will take the chorus to 19 of the principal cities of United States and Canada. The chorus is appearing with Boston Symphony Orchestra at its concerts today and tomorrow in Boston. Before the program last night, F. W. Bjorkman, presiding speaker, introduced Mayor Sullivan, who extended the city's welcome and presented the conductor a key to the city. Prof. K. T. Jutila, official representative of Finland on the concert tour, responded.

It must be stated without reservation that this chorus provided the finest singing by male voices that the writer has ever heard. The appeal was entirely musical, not depending for interest on violent fluctuations between the extremes of expression; there was no unnatural use of voice and no attempt to gain sensational effects by striking costumes or other unmusical devices. In a word, there was pure vocal tone of extraordinary richness, with an incredibly perfect blending that resulted in a composite quality of rare beauty. Furthermore, the exquisite shading and subtle gradations in dynamics were so remarkable that it seemed hardly possible that human voices could attain such sensitive expressiveness. A Finnish man who sat next the writer, justly proud of the art of his countrymen, exclaimed:

"They are like beautiful instruments—only better!"

Mr. Turunen conducted with the quiet authority of a fine musician, while the superb artistry that resulted from his skilled leadership spoke with true eloquence.

The music, with the exception of one number, was composed by Finnish writers, most of whom are unknown to American music lovers. Sibelius and Palmgren are familiar figures here, but the names of Kajanus, Tornudd, Pesola and Madetoja are strangers.

Variety in Selections

The selections, all of them brief, were strongly contrasted and included humorous folk songs, such as "Prokko," which relates the misadventures of a man who carried home a drunken companion on his back and the welcome he received from the domestic animals. In contrast, was the old conjuration that begins with a gentle prayer to the Virgin and ends with the violent exorcism of malignant spirits. Of extreme pathos was "My Heart's Song," in which a sorrowing mother hopes for the happiness of her dead child: "Grove of death, grove of peace, my dear, one would be happy there, rocking in his golden cradle, listening to the hummingbird." Thus it may be seen that the content of this music brings to American listeners a new and fresh note and reveals the soul of a great people sensitive to the poetry of life and gifted with the power to express it with intensity and reality.

One of the features was the handsome program-book that contained, besides excellent translations of the songs, portraits of the composers and strikingly beautiful views of Finland—"the land of sixty thousand lakes."

It is said that one of the purposes of the American tour is to cement more firmly the warm friendship now existing between Finland and this country. Unquestionably, this will be accomplished and the thrilling singing of the national anthems of the two countries at the opening and close of the concert suggested the powerful influence of music in increasing the spirit of good will and mutual affection.

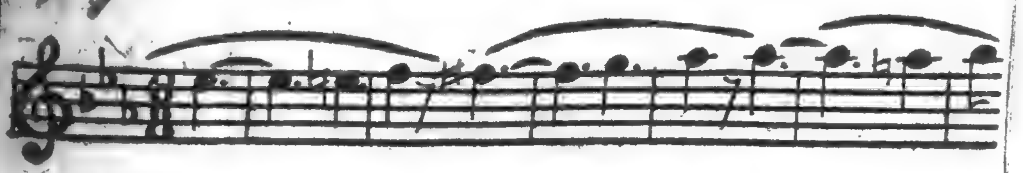
MILWAUKEE, WIS.
NEWS

DEC 31 1937

127

Music in Milwaukee

By Ralph Tillema



Brahms, Symphony in C Minor, Opus 68.

One of my favorite books, first read in years gone by, is an autobiography: "The Americanization of Edward Bok." Christmas week I renewed my acquaintance with that staunch offspring of Netherlander stock, whose entire career in this country was full to overflowing with all that makes this existence interesting and of value.

His life—so complete with wife and children, well chosen friends and friendly books, and withal, full days of constructive work both for his own gain and in payment of his debt to society—his life, I say, can go far in pointing the way to all young Americans who are seriously desirous of "Making the world a bit more beautiful and better because you have been in it"—a quotation in which Mr. Bok himself appears to have believed and one that is to be found in the introduction of his book.

In his early days as a member of the house of Scribner's—and even before—this young editor-to-be was a firm believer that part of a broad education was obtained through association with prominent characters of the age in which ones lives.

He Met the Famous Folk of His Day

And by the use of much resourcefulness, even at the age of 16, he already had made contact with such public celebrities as President Garfield, General Grant, General Sherman and President Hayes. Likewise, on a trip to Boston, he had had friendly chats with the great New England writers: Henry W. Longfellow, Ralph Waldo Emerson, Oliver Wendell Holmes, Phillip Brooks and Louisa Alcott. And to these may be added an extremely close association with the great Henry Ward Beecher.

By what great fountains of inspiration was young Edward Bok influenced!

In one respect, however, this boy's education was completely neglected and that was in the field of music. Apparently his home life and early training brought him not at all any understanding of this wonderful art and as he grew to manhood he became very much aware of this misfortune.

He realized then the tremendous influence it had in the cultural life of many so in 1889 when he became editor of the Ladies Home Journal one of his policies was to foster music in every possible way. This magazine introduced many new compositions by eminent writers, among them being Richard Strauss, Paderewski, Moskowski, Josef Hofmann, John Philip Sousa and De Koven. Special articles too by leading critics of Boston, Chicago and New York were included, as well as piano lessons by Hofmann and voice by Madam Marchesi.

Meeting Changed Orchestra's Future

And through Josef Hofmann this musically-untrained journalistic editor met Leopold Stokowski the then recently appointed conductor of the Philadelphia orchestra, a meeting which, strange to say, most likely changed the entire future of that famous orchestra which is to visit Milwaukee next Thursday.

First of all, Mr. Bok was made aware of the power of symphonic music by attending the concerts following this introduction to Stokowski; and this in turn, in 1913, led to his accepting a place on the board of directors.

In studying the financial sheet of this musical organization he was surprised to find wealthy deficits and at first attributed this to faulty management. On a more careful investigation, however, this newly appointed director found that no great orchestra, in the nature of things, could be self-sustaining.

Furthermore, he found that this annual deficit which amounted to thousands of dollars was covered by a small group of faithful guarantors, while the Boston Symphony and the New York ~~Philharmonic~~ had their deficits met by one individual in each case.

Thought Both Systems Wrong

Neither system did Mr. Bok approve. In the first instance, it made the orchestra a too exclusive an organization with the general public hardly considered; and, in the second, the whole existence of this symphonic body was dependent on the continued interest of one man, which was even worse.

Mr. Bok's solution of the financial difficulties of the Philadelphia orchestra was a novel one—and one that was made at considerable cost to himself. While this solution is lightly touched upon in the "Autobiography" in a chapter headed, "A Bewildered Bok," the story is told in detail in Frances Anne Wister's "Twenty-five Years of the Philadelphia Orchestra."

Miss Wister stresses how difficult at the time it was becoming to secure an adequate guarantee fund, and how hopeless it appeared to solicit both a permanent fund and beg enough to meet current deficits.

It was then in 1916 that a very civic minded "Unknown Donor"—in 1920 found to be Edward Bok—came to the rescue with an exceedingly generous offer to pay all deficits for the next five years if an endowment fund of $100,000 annually for five years would be created. This amount was quickly subscribed by the enthusiastic citizens of Philadelphia and extended, in fact, to seven years making a total of close to $800,000. This was the first battle won under the leadership and inspiration of a newly converted but far-seeing and practical-minded disciple of the arts.

Million Dollar Fund Is Raised

Then again during the World war, when costs were higher, the musical standards again were in jeopardy and came another call to arms. In this instance, with Bok as chairman, Philadelphians raised the magnificent sum of over one million dollars! This, with the previous $800,000 has given the Philadelphia Symphony orchestra an endowment which is likely to be sufficient for all times.

The creating of it I consider one of the most thrilling of all events in musical annals, and is a perfect example of what can be accomplished when a whole community under competent and sacrificing leadership is aroused to combine in a worthy cause.

Some day Milwaukee will need an Edward Bok.

TODAY'S THEME.

The subordinate theme of Brahms "First"—first movement—is given by the oboe, richly supported by full orchestra. Not the similarity between this and the Basic Motive, that important phase which opens the symphony. Brahms completed this masterful work in 1876.

LOWELL, MASS.
COURIER-CITIZEN

JAN 1 - 1938

BOSTON SYMPHONY PRESENTS SIBELIUS

"The Origin of Fire" and "The Captive Queen" Here for First Time.

BOSTON, Dec. 31 (AP)—An American audience today heard for the first time two early choral-sym-

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PITTSFIELD, MASS.
EAGLE

JAN 1 - 1938

Festival, Museum Op

30,000 at Tanglewood Offer Added Impetus To Plans for Future

Fund for Permanent Building for Symphonic Series Grows—Crane Memorial Addition to Museum Increases Interest, Facilities—"Many Mansions" Premiere High Lights Theatrical Season

Berkshire's cultural year, rising as always to its peak during the summer months, was featured by two events of outstanding significance in the history of the county.

Festival at Peak

The fourth annual Berkshire Symphonic Festival, held for the first time at its new home at Tanglewood and lengthening its program from three concerts to six over two week-ends, definitely established itself as a musical institution of national importance.

Less spectacular, perhaps, but of equal significance in the cultural history of the county, was the formal opening of the addition to the Berkshire Museum given by Mrs. Samuel G. Colt and the late Z. Marshall Crane in honor of their mother, Ellen Crane.

These two "firsts" were memorable in a year which saw the successful continuance and development of the county's broad program of musical, artistic, literary and theatrical events. Established programs, both winter and summer, either gained or held their own in popularity, attendance and receipts.

MUSIC

Of first importance in the county's 1937 musical history was, of course, the Festival. Acquiring geographical permanence after three seasons in which the locale changed twice, this precocious addition to the Berkshire calendar of events proceeded in its fourth year to convince the musical world that it represents an historic step in popularizing fine music in America. In the perfect setting of wooded Tanglewood, a 210-acre estate on Stockbridge Bowl given by Mrs. Gorham Brooks, Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave six concerts covering two week-ends in August. A total attendance of approximately 30,000 magnificently vindicated the decision to expand the three-concert schedule of the previous seasons.

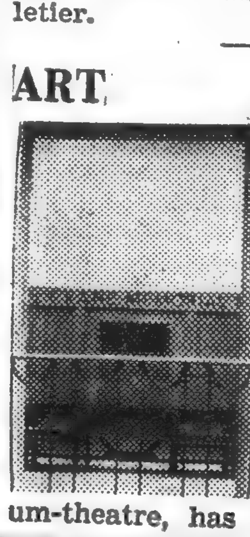
Out of the unqualified success of the 1937 series, augmented by poignant memories of thundering rain on the huge tent, came the decision to campaign actively for funds with which to provide a permanent building for the Festival. The year's end finds more than $80,000 of the desired $100,000 subscribed, and plans moving ahead toward erection of the shed before the 1938 concerts.

Old Events Continue

The summer chamber music season continued its quietly succesful way, with Mrs. Elizabeth Sprague Coolidge's Temple on South Mountain and Jacques Gordon at Falls Village conducting their regular Sunday afternoon concerts. Duets replaced trios at the Music Box at Cummington. Among the solo summer visits was that of Marjorie Edwards, young violinist, to Stockbridge.

The winter season, consisting for purposes of this review of the last part of last season and the beginning of this one, brought Jose Iturbi, Lotte Lehmann, the Vienna Choir Boys and Josef Hofmann under the Community Concerts banner. The Berkshire Musical Association gave a miscellaneous program for its spring series, while the local field was excellently represented at the beginning of this season by the Stanley Club Junior Orchestra under Alphonse Pelletier.

ART



If not with complete accuracy the reopening of the Berkshire Museum nevertheless falls most easily into the art category. The beautiful memorial addition featured by the Ellen Crane Memorial Room and the auditorium-theatre, has already extended its usefulness into a variety of cultural fields. The opening, however, was marked particularly by a landscape exhibition which brought together in one spot more masterpieces than had ever before been available to Berkshire art lovers. The Memorial Room provides one of the most impressive backgrounds for the exhibition of art works to be found in Western Massachusetts and its presence has already attracted outstanding exhibitions, both local and imported.

The completion of the addition brought one major change in the established summer art schedule—the shifting of the annual Stockbridge Art Exhibition to Pittsfield. The success of this change, together with a rearranging of the dates to coincide with the Festival, was unfortunately none too brilliant. The move northward apparently cut down the number of south county visitors, while Pittsfield residents stayed away in large numbers. It is probable that the show will return to its former stamping ground in the Berkshire Playhouse next summer.

Succession of Shows

Starting with the landscape and Stockbridge Art Association shows, the Museum housed a succession of annual and new exhibitions. In the former category was the Pittsfield Art League, which this year successfully inaugurated a new policy of inviting a number of non-league, out-of-town artists to participate. This was followed by a number of other shows worth recording, among them one of the work by the pupils in the Pittsfield Schools; another of paintings by children in New York City WPA classes; and two one-man shows by Robert Talcott Francis and Augustus Vincent Tack. There were also a number of art lectures in the auditorium, including visits by Professor Karl Weston of Williams College and Stefan Hirsch, head of the Bennington College art department. Stuart C. Henry, curator of the Museum art department, gave two lectures based on the reproductions of famous paintings being offered for sale by The Eagle.

THEATRE

The Berkshire Playhouse at Stockbridge continued to hold its place as the top-ranking theatrical event of the year. Under the direction of William Miles, the summer theatre increased its schedule to 10 plays for the first time since 1932. Undoubted highlight of the season was the premiere of "Many Mansions," by Eckert and Jules Goodman, with Alexander Kirkland and Flora Campbell in the leading roles. After hanging up a seasonal record in

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HARTFORD, CONN.
COURANT

JAN 5 - 1938

Koussevitzky Is Dazzling In Sibelius

Boston Symphony Burnishes Brilliantly Trio of Shorter Works by Finnish Composer

Conducted by Dr. Serge Koussevitzky, the Boston Symphony Orchestra made its second appearance of the season here, in the third of the Bushnell Memorial concerts, Tuesday night. The program:

Pavanne For a Dead Infanta	Ravel
Symphony No. 3 in F Major	Brahms
Pohjola's Daughter	Sibelius
The Swan of Tuonela	Sibelius
Finlandia	Sibelius

Dr. Koussevitzky dearly loves Sibelius, likewise he dearly loves his extraordinary orchestra. And when the three virtuosities are in conjunction, as they were last night, there is no doubting but that you've got something there.

Out of an alarming prospect—Sibelius's dog-eared Introduction to Northern Mythology—Dr. Koussevitzky brought an incredible performance. With all due respect to Sibelius's Symphonies, as well as to the sheer writing of last night's legends, there is reason to suspect that "Finlandia," "Pohjola" and "The Swan" are in reality but glamour music for a waxworks museum of Finnish gods and heroes. However that may be, they are definitely the kind of writing that can be burnished to dazzling degree by virtuoso orchestral playing, and they were fabulously polished off by Dr. Koussevitzky and his men last evening. We well know with what gusto and patent pleasure he sends his orchestra steeplechasing over the most terrifying technical complexities, and we know too that prideful beaming smile of his when to a man they surmount all obstacles, poised, perfect, and triumphant. His confidence and pride have seldom been better served than in last evening's Sibelius. The audience's ovation completely corroborates this.

Wondrous Swan Song.

"The Swan of Tuonela" never recited its sad lament with more unstopped grief and melancholy than it did upon the tones of Mr. Speyer's cor anglais. That plaint which has risen upon midsummer nights from our city park orchestras to the deriding shrilling of roller-skating children, took on a new-found beauty. While the soloist took his three bows from a clamoring audience, Dr. Koussevitzky stood with parental tenderness in the background, smiling more. It was an evening of miraculous horns altogether, for in the "Pohjola" there was some stunning work by this choir, as well as by the 'celli and the woodwinds. Even "Finlandia," that fearsome bit of super-Sousa, came off with recovered luster. It simply goes to show that under the master hand and the master orchestra, things are never as bad as they may seem in prospect.

In view of all this, it seems a bit anti-climactic to speak of the Brahms Third Symphony, in reality the major offering of the evening, but not so glowing a performance as Dr. Koussevitzky can give to this composer. In Stockbridge this summer, his presentation of Brahms were overwhelmingly incandescent, in color and in temper. They were possessed of a luxurious rhapsodizing which the F Major lacked.

Brahms—In Part.

Perhaps it requires a special setting to establish vividly and intensely the peculiar messages of Brahms—the stifling summer heat, the festive tempered crowd, the shirt-sleeved orchestral effort. Some maintain there can be no Brahms without a setting. Be that as it may, the opening movement last night did not speak so eloquently as one [illegible] hoped especially from Dr. [illegible]evitzky, nor did the final sec[illegible] which seemed to close weakly and too unexpectedly. The middle two sections were more glowing, the andante in particular presenting a moving mysterious landscape with sudden dazzling mirages. But all in all, Brahms has had more superlative an interpretation and performance from this orchestra than it gave last evening.

In place of the programed Brandenburg Concerto No. 3 by Bach, Dr. Koussevitzky paid tribute to Ravel who died last week, with that [illegible]mposer's "Pavanne." It was not [illegible] first time a composer's own [illegible] has served as his marche [illegible]e. While it was a finely sub[illegible] interpretation and not without poetry, like the Brahms, perhaps it might have more inner warmth and inspiration.

128

PROVIDENCE, R. I.
JOURNAL

JAN 1 - 1938

Missing Symphony Manuscript Radioed Across Sea to Players

Parts Arrive in Time for Boston Orchestra to Present Two Early Works of Finnish Composer on Schedule; Lost En Route from Germany

Boston, Dec. 31.—(AP)—An American audience today heard for the first time two early choral-symphonic works of the Finnish composer, Jan Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

The one that arrived incomplete, "The Origin of Fire," for baritone solo, male chorus and orchestra—was written in 1920 soon after his second symphony.

The second Sibelius work, new to this country, was "The Captive Queen," a ballad for chorus and orchestra, which was warmly received by the capacity audience.

Rugged, and at times exciting, "The Origin of Fire" was sung with brilliance by the Helsinki (Helsingfors) University Chorus, which opened an American tour with this appearance.

The original manuscript of the score disappeared, along with parts for viola, cello and bass viol, while en route here from Leipzig, Germany, where it was mailed Nov. 18. Fourteen pages of copies manuscript were transmitted by radio from Berlin and the facsimilies enlarged here in time for today's performance.

Serge Koussevitzky, who directed, used the choral score which provided the instrumental cues.

NEW HAVEN, CONN.
REGISTER

JAN 1 - 1938

Boston Applauds 2 Sibelius Works In U. S. Premiere

Boston, Jan. 1.—(AP)—An American audience yesterday heard for the first time two early choral-symphonic works of the Finnish composer, Jan Sibelius, missing parts for one of which were radioed across the Atlantic to enable the Boston Symphony Orchestra to perform it on schedule.

The one that arrived incomplete, "The Origin of Fire," for baritone solo, male chorus and orchestra—was written in 1920 soon after his second symphony. The second Sibelius work, new to this country, was "The Captive Queen," a ballad for chórus and orchestra, which was warmly received by the capacity audience.

"The Origin of Fire" was sung by the Helsinski (Helsingfors) University Chorus, which opened an American tour with this appearance. An early baritone solo sung by Helge Virkkunen tells of the disappearance of light and how Ukko, lord of the gods, traversed heaven and earth in search of it.

The original manuscript of the score disappeared, along with parts for viola, cello and bass viol, while en route here from Leipzig, Germany, where it was mailed November 18. Fourteen pages of manuscript were transmitted by radio from Berlin and the facsimiles enlarged here in time for today's performance.

Serge Koussevitzky, who directed, used the choral score which provided the instrumental cues.

ST. PAUL, MINN.
PIONEER - PRESS

JAN 2 - 193

TODAY'S POPULAR CONCERT by the Minneapolis Symphony orchestra in Northrop auditorium at the University of Minnesota, with Daniele Amfitheatrof, associate conductor, on the stand, will be given at the unusual hour of 5:15 P. M., to accommodate arrangements for a radio broadcast to follow immediately. Those attending the first program will be privileged to remain for the broadcast, but there will be no admission to the latter alone.

This will be Mr. Amfitheatrof's last appearance with the orchestra before his journey eastward to fulfill an engagement as guest-director of the Boston Symphony orchestra. Later in the season, it is reported, he will return to Minneapolis. Today's programs are arranged as follows:

1. Overture to "The Secret of Susanne" .... Wolf-Ferrari
2. Symphony No. 4, in A major ("Italian") .... Mendelssohn
   Alegro Vivace
   Andante con moto
   Con moto moderate
   Saltarello (Presto)
3. Polovetsian Dances from "Prince Igor" .. .. Borodin

Program for radio broadcast:

1. March, "Pomp and Circumstance" .... Elgar
2. Valse Triste (Kuolema) .... Sibelius
3. Pacific 231, a symphonic Movement" .... Honeggr
4. Overture to Die Meistersinger" .... Wagner

PHILADELPHIA, PA.
INQUIRER

JAN 2 - 1938

Forum Hears Bostonians

Koussevitzky Leads Symphony

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will make its only appearance of the season here with a concert on Wednesday evening in the Academy of Music, for the members of the Philadelphia Forum.

The program is headed by the Symphony No. 1 in C minor by Johannes Brahms, which will occupy the second half of the concert. The first half will be devoted to the Symphony No. 88 in G major (Breitkopf and Hartel No. 13) by Franz Josef Haydn, and Prokofieff's orchestral suite, "Lieutenant Bije," Opus 60. The suite comprises five movements—the Birth of Kije, Romance, Kije's Wedding, Troika and the Burial of Kije.

This will be the third successive season that the Forum has sponsored the appearance of the Boston Symphony, with Koussevitky directing. It will be the first of two concerts by visiting orchestras which Forum members will hear this year. The Cleveland Orchestra, with Dr. Artur Rodzinski conducting, is scheduled to give its first Philadelphia concert on March 24.

PITTSFIELD, MASS.
EAGLE

JAN 3 - 1938

BERKSHIRE FESTIVAL
(Boston Globe)

With a minimum of fuss ground has been broken for what is sure to be an important addition to the attractiveness of New England as a cultural recreational center. The projected "music shed" that is to shelter 5000 auditors at the August concerts of the Boston Symphony Orchestra has been begun at Tanglewood, the beautiful estate given as the permanent home for this festival.

The structure between Lenox and Stockbridge will add to the distinction already gained by the Berkshires as a wonderful summer resort. Already the festival has made a name for itself among music lovers far and wide. As the years pass a steadily increasing patronage may be expected. It may be that an even larger building will be required in the not too distant future, but those responsible for the beginning deserve congratulations now for what they are accomplishing both for music in America and for New England.

HARTFORD, CONN.
COURANT

JAN 2 - 1938

Boston Symphony Program Tuesday To Feature Compositions by Sibelius

Three of the most beautiful of the compositions of Sibelius are included in the program in which Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra at the Bushnell Memorial on Tuesday evening of this week. They are "Pohjola's Daughter," "The Swan of Tuonela" and "Finlandia."

The symphony on this program is the Brahms Third, a work that has not previously been played in the Bushnell Concert Series. This concert is the third event of the current series.

Sibelius, the son of a medical officer in the Finnish army, was born at Tavastehus, Finland, December 8, 1865; he now lives at Jarvenpaa He was left an orphan at an early age, and was educated by his grandparents, who intended for him a classical training with the ultimate aim of the boy becoming a lawyer. Even as a child, however, Sibelius, according to a biographical note by Charles O'Connell, determined to become a musician, and though he obediently went to school and later to the University of Helsingfors, from which he was graduated, he began, immediately he was his own master, to study the violin. But from boyhood he had, informally but intensely, studied music, and was in some degree prepared for the strenuous work which he now began.

Goes To Berlin.

In 1889 Sibelius left Finland for Berlin, to study composition; two years later, he went to Vienna, where he was a pupil of Karl Goldmark. He remembers that the first performance of any of his works was given at Helsingfors, in 1887; it was a series of variations for string quartet.

The composer soon developed a highly individual style, founded, it is true, upon the music of the classical masters, yet so informed with Sibelius' own unique spirit and character as to seem very far removed from the compositions of the nineteenth century. His is a music which, fortunately, cannot be at once assimilated; yet even regarded superficially, it has a strange charm which deepens to fascination the more the music is heard. Sibelius' music has been the dubious beneficiary of a powerful propaganda, both in America and England. This has brought about more frequent playing of his works, but has also aroused the scepticism of a considerable section of the discriminating public—a scepticism, let it be added hastily, which is only in rare instances justified. He has suffered, too, from quasi-authoritative interpretations by completely unskilled and inferior conductors, both in Europe and America—a circumstance which contributes little to the impression his enthusiastic but misguided propagandists seek to create for his music.

HARTFORD, CONN.
TIMES

JAN 3 - 1938

Ravel Work To Be Played As Memorial

Boston Symphony Lists 'Pavane for a Dead Infanta'

As a memorial to Maurice Ravel, who died last week, the Boston Symphony Orchestra will play the famous French composer's "Pavane for a Dead Infanta" in its concert at the Bushnell Memorial tomorrow evening.

It is recalled that Dr. Serge Koussevitzky, conductor of the orchestra, has consistently been one of the most enthusiastic interpreters of Ravel's music. Among the compositions which Koussevitzky has helped to make famous in America are "Bolero" and the brilliant "Daphnis et Chloe" suite.

The Third Symphony of Brahms in F major will complete the first part of the program. The second portion will be devoted to the music of Jean Sibelius, the great Finnish composer. It will consist of the tone poem, "Pohjola's Daughter", "The Swan of Tuonela" and the symphonic poem "Finlandia".

The Bach Brandenburg Concerto previously announced has been dropped to make place for the Ravel number.

"Pavane pour une Infanta Defunte" was composed by Ravel as a piece for piano in 1899. In 1910 he set the work for orchestra.

The title of this work suggests to John N. Burk, of the Boston Symphony, "an elegy for a princess in the old courtly Spain where this dance was much cultivated in its time. The pavane, known in England as 'pavan' or 'pavin', was a grave and ceremonious dance of the 16th and 17th centuries. It was often followed by a lively galliard, a succession which was later supplanted in instrumental suites by the saraband and the gigue."

ST. LOUIS, MO.
GLOBE - DEMOCRAT

JAN 2 - 1938

TRANSATLANTIC

A treat for Boston music lovers had been planned when the Boston Symphony Orchestra included on its Friday program an opus from the pen of a Finnish composer, Jan Sibelius, called "Origin of Fire." The orchestration was mailed from Leipzig, Germany, on November 18 by the publishers. One package containing parts for the cello, viola and bass viol, together with what is believed to be the composer's original manuscript, vanished en route.

Tuesday, Conductor Serge Koussevitzky decided the performance could be given satisfactorily if the choral score of the missing parts could be obtained, since it contained the cues. So the missing parts were received in Boston by train from New York—after pictures of them had reached the latter metropolis from Europe via radio.

HARTFORD, CONN.
COURANT

JAN 4 - 1938

Ravel Number On Program At Bushnell Tonight

Boston Orchestra to Play 'Pavane for a Dead Infanta'

In honor of Maurice Ravel, Dr Serge Koussevitzky has changed the program which the Boston Symphony Orchestra will play at the Bushnell Memorial tonight so that the Bach concerto previously announced as the opening number will be replaced by Ravel's "Pavane for a Dead Infanta." The Third Symphony of Brahms in F major will complete the first part of the program. The second portion will be devoted to the music of Jean Sibelius, the great Finnish composer. It will consist of the tone poem "Pohjola's Daughter," "The Swan of Tuonela," and the symphonic poem "Finlandia." "Pohjola's Daughter" and "The Swan of Tuonela" were both inspired by episodes from the "Kalevala," the mythological saga in verse which tells of Finland's origins, and early Gods and heroes.

Of the famous French composer, Olin Downes writes in his "Symphonic Broadcasts":

"Ravel is the smallest and the most debonair individual I ever saw. One day I lunched with him in a Paris Garden. In a newspaper article that I wrote, commemorating that repast, I had a word that pleased a reader. I wrote that a hummingbird would have been maladroit by the side of him. This small and astute man looks like a miniature of an eighteenth-century aristocrat or savant. Ravel should have worn knee-breeches and ruffles and frills. I have been told that each room of his house outside Paris is decorated in baroque style, and that he raises curious vegetables of an appearance that is leprous. His physique may be to him a secret bitterness. It surely imposes a series of what the psychoanalysts call 'defences.' Are not these defenses also in Ravel's music? Among them are a rapier wit, a marvellous lightness and precision. Thus would a gallant aristocrat have played his rapier against the revolutionary mob in the streets of Paris, and smiled as, his back to the wall, he pinked an assailant. Personally I find in much of Ravel's music more style than substance—intentionally more style than substance, as one who would make a trifle of emotions and catastrophes, and say, 'Let us amuse ourselves.' This music is not and is Ravel: is not Ravel because it carefully conceals the real man; it is Ravel because the reality of the man is his masque."

SOMERVILLE, N. J.
Semi-Weekly Messenger

JAN 7 - 1938

Negro Contralto Will Sing Tonight

NEW BRUNSWICK — Marian Anderson, famous Negro contralto, will be the artist at the third concert of the current services at Rutgers University this evening. The performance will begin at 8:30 in the Rutgers Gymnasium here.

Acknowledged by critics as "one of the greatest singers of our time," Miss Anderson has met with remarkable success in almost every music center of the world. Three sold-out Carnegie Hall recitals in one season attest to her popularity in this country.

Explaining this success, Olin Downes, American critic, describes Miss Anderson's voice as "a contralto of stunning range and volume, managed with suppleness and grace." Praise of her voice and personality comes from Russia, Spain, Scandanavia, Vienna, Egypt and Palestine.

Miss Anderson's career started in a church choir in her native Philadelphia, where she sang as a child. Her vocal training began with a Negro teacher and later she became a pupil of the well-known Guisseppe Boghotti.

Tonight's concert will be one of the first appearances of her third transcontinental tour of the United States, which began this week in Boston.

The other concerts in the Rutgers series for this season will feature the Boston Symphony Orchestra, February 8, and a string trio of Albert Spalding violinist; Harold Bauer, pianist, and Gaspar Cassado, 'cellist, who will appear in the gymnasium February 21.

NEW YORK, N. Y.
SUN

JAN 7

Brooklyn Society Hears Concert Tonight

A new score introduced by Dr. Serge Koussevitzky in this country during the current season will be a feature tonight of the second Brooklyn concert of the 1937-38 season of the Boston Symphony Orchestra at the Brooklyn Academy of Music.

Mrs. Edwin L. Garvin will be the hostess in the box of the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman. The series of concerts by the Boston Symphony Orchestra now in its fifty-second season in Brooklyn is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee.

Other boxholders will be Col. Fay W. Brabson, Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, the Alumnae Association of Adelphi Academy, Mrs. Adrian Van Sinderen, Mrs. David C. Johnson, Mrs. Robert Franklin Ives, Mrs. James Maclay and Miss Mary E. Mills.

The new score is an orchestral suite by Prokofieff, as drawn from the incidental music to the Soviet film, "Lieutenant Kije." The film, and consequently the music, is light and satirical in character—the movements describing the "Birth of Kije," "Romance," "Kije's Wedding," "Troika" and "Burial of Kije." The Lieutenant was an imaginary figure, springing from a misunderstood remark made by a military aid to the Czar. The obsequious courtier, fearful of pointing out to the Czar the mistake he had made, invents an officer by that name.

129

BROOKLYN, N. Y.
CITIZEN

JAN 7 - 1938

Screen Notes

Many to Entertain at Concert; Edwin L. Garvins to Give Dinner Before Boston Symphony Event

Former Federal Judge and Mrs. Edwin L. Garvin will entertain at dinner to-night at their home, No. 1 Grace court, preceding the season's second concert by the Boston Symphony Orchestra at the Brooklyn Academy of Music. Mrs. Garvin will be hostess in the box of the sponsoring committee.

The guests of Judge and Mrs. Garvin will be Mr. and Mrs. Henry J. Davenport, Mrs. William H. Good, William M. Parke and Mr. and Mrs. Butler Graham of Manhattan.

Another dinner will be given by Mr. and Mrs. David C. Johnson at their home, No. 135 Eastern parkway. Later in the evening the party will occupy the box of the hosts at the concert. The guests will include Justice and Mrs. Albert Conway, Mr. and Mrs. John Stillwell and Mr. and Mrs. Gardner Conroy.

Colonel Fay W. Brabson, commanding officer of Fort Hamilton, and Mrs. Brabson will have as their box guests Lieutenant Colonel and Mrs. Floyd Carlock, Lieutenant Colonel and Mrs. H. W. Jones, and Major and G. W. Lester.

Box guests of Mrs. Benjamin Prince will be Mr. and Mrs. Karp Mikalenkoff, and Theodore Fitch, director of the Brooklyn Music School Settlement.

In the box of the Alumnae Association of Adelphi Academy will be Miss Adeline Pettit, Mr. and Mrs. Eugene Scott, and Mr. and Mrs. Roy M. Hart.

Other boxholders for the concert are Mrs. Thomas E. Murray Jr., Mrs. Adrian Van Sinderen and Mrs. Robert Franklin Ives.

Prokofieff's orchestral suite "Lieutenant Kije" to be played for the first time in this country will be a feature of the program, conducted by Dr. Serge Koussevitzky. Other works to be played are Beethoven's Third Symphony in E-flat major, ("Eroica") and the tone poem, "Till Eulenspiegel's Merry Pranks" of Richard Strauss.

The fifty-second annual series of five concerts is being given here under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Brooklyn Committee headed by Adrian Van Sinderen, with Mrs Henry J. Davenport as acting chairman and the Philharmonic Society of Brooklyn, of which R Huntington Woodman is chairman

CONCERT HOSTESS

Wide World Photo.

Mrs. Edwin L. Garvin, who will be hostess in the committee box to-night at the Boston Symphony concert at the Brooklyn Academy of Music, will give a dinner earlier in the evening at her home, No. 1 Grace court.

BROOKLYN, N. Y.
CITIZEN

JAN 6 - 1938

Boston Symphony Orchestra At Academy Tomorrow Night

For his second Brooklyn concert of the season, Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in a well-rounded and representative program, for which he has become famous. The concert, to be held in the Brooklyn Academy of Music tomorrow evening, at 8:30 o'clock, opens with Beethoven's Third Symphony in E-flat major, "Eroica."

Following the Beethoven Symphony, a new score will be played, introduced by Dr. Koussevitzky in this country during the current season. It is the Orchestral Suite by Prokofieff, as drawn from the incidental music to the Soviet film, "Lieutenant Kije."

The concert oloses with Richard Strauss' tone poem, "Till Eulensuiegel's Merry Pranks," which si subtitled "After the Old-Fashioned Roguish Manner."

The Brooklyn concerts by the Boston Symphony Orchestra, now in their fifty-second season, are held under the auspices of the Brooklyn Institute of Arts and Sciences and a Brooklyn committee, headed by Adrian Van Sinderen.

Dr. Koussevitzky will devote half of his third Brooklyn concert on Thursday evening, Feb. 10, to the memory of the late Maurice Revel, great French composer who died recently.

BROOKLYN, N. Y.
EAGLE

JAN 7 - 1938

Boston Symphony Plays At the Academy Tonight

For his second Brooklyn concert of the season, Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in a well-rounded and representative program. The concert, to be held in the Brooklyn Academy of Music this evening at 8:30 o'clock, opens with Beethoven's Third Symphony in E flat major, "Eroica." Dr. Koussevitzky's reading of the score has been acclaimed for its majestic sweep and fullness of orchestral color.

Following the Beethoven symphony, a new score will be played, introduced by Dr. Koussevitzky in this country during the current season. It is the Orchestral Suite by Prokofieff, as drawn from the incidental music to the Soviet film "Lieutenant Kije." The film, and consequently the music, is light and satirical in character—the movements describing the "Birth of Kije," "Romance," "Kije's Wedding," "Troika" and "Burial of Kije." The lieutenant was an imaginary figure, springing from a misunderstood remark made by a military aide to the Czar. The obsequious courtier, fearful of pointing out to the Czar the mistake he had made, invents an officer by that name.

The Boston Symphony Orchestra's concert closes with Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks," which is subtitled "After the Old-Fashioned Roguish Manner."

The Brooklyn concerts by the Boston Symphony Orchestra, now in their 52d season, are held under the auspices of the Brooklyn Institute of Arts and Sciences and a Brooklyn committee headed by Adrian Van Sinderen.

Word has been received that Dr. Koussevitzky will devote half of his third Brooklyn concert on Thursday, Feb. 10, to the memory of the late Maurice Ravel, great French composer who died recently. In November, 1937, it will be remembered, Dr. Koussevitzky introduced Ravel's Piano Concerto for the left hand to a Metropolitan audience at the Brooklyn Academy of Music, with Jacques Fevrier, French pianist and friend of Maurice Ravel, as guest soloist. The itemized program for the Brooklyn concert on Feb. 10 will be announced late this month.

PRESS

JAN 7 - 1938

MARIAN ANDERSON APPEARS IN CONCERT AT RUTGERS TONIGHT

Marian Anderson, famous Negro contralto, will be the artist at the third concert of the current series at Rutgers University this evening. The performance will begin at 8:30 in the Rutgers Gymnasium in New Brunswick.

Acknowledged by critics as "one of the greatest singers of our time," Miss Anderson has met with remarkable success in almost every music center of the world. Three sold-out Carnegie Hall recitals in one season attest to her popularity in this country.

Explaining this success, Olin Downes, a leading American critic, describes Miss Anderson's voice as "a contralto of stunning range and volume, managed with suppleness and grace." Praise of her voice and personality comes from Russia, Vienna, Spain, Scandanavia, Egypt and Palestine.

Miss Anderson's career started in a church choir in her native Philadelphia where she sang as a child. Her vocal training began with a Negro teacher and later she became a pupil of the well known Guisseppe Boghetti.

Her musical education was financed from the proceeds of benefit concerts and from contributions by music-lovers of her own race. After further education, Miss Anderson appeared in Paris where she was well received and urged to make a continental tour.

The New Brunswick concert will be one of the first appearances of her third transcontinental tour of the United States, which began this week in Boston.

The other concerts in the Rutgers series for this season will feature the Boston Symphony Orchestra on February 8th and a string trio of Albert Spalding, violinist, Harold Bauer, pianist and Gasper Cassado, 'cellist, who will appear in the gymnasium on February 21st.

NEW YORK, N. Y.
EVENING JOURNAL

IAN 7 - 1938

Wire-Photo Aids Debut Of Chorus

By GRENA BENNETT.

An unusual circumstance saved the day (or the evening) for the Boston Symphony Orchestra program which was presented last night in Carnegie Hall. Conductor Serge Koussevitzky had planned the American debut, some days ago, of the Helsinki University Male Chorus of Finland in a group of new compositions by the Finnish composer, Sibelius.

The singers arrived but part of the choral score of the novelty, "Ukko, the Fire Maker" had disappeared in transit. Frantic messages were flashed by wireless to Berlin and Leipsig music publishers, and, profiting by a modern miracle, the score was transmitted photographically to this country and "the show went on."

The program last night began with Bach's G major Brandenbury Concerto which was followed by Brahm's Third Symphony. Mr. Koussevitzky's genius for interpretation and guiding directions set forth the sheer beauty and emotional eloquence of the symphony, beguiling the ears and the imagination of the audience. One may state in all seriousness and honesty that only rarely has that work been performed with the smooth well-co-ordinated musicianship and genuine sincerety that was realized last evening.

The Sibelius group consisted of the Symphonic Fantasia "Pohjola's Daughter;" "The Captive Queen" and "The Origin of Fire," the last two numbers for Chorus and Orchestra. Unfortunately the program-maker placed these novelties at the end of the list, necessitating their presentation too late to be included in this review.

NEW YORK, N. Y.
EVENING POST

JAN 7 - 1938

WORDS AND MUSIC

Finnish Chorus Is Heard With Boston Symphony

Mr. Koussevitzky Introduces Sibelius' "Captive Queen" and "Origin of Fire"

By SAMUEL CHOTZINOFF

The visit of the Boston Symphony to Carnegie Hall last night brought with it the first appearance of the Helsinki University Chorus of Finland in some choral works of Sibelius never before heard in New York, and pickets who walked Fifty-seventh Street bearing placards which called attention to the non-union character of the famous orchestra. Inside, the hall was jammed with admirers of Dr. Koussevitzky and his band, and no doubt of the works of the Finnish Beethoven. The eminent conductor, sartorially perfect, was rapturously applauded throughout the evening, and the visiting male choristers from Finland came in for a good share of the pervading enthusiasm. Since Finland is our only debtor nation that comes across with regular payments the advent of the Helsinkis was doubly welcome.

One of our leading exponents of the works of Sibelius Dr. Koussevitzky this time stole a march on fellow exponents by importing the master's "The Captive Queen" a ballad for chorus and orchestra, Op. 48. and a piece called "The Origin of Fire," for baritone, male chorus and orchestra, Op. 32. The text of the former was supplied by Paavo Cajander, a popular Finn poet, that of the latter by the "Kalevala," the great Finnish saga. "The Captive Queen" is a thinly disguised patriotic lament for Finland under the foreign yoke, though its heroine is a medieval lady who is oppressed by an insensitive tyrant. It is melodious stuff, both for chorus and orchestra, conceived in the early style of the Sibelius of "Finlandia." "The Origin of Fire," which is even earlier Sibelius, tells the story of the legendary Louhi who seized both moon and sun and hid them away, thereby plunging the land in darkness, and of Ukko, the Lord of the Gods, who sought to restore the purloined light. Both compositions are tuneful and forceful, but not very distinguished, so that lovers of Sibelius will hardly claim them as additions to the known masterpieces of their idol. The new Finnish chorus sang in them lustily and with precision, and in "The Origin of Fire" Mr. Helge Virkkunen, a stalwart and stentorian baritone, sang away with a good deal of conviction.

The choral works were preceded by the more familiar "Pohjola's Daughter," a trite orchestral narrative, and this in turn was preceded by Brahm's Third Symphony. The orchestra played everything magnificently, but I found, much to my surprise, that Dr. Koussevitzky's Brahms failed to stir me as it did the rest of the huge assembly. The "Andante," in fact, taken "Adagio," was so gentle and lifeless that it induced a state between waking and dreaming, and for all one knows to the contrary that was Brahms' very intention.

MILWAUKEE, WIS.
NEWS

Finns to Sing At Chicago

Traditional music of Finland will make its Mid-western debut in a concert to be presented by the Helsinki university chorus of Helsinki, Finland, in Chicago, Sunday, Jan. 23, at 3 p. m. The concert will be held in Orchestra hall.

Composed of a group of 69 student singers, the chorus made its American debut in joint concert with the Boston Symphony orchestra in Boston and New York. There the chorus gave America her first presentation of Jean Sibelius' composition, "The Origin of Fire" and "The Captive Queen." The performances will be repeated in the Chicago concert.

William Henrics, 2702 N. Twenty-sixth st., is in charge of reservations here.

PASADENA, CAL.
STAR - NEWS

JAN 8 - 1938

Bookman's Notebook

HENRY TAYOR PARKER, drama and music critic of the Boston

Henry Taylor Parker, drama and music critic of the Boston Evening Transcript for many years, was famed also for the program notes he wrote for the Boston Symphony Orchestra. In addi[illegible]his he edited two pages of material for the Transcript's weekly magazine section. How he found time to keep up with his reading and to attend to a large correspondence his friends never knew.

Parker always signed his critical reviews "H. T. P.", and many Transcript readers probably never knew his name until he died three years ago and an entire page was given over to an account of his life and to tributes from writers, musicians, playwrights, actors and critics who had known him.

He did most of his writing late at night during the winter months. After the concerts and plays were over, he would walk a good three miles to his office, shut himself up in what was called by the staff "Parker's cubby-hole," and turn out his copy in longhand, for he never learned to operate a typewriter. His penmanship was such that only two or three of the linotype operators upstairs could read it, and then sometimes even those experts in the art of decoding and decyphering, when they came to French, German and Italian titles and words which Parker sprinkled liberally in his reviews, couldn't tell a "u" from an "n", or a "g" from a "p" or a "t" from an "f."

WHEN his nightly stint was done Parker would take his copy to the composing room and "hook" it for the man who was to put it in type, and then betake himself to his bachelor's apartment at the Hotel Vendome. At 10:30 or 11 o'clock in the morning, an office boy would arrive with the proofs, and Parker, sitting up in bed, would correct them. Some of his marginal notes "ringed" only for the benefit of the typesetters became classic comments. Foreign words which were really only scrawls on the copy would be misspelled in type. Parker would correct them, and then write a scolding comment on the margin of the proof. One of the most celebrated was: "What in hell is the matter? Isn't there anybody down there who understands English?"

Although he was kind and friendly with everyone in the composing room, he would sputter and fume whenever typographical errors crept into his columns after he had made the corrections. "H. T. P." stood for music and drama criticism in New England, but a composing-room wag said he was sure the initials meant "Hell-to-Pay." As in most such cases, the sobriquet stuck, and whenever Parker popped into the composing room to make some last-minute correction, deletion or addition, someone would whisper, "Here come Old Hell-to-Pay. Someone must have got one of those Hungarian rhapsodies crossed with an Italian fugue."

HOW many million words Parker wrote in his lifetime will never be known; but a friend of his once calculated that in 30 years he wrote the equivalent of 300 full-length novels.

The memory of this noted critic has been enshrined by David McCord in a brochure entitled "H. T. P.: Portrait of a Critic" (Coward-McCann). In a vivid sentence Mr. McCord evokes the figure of Parker at the Symphony: "His seats are in the front row of the first balcony, just to the right and above the orchestra, where he perches, a small and bitter gargoyle above the Brahmin Sea." Brief as it is, the pamphlet is a warm and glowing tribute to a man who left his impress on musical New England.

130

NEW YORK, N. Y.
SUN

JAN 7 - 1938

Chorus Assists Bostonians

Helsinki University Singers Join With Orchestra in Sibelius Works.

By OSCAR THOMPSON.

A new Boston-Helsinki axis was traced large upon the map of music in Carnegie Hall last night, but not without bringing in Tavastehus, the birthplace of Jean Sibelius. Just what may be the Finnish capital's equivalent for Back Bay can be left to globe-trotters to determine, but its Harvard made itself known through the sixty stalwart sons who strode out on the platform to sing music by their country's foremost composer.

Soon to give their own concert in Carnegie Hall under their own conductor, Martti Turunen, the Helsinki University Chorus made its first appearance in New York on this occasion with the Boston Symphony, thereby enabling ~~Serge~~ Koussevitzky to perform for the first time here "The Captive Queen," a ballad for chorus and orchestra which Sibelius composed some thirty-odd years ago. Also announced as a "first time," though mistakenly so, was "The Origin of Fire," in which the chorus again participated, with Helge Virkunen singing the part for solo baritone. New York's first experience with this work, a product of 1902, must be credited to the enterprise of the Schola Cantorum, which presented "The Origin of Fire" at a January concert seven years ago.

Besides the two choral compositions, Mr. Koussevitzky's program included "Pohjola's Daughter," so that the entire second part of the concert was given over to an exposition of scores by the Finnish master. Before the intermission came Bach and Brahms, the one speaking in the hearty and virile voice of the G major Brandenburg concerto, the other in the Jovian accents of his third symphony. The cumulative effect of the program was unmistakably that of momentous music, and in this the university singers from Helsinki played a substantial part.

The Boston string players went expertly about the business of giving the Bach work a thewy and even a burly performance. The spirit of the playing was rather more stimulating than was the quality of the sound, which had in some measure the roughness of its muscularity. But it was playing brilliantly co-ordinated and propulsively led.

Eventually, every devotee of the Brahms symphonies wearies of even his own hairsplittings over tempi, while remaining convinced that the only right pace is the one a conductor scrupulously avoids. If there were reservations on this score last night, particularly with regard to the two middle movements, they were secondary ones. Though it was possible to wish for a tonal quality less persistently bright and aggressive, the performance was one of sweep and conviction.

"Pohjola's Daughter" is not a work to challenge the Sibelius symphonies in the import of its ideas, but the beauty of its scoring makes an effect when such skill and affection are lavished upon it as was true in this instance. The two choral works, which came into being when the upsurgence of Finnish national feeling exerted its strongest influence on Sibelius, are of sturdier fiber, but more conventional in style. Though the choral writing gives to "The Captive Queen" its heroic basic character, the orchestration proffers many felicities to catch the ear. The flute has enchanting figurations; there is some fine singing by the cellos. In this work and in "The Origin of Fire," which builds up something of drama as the flame of the Finnish gods goes hurtling through the "six spangled vaults of heaven," the collaboration of the orchestra and chorus was of the most conspicuous unity and balance.

The Helsinki singers, relying, of course, on their native tongue, produced a body of tone at once solid and sonorous, with attacks that were razor-edged and vital with the exuberance of youth. The mass quality was rich, if on the thickish side, and unmistakably North Europe in its suggestion. These young men plainly had been diligently prepared, and so far as the opportunity permitted they justified the good words said of them in advance of their coming. As an organization they really should be addressed as Ylioppilaskunnan Laulajat. They don't mind being called just Y. L.

A half-century of activity, carried on with an annual turnover in the student personnel, lay behind last night's admirable singing. Besides shaking hands with individual members of the choir, Dr. Koussevitzky summoned Mr. Turunen from the wings to share the bows. Applause was plentiful also for the baritone soloist, whose part in "The Origin of Fire" was ably sung.

NEW BRUNSWICK, N. J.
HOME NEWS

JAN 14 1938

PRINCETON CONCERT SERIES OPENS WITH FINNISH SINGERS

PRINCETON, Jan. 14. — The Helsinki University Chorus of Finland will inaugurate the second annual concert series sponsored by the Princeton University Glee Club with a concert in McCarter Theatre here tomorrow night at 8:30.

The "Ylippilaskunnan Laulajat," or "YL", as the chorus is known in its own country, has already given concerts with the Boston Symphony Orchestra, and in Montreal and Toronto, and has earned the unqualified praise of music critics everywhere. It has held a preeminent position in Finland since its organization 54 years ago.

Tonight's program is made up entirely of works by Finnish composers. One set of songs was written by the famous composer Jean Sibelius, an honorary sponsor of the organization.

Leading the chorus, which is made up of 54 choristers, will be conductor Martti Turunen.

NEW YORK, N. Y.
WORLD - TELEGRAM

JAN 7 - 1938

Carnegie Hall Concert by Boston Symphony

Bach, Brahms and Sibelius Drawn Upon for Brilliant Program; Chorus Arouses Enthusiasm

By PITTS SANBORN.

Bach and Brahms, in the alphabetic orthodoxy, occupied the first half of the Boston Symphony Orchestra's Carnegie Hall program last night. The second half was given over to the undisputed composer of the hour, the Finnish Jean Sibelius.

The third of Bach's "Brandenburg" concertos, in G major, for string orchestra, showed off the surpassing brilliance of the Boston strings. Serge Koussevitzky read the two Allegros with tremendous spirit.

There was any amount of brilliance, too, in the F major symphony of Brahms. But the reading was at times spasmodic, and some of Mr. Koussevitzky's interpretative notions are scarcely easy to accept.

* * *

Opening Is Thrilling.

Thus, after a thrilling treatment of the heroic opening, the second subject emerged flabbily and, per contra, there was a disruptive violence in the working-out section. Nor in the finale did I like his accentuation of the figure for violins and violas in the concluding "Un poco sostenuto."

In the Sibelius half the orchestra had the assistance of the Helsinki University Chorus of Finland, with Helge Virkkunen as baritone soloist. The first number, however, was purely orchestral, the symphonic fantasia "Pohjola's Daughter," which has not been played here often and for reason. Though telling after a fashion, it is flashily showy to the point of gaudiness.

The first of the two choral numbers that filled out this half seems not to have been given in the United States till the present winter. "The Captive Queen," a ballad for chorus and orchestra, was composed in 1906. The music in its stirring manner follows closely the strongly rhythmed poem of Paavo Cajander symbolizing the plight of Finland under a foreign yoke and her eventual liberation.

* * *

Baritone Solo a Feature.

In the case of the other, "The Origin of Fire," sung here in 1931 by the Schola Cantorum, the words are taken from the Finnish epic "Kalevala." Here a long baritone solo precedes the entrance of the chorus. This work dates from 1902. Each piece is eminently effective and the exceptional quality of the performances last evening was due not only to the magnificence of the Boston orchestra and the inspiriting energy contributed by Mr. Koussevitzky but also to the extraordinary proficiency of the chorus.

This stalwart choir of men seems to possess unlimited tonal resources, and the unanimity and distinctness of its enunciation is positively phenomenal. The huge audience was most enthusiastic.

"Carmen" Performed At Metropolitan

Georges Bizet wrote an opera called "Carmen," most everyone knows. And when properly put on, taking into consideration all the elements that go into operatic production, it can be a most engaging, entertaining, provocative and thoroughly satisfying work.

Regrettably, the Metropolitan's version of that Gallic-Hispanic creation last evening had little in it to stimulate the observer-auditor. It was an uncommonly dull affair for the most part. The first act might have plausibly been labeled "Apathy," the second "Lethargy," the third "Fifty-fifty Listlessness" and the fourth — mirabile visu and thanks to the brilliant choreography and dancing—"Life Begins."

In the principal singing roles there was no one to distinguish himself or herself. In fact, it was an off-night of off-nights. For the sake of the record be it stated that Gertrud Wettergren appeared in the name part, and her best contribution was the fair-to-middling delivery of the "Card Song," which any first-year voice student can do something with, after all. Rene Maison as Don Jose was distinctly in poor voice, his moment of acceptable singing coming in the "Flower Song."

John Brownlee, replacing the indisposed Ezio Pinza, won no new honors in ~~his first~~ local joust with Escamillo, though, of course, his French was good, and Natalie Bodanya gave us a thin-voiced Micaela. Gennaro Papi conducted as only he can when he is not in the mood. And the chorus people, besides standing around like a lot of hitching posts, sang as if nothing mattered.

There is, however, not enough praise to heap upon George Balanchine's arrangement of the dances, upon Rosita Ortega and Cesar Tapia for their marvelous solos, and upon the rest of the American Ballet Ensemble, who, despite the musical recession, performed with enthusiasm, technical skill and co-operative excellence.

R. C. B.

BROOKLYN, N. Y.
EAGLE

JAN 7 - 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony in Top Form on Second Visit, Introduces Helsinki University Chorus Of Finland at Carnegie Hall

One of those electrifying concerts, often hoped for but not so frequently experienced, took place in Carnegie Hall last night when the Boston Symphony Orchestra arrived for its second visit. Enthusiasm ran high because of Dr. Koussevitsky and his musicians' superlative performance, one to place this orchestra foremost among its peers this season, and because of the superior singing of the Helsinki University Chorus of Finland in two compositions being heard in this country for the first time.

The perfectly balanced program was built around three great composers: Bach of the eighteenth century, Brahms of the nineteenth, and Sibelius of the twentieth; while their works were equally outstanding: the Brandenburg Concerto No. 3, the Third Symphony, and "Pohjola's Daughter," "The Captive Queen" and "The Origin of Fire," all by Sibelius. Music such as this was inspiring in itself, but glowed more brightly when its intensity was heightened by a luminous performance.

In an age wrapped up in the expression of rhythm, the vitality, virility, and power of the rhythms of Bach's concerto made a strong appeal. As played by the marvelous strings of this orchestra, the music more than stirred the audience, it rekindled their awareness to the forcefulness of and the intense beauty of Bach. But that was only one of the exhilarating moments of the concert.

In interpreting Brahms last night, Koussevitsky excelled himself in attaining ensemble effects of extraordinary texture. The orchestra played as one man in a profoundly moving performance, reaching not only the depths of the music but the hearts of the audience. There will be some to cavil with certain details of reading the score, there always are; but the sheer beauty of sound combined with that refinement of playing so necessary to clarifying some of Brahms' orchestration, swept everything else before it.

The second half of the evening belonged to Sibelius. All the color of the score found expression in an outstanding performance of "Pohjola's Daughter" which is characteristic Finnish music imbued with folk-lore tradition. More absorbing was the first hearing of the two choral works which had their American premiere in Boston on Dec. 31, after the original manuscript of one had disappeared while enroute here from Leipsig. Fourteen pages of "The Origin of Fire" were transmitted by radio in time for the concert. Both works were written early in the century and have the stamp of the Sibelius of the "Finlandia" period of nationalistic and patriotic fervor.

Based again on folk and epic tradition, this music is a study of "gradual emergence from the atmosphere of darkness and gloom into radiance and glow." Powerful in scope and writing, it has a grandeur in performance that was made more significant by the brilliant singing of the Helsinki University Chorus. Helge Virkkunen was the baritone soloist in the "Origin of Fire." More can be said about this group of singers after their concert on Jan. 10. The applause for them was hearty.

was pleasing to the ear, but the Brahms called for more insight, the Bruch more brilliance, and the De Falla more awareness of the stylistic phrasing of this particular brand of music.

Frederick V. Sittig, father of the violinist, played the accompaniments. An appreciative audience was disposed to encouraging applause.

Leads Symphony

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Dr. Serge Koussevitzky, who will conduct the Boston Symphony-Orchestra tonight in its second concert of the season at the Brooklyn Academy of Music.

MECHANICSBURG, PA.
LOCAL NEWS

JAN 15 1938

ORDS
WITHOUT
MUSIC

By LOUIS REID

Music Features & Photo Syndicate

ACCORDING to Broadway statisticians, there are enough singers of Negro "spirichels" at present on the payrolls of concert managers and broadcasters to fill three blocks of Harlem's Lenox Avenue.

Louis Reid

Probably the most popular writer of "spirichels" is white, Missouri - born, Willard Robison; popular because his music not only tells a story, reflects the people he has known, but because he sings and plays it with ingratiating quality. Religion is definitely a part of Robison's songs—the religion of the comm-

tion not enough credit has been given to the cafes which line the Danube's banks. In the old days —it is probably true today—any Viennese with a fair imagination and music in his soul had only to gaze at the Danube and lo, an operetta with a langourous waltz or two sprang to life.

The Boston Symphony Orchestra remains the ~~only notable~~ musical group in the country that is consistently silent at the crossroads' loudspeakers. So exclusive, these Bostonians!

NEW YORK, N. Y.
TIMES

JAN 7 - 1938

131

BOSTON SYMPHONY HERE WITH CHORUS

Helsinki University Singers Heard Here for the First Time at Carnegie Hall

SIBELIUS PROGRAM GIVEN

'Origin of Fire,' Billed as a Local Premiere, Presented by Ross in 1931

By OLIN DOWNES

The brilliant concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall was distinguished by the presence and the first public appearance in this city of the Helsinki University Chorus of Finland, which took part in the performances of unknown or unfamiliar works of Sibelius. The performances of the chorus, like those of the orchestra, aroused immense enthusiasm, felt alike for the singing and the heroic music.

The Sibelius composition referred to were "The Captive Queen," ballad for chorus and orchestra, and "The Origin of Fire," for baritone, male chorus and orchestra. Both were announced as performed for the first time in New York. This is an error. "The Origin of Fire" was performed for the first time in this city, and probably in this country, by Hugh Ross, the Schola Cantorum and the New York Philharmonic-Symphony Orchestra on Jan. 19, 1931. The performance was extensively reported at the time. One rises to ask by what facile process of assumption this score was announced as unheard in this country, and even as about to be performed in Boston for the first time in America.

The "first performance" for New York was that of "The Captive Queen," and a thrilling experience it was. This is, in essence, patriotic music. The Captive Queen is Finland, long under Russian misrule. George Sjoblom of THE TIMES, whose words are quoted in the Boston Symphony program book, tells us that "the symbolism of Cajander's poem was clear to every Finn. . . . The music of the 'Captive Queen' belongs in the same category as 'Finlandia' and several other works of Sibelius which caused feelings to blaze like lightning."

Prophecy of Freedom

The poem ends with the prophecy of the freedom which came to Finland after Cajander's death. It inspired in Sibelius simple, powerfully rhythmed, earnest and wildly exciting music. The artistic means employed are more elaborate, as the workmanship is far more advanced than that of "Finlandia." And this involves the remarkable use of Sibelius's special resource — the orchestra. The orchestra, now with dirgelike chords underlying the verses of lamentation; the orchestra, now skirling and rumbling like a volcano—"ancestral voices prophesying war" — then setting the rhythm of the march that carries forward the voices so irresistibly in its stride.

Some may say that this music is simple to the point of obviousness. In that very fact lies much of its greatness. It is for men and a nation, not only connoisseurs and critics. It is quite unabashedly a music that communities and armies could sing. Sibelius, the author of symphonies which have much that represents the most profound and original elements in modern music, shows here where his roots are, and it is from those roots that he draws his strength. Moreover, and notwithstanding the simplicity and straightforwardness of it all, there isn't a measure which fails to reveal the workmanship of the great artist. It is a pity that no composer in America is able to do something as simple and great as that—in America, or in defeatist Europe either. But every bush doesn't bear a Sibelius.

Singing Matches Music

It may be said that the quality of the singing matched that of the music. All were moved by the sound, by the resonance and metal of the voices, the earnest faces, the rhythm and power of it all. The singers meant what they sang, and the audience knew it. Dr. Koussevitzky, obviously delighted with this performance, saluting and congratulating the singers, was fortunate indeed in their collaboration and in the opportunity they provided for introducing such music.

Perhaps the last measures of sustained and unsupported song in this composition are a trifle anti-climactic. That is a detail which did not stand in the way of the overwhelming effect of this performance.

"The Origin of Fire" is also of the Finnish people, in that the verses are from the Kalevala, and the style that of legends and of the Finnish runes. There is the thought of the earth plunged in darkness and cold, the heavens robbed by Louhi of sun and moon, and the search of Ukko, lord of all the gods, to find and restore the flame. Then Ukko strikes new fire, which falls through the "six spangled vaults of heaven."

The music begins in simple narrative fashion, in the folk-rhythm of the Kalevala, which Longfellow adopted for his "Hiawatha." The narrative is begun by the baritone; and the part was taken last night with obvious sincerity and feeling by Helge Virkunnen, the possessor of a very resonant voice if not of the most finished vocal style. The orchestra acquires constantly more color and rhythm. The modal harmonies with which the chorus takes up the tale are singularly naive and impressive. There is a magnificent peroration for voices and instruments.

Tone Poem Also Given

These two choral works, and the short tone poem "Pohjola's Daughter," made the second half of the program and contributed a highly suggestive grouping of compositions. "Ukko the Fire-maker" was written in the period of the early symphonies of Sibelius, in 1902. The "Captive Queen" and "Pohjola's Daughter" came in 1906. But in ways of national feeling and folklore the three are of a piece. "Pohjola's Daughter" represents one of Sibeliu's most poetical works for orchestra. The sledge-ride of Wainomoinen; the coquetting of the daughter of the North, who sits weaving and mocking him on the rainbow; the chagrin of the magician who unsuccessfully woos her; the resumption of the ride; the disappearance of the figure in the distant landscape—this is sheerly of fantasy and folk-lore, and most beautifully mythical music. We do not, however, agree with Dr. Koussevitzky's interpretation of this music. We find his tempi too fast, and the style not sufficiently simple and "volkstuemlich."

The concert began with a rousing performance by the magnificent string section of the Third Brandenberg Concerto of J. S. Bach, which was followed by Brahms's Third Symphony. The strings played with exemplary gusto and vividness and rhythm in Bach's work. But an experiment made by Dr. Koussevitzky was not wholly successful. He shifted second violins over with the firsts at his left, leaving violas and 'cellos on the other side. Whether the result was due to the F-holes of the violas facing away from the audience, or to the reinforcements of the choir on the left by the basses back of them, the effect was that violas and 'cellos were over-balanced by the others, so that all passages of imitation or of independent counterpoint for the lower instruments were not heard in their proper tonal proportion. Meanwhile the brilliancy of the violins was excessive from the standpoint of tone-color. This did not inhibit some superb playing, but it was not the perfect effect.

The dominating orchestral effect was the Brahms Symphony No. 3, which powerfully impressed the audience. The music glowed with full measure of its energy, health and romantic feeling. Seldom have we heard the lightning of the first theme so leap from the instruments, or the three-note motive represented by the great swelling introductory chords given such passionate strength. The tempo was a real allegro con brio, which is what the composer asks, though Dr. Koussevitzky found it expedient to modify this in certain places.

The orchestral tone was a glory to the ear, whether it was that of strings, wood or brass. Who is there, at all familiar with the symphony, who will forget the twilight progressions that bring the end of the second movement? The tempo of the third movement was somewhat too fast—perhaps to counteract the general tendency of musicians to drag and sentimentalize this part of the symphony. But it was too fast for the theme to be fully sung, while it emphasized the undercurrent of agitation which tinges Brahms's melancholy.

The essence of the music was recaptured in the finale, rugged and glorious, "echt Brahms"—the music of a bear and also a dreamer. Delighted, the audience applauded for minutes, and the conductor shared its approval with the unsurpassed orchestra.

WAUKEGAN, ILL.
NEWS - SUN

JAN 17 1938

A talk on "Orchestra Conductors of Today" was given by Mrs. T. C. Camp at the general business meeting of the club last Tuesday. In her discussion Mrs. Camp gave a resume of the life and work of various outstanding conductors in such classifications as the Boston Symphony, the New York Philharmonic, and others.

Mrs. George Stalhuth presided during the business session. Announcement of the annual dinner and meeting of the Y.W.C.A. board of directors to be held Wednesday at the Congregational church was made by Miss Florence Denison.

Newcomers' Club Will Have Tea At Y. W. C. A.

Home Department Will Be In Charge; Mrs. Carol Lockwood Is Chairman.

Members of the home department, of which Mrs. Carol Lockwood is chairman, will be in charge of the informal afternoon program to which all members of the Newcomers' club are invited at 2 o'clock tomorrow at the Y.W.C.A. The afternoon will be spent in sewing and knitting and tea will be served.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 7 - 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony and Ylioppilaskunnan Laulajat Give a Concert Here

Second evening concert of the Boston Symphony Orchestra, Sergei Koussevitzky, conductor, assisted by the Helsinki University Chorus of Finland and Helge Virkkunen, barytone. At Carnegie Hall.

PROGRAM

1. Bach....Brandenburg concerto No. in G major for string orchestras.
   Allegro moderato
   Allegro
2. Brahms....Symphony No. 3 in F major, Op. 30
   I Allegro con brio
   II Andante
   III Poco allegretto
   IV Allegro

Intermission

3. Sibelius...."Pohjola's Daughter," symphonic fantasia, Op. 49.
4. Sibelius...."The Captive Queen," ballad for chorus and orchestra, Op. 48.
5. Sibelius...."The Origin of Fire," for barytone, male chorus and orchestra, Op. 32.
   Barytone solo, Helge Virkkunen

THE BOSTON SYMPHONY ORCHESTRA and Mr. Koussevitsky came to town yesterday and gave their second evening concert of the season at Carnegie Hall. They were accompanied by Ylioppilaskunnan Laulajat—which, as of course no one needs to be told, is the Finnish name for the famous Helsinki University Chorus. The Boston Symphony Orchestra habitually does very well without assisting artists of any kind, choral or solo; but it needed a chorus on this occasion in order to perform certain works which Mr. Koussevitzky desired to let his audiences hear; and so it invited the splendid body of student choristers from the University of Helsingfors who are now touring America.

One may well be glad of the excuse; for this chorus is an extraordinary one, and their presence on the stage of Carnegie Hall last evening, with Mr. Koussevitzky's baton integrating their voices with his orchestra in the stirring music by Sibelius that they sang, was something to remember.

* * *

It may astonish the average American music lover to know that the Finnish people have been educated in the making of music for centuries. As long ago as 1556, it is said, the university city of Turku maintained an orchestra, and by the middle of the seventeenth century that university was giving courses in music, and sponsoring musical research. No wonder music stirs so deeply the natures of these people, and springs so puissantly and movingly from their imaginations and their throats.

* * *

The chorus known as the Student Singers of the University of Helsinki was founded more than half a century ago. From the beginning, its chief aim has been the development of Finnish choral music, and within recent years it has drawn much of its musical nutriment from their great national master, Jean Sibelius, who has composed for them his best known choral works. The singers in the *Ylioppilaskunnan Laulajat* (generally referred to, it is comforting to know, as the Y. L.) are students in the university or in other educational institutions in Helsingfors, and they contribute voluntarily their services. They are said to number usually more than a hundred. Last evening there seemed to be fewer than that on the stage of Carnegie Hall.

They sing with exceptional vitality, precision, and power, with a youthful élan that is a delight to the spirit. There were certain crescendi and fortissimi in the two Sibelius numbers that they helped us to hear—"The Captive Queen," Op. 48, and "The Origin of Fire" (with barytone solo), Op. 32—that were electrifying in their effect beyond that of any choral singing achieved in New York for some time.

Jean Sibelius

Whose choral works were sung at Boston Symphony concert

* * *

These choral pieces of Sibelius were uncommonly interesting to hear. One, "The Captive Queen," was new, so far as this town is concerned. The other, "The Origin of Fire," was not, as the program alleged, "the first performance in New York," for it was sung here by the Schola Cantorum (under its alternative title, "Ukko the Fire-Maker") in January, 1931. Both are works of Sibelius's middle period; they date from the early years of the century, from the decade that produced the Second Symphony, the Violin Concerto, and the symphonic fantasia "Pohjola's Daughter."

They are inferior to all those works. They followed on last night's program "Pohjola's Daughter"; and it was startling to observe the difference in creative intensity and power between the choral pieces and the orchestral work. Is the imagination of Sibelius, one wonders, hampered by the act of setting words to music? Does it work with the maximum of power only when it is free from what, for a certain type of musical mind, is the thralldom of a verbal pattern?

* * *

With Bach, Schubert, Wagner, Wolf, Strauss, the closest possible alliance with the word was fructifying, releasing, creative. Bach, for example, could submit himself to a verbal image of grief or pity or compassion or exultation, and the word would pierce to the very center of his creative will, and unloose all that it could give of beauty and profundity and expressiveness. Another type of musical mind is uneasy in any such association, and perhaps this is the case with Sibelius. All he needed for his symphonic fantasia, "Pohjola's Daughter," were the mental pictures that he found in the episode from the "Kalevala": the maiden seated on the rainbow, spinning, sharing its iridescence with her loveliness; and the toiling hero Väinämöinen, made drunk by her beauty—these, or whatever else he drew from the legendary source, were all that his imagination required to produce the vivid beauty and witchery of the music in which they have been fused.

* * *

But what a master the man is, no matter what he undertakes! What enormous intensity and strength this music holds at its greatest, and how complete is its integrity, its loneliness, its magic!

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

JAN 14 1938

Noted Artists to Appear In Unity Series Tonight

Elizabeth Rethberg, Ezio Pinza Will Give Recital.

The third Unity Concert Course program for the current season will be presented by Elizabeth Rethberg, prima donna of the Metropolitan Opera Company, and Ezio Pinza, the noted Don Giovanni, at the Montclair High School auditorium at 8:30 o'clock tonight. The two artists will return to Salzburg next Summer to take again the leading roles in the opera "Don Giovanni," in which they have appeared at the festival for three seasons.

The extra event on the Unity Concert Course program this year, which is not included in the regular series, will take place on Feb. 9, when the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will be presented. The organization is considered the outstanding orchestra of the country and one with which everyone should be familiar.

On March 4 the fourth and last concert in the series will be a violin recital by Georges Enesco, the distinguished violinist, conductor and composer, who conducted and also gave a violin solo at the recent performance of the New York Philharmonic Orchestra. Mr. Enesco is present guest conductor of that orchestra.

Tickets for these three events are on sale at the Unity Institute office, 67 Church Street. Telephone Montclair 2-6770. 9 to 11 A. M.

.BROOKLYN, N. Y.
EAGLE

JAN 8 - 1938

Second Boston Symphony Orchestra Concert Given At Academy Last Evening

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131

NEW YORK, N. Y.
TIMES

JAN 7 - 1938

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Helsinki University Singers Heard Here for the First Time at Carnegie Hall

SIBELIUS PROGRAM GIVEN

'Origin of Fire,' Billed as a Local Premiere, Presented by Ross in 1931

By OLIN DOWNES

The brilliant concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall was distinguished by the presence and the first public appearance in this city of the Helsinki University Chorus of Finland, which took part in the performances of unknown or unfamiliar works of Sibelius. The performances of the chorus, like those of the orchestra, aroused immense enthusiasm, felt alike for the singing and the heroic music.

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The poem ends with the prophecy of the freedom which came to Finland after Cajander's death. It inspired in Sibelius simple, powerfully rhythmed, earnest and wildly exciting music. The artistic means employed are more elaborate, as the workmanship is far more advanced than that of "Finlandia." And this involves the remarkable use of Sibelius's special resource—the orchestra. The orchestra, now with dirgelike chords underlying the verses of lamentation; the orchestra, now skirling and rumbling like a volcano—"ancestral voices prophesying war"—then setting the rhythm of the march that carries forward the voices so irresistibly in its stride.

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The music begins in simple narrative fashion, in the folk-rhythm of the Kalevala, which Longfellow adopted for his "Hiawatha." The narrative is begun by the baritone and the part was taken last night with obvious sincerity and feeling by Helge Virkunnen, the possessor of a very resonant voice if not of the most finished vocal style. The orchestra acquires constantly more color and rhythm. The modal harmonies with which the chorus takes up the tale are singularly naive and impressive. There is a magnificent peroration for voices and instruments.

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The dominating orchestral effect was the Brahms Symphony No. 3, which powerfully impressed the audience. The music glowed with full measure of its energy, health and romantic feeling. Seldom have we heard the lightning of the first theme so leap from the instruments, or the three-note motive represented by the great swelling introductory chords given such passionate strength. The tempo was a real allegro con brio, which is what the composer asks, though Dr. Koussevitzky found it expedient to modify this in certain places.

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The essence of the music was recaptured in the finale, rugged and glorious, "echt Brahms"—the music of a bear and also a dreamer. Delighted, the audience applauded for minutes, and the conductor shared its approval with the unsurpassed orchestra.

WAUKEGAN, ILL.
NEWS - SUN

JAN 17 1938

Newcomers' Club Will Have Tea At Y. W. C. A.

Home Department Will Be In Charge; Mrs. Carol Lockwood Is Chairman.

Members of the home department, of which Mrs. Carol Lockwood is chairman, will be in charge of the informal afternoon program to which all members of the Newcomers' club are invited at 2 o'clock tomorrow at the Y.W.C.A. The afternoon will be spent in sewing and knitting and tea will be served.

A talk on "Orchestra Conductors of Today" was given by Mrs. T. C. Camp at the general business meeting of the club last Tuesday. In her discussion Mrs. Camp gave a resume of the life and work of various outstanding conductors in such classifications as the Boston Symphony, the New York Philharmonic, and others.

Mrs. George Stalhuth presided during the business session. Announcement of the annual dinner and meeting of the Y.W.C.A. board of directors to be held Wednesday at the Congregational church was made by Miss Florence Denison.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 7 - 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony and Ylioppilaskunnan Laulajat Give a Concert Here

Second evening concert of the Boston Symphony Orchestra, Sergi Koussevitzky, conductor, assisted by the Helsinki University Chorus of Finland and Helge Virkkunen, barytone. At Carnegie Hall.

PROGRAM

1. Bach....Brandenburg concerto No. in G major for string orchestras.
   Allegro moderato
   Allegro
2. Brahms....Symphony No. 3 in F major, Op. 30.
   I Allegro con brio
   II Andante
   III Poco allegretto
   IV Allegro

Intermission

3. Sibelius...."Pohjola's Daughter," symphonic fantasia, Op. 49.
4. Sibelius...."The Captive Queen," ballad for chorus and orchestre, Op. 48.
5. Sibelius...."The Origin of Fire," for barytone, male chorus and orchestra, Op. 32.
   Barytone solo, Helge Virkkunen

Jean Sibelius

Whose choral works were sung at Boston Symphony concert

THE BOSTON SYMPHONY ORCHESTRA and Mr. Koussevitsky came to town yesterday and gave their second evening concert of the season at Carnegie Hall. They were accompanied by Ylioppilaskunnan Laulajat—which, as of course no one needs to be told, is the Finnish name for the famous Helsinki University Chorus. The Boston Symphony Orchestra habitually does very well without assisting artists of any kind, choral or solo; but it needed a chorus on this occasion in order to perform certain works which Mr. Koussevitzky desired to let his audiences hear; and so it invited the splendid body of student choristers from the University of Helsingfors who are now touring America.

One may well be glad of the excuse; for this chorus is an extraordinary one, and their presence on the stage of Carnegie Hall last evening, with Mr. Koussevitzky's baton integrating their voices with his orchestra in the stirring music by Sibelius that they sang, was something to remember.

* * *

It may astonish the average American music lover to know that the Finnish people have been educated in the making of music for centuries. As long ago as 1556, it is said, the university city of Turku maintained an orchestra, and by the middle of the seventeenth century that university was giving courses in music, and sponsoring musical research. No wonder music stirs so deeply the natures of these people, and springs so puissantly and movingly from their imaginations and their throats.

* * *

The chorus known as the Student Singers of the University of Helsinki was founded more than half a century ago. From the beginning, its chief aim has been the development of Finnish choral music, and within recent years it has drawn much of its musical nutriment from their great national master, Jean Sibelius, who has composed for them his best known choral works. The singers in the *Ylioppilaskunnan Laulajat* (generally referred to, it is comforting to know, as the Y. L.) are students in the university or in other educational institutions in Helsingfors, and they contribute voluntarily their services. They are said to number usually more than a hundred. Last evening there seemed to be fewer than that on the stage of Carnegie Hall.

They sing with exceptional vitality, precision, and power, with a youthful élan that is a delight to the spirit. There were certain crescendi and fortissimi in the two Sibelius numbers that they helped us to hear—"The Captive Queen," Op. 48, and "The Origin of Fire" (with barytone solo), Op. 32—that were electrifying in their effect beyond that of any choral singing achieved in New York for some time.

* * *

These choral pieces of Sibelius were uncommonly interesting to hear. One, "The Captive Queen," was new, so far as this town is concerned. The other, "The Origin of Fire," was not, as the program alleged, "the first performance in New York," for it was sung here by the Schola Cantorum (under its alternative title, "Ukko the Fire-Maker") in January, 1931. Both are works of Sibelius's middle period; they date from the early years of the century, from the decade that produced the Second Symphony, the Violin Concerto, and the symphonic fantasia "Pohjola's Daughter."

They are inferior to all those works. They followed on last night's program "Pohjola's Daughter"; and it was startling to observe the difference in creative intensity and power between the choral pieces and the orchestral work. Is the imagination of Sibelius, one wonders, hampered by the act of setting words to music? Does it work with the maximum of power only when it is free from what, for a certain type of musical mind, is the thralldom of a verbal pattern?

* * *

With Bach, Schubert, Wagner, Wolf, Strauss, the closest possible alliance with the word was fructifying, releasing, creative. Bach, for example, could submit himself to a verbal image of grief or pity or compassion or exultation, and the word would pierce to the very center of his creative will, and unloose all that it could give of beauty and profundity and expressiveness. Another type of musical mind is uneasy in any such association, and perhaps this is the case with Sibelius. All he needed for his symphonic fantasia, "Pohjola's Daughter," were the mental pictures that he found in the episode from the "Kalevala": the maiden seated on the rainbow, spinning, sharing its iridescence with her loveliness; and the toiling hero Väinämöinen, made drunk by her beauty—these, or whatever else he drew from the legendary source, were all that his imagination required to produce the vivid beauty and witchery of the music in which they have been fused.

* * *

But what a master the man is, no matter what he undertakes! What enormous intensity and strength this music holds at its greatest, and how complete is its integrity, its loneliness, its magic!

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

JAN 14 1938

Noted Artists to Appear In Unity Series Tonight

Elizabeth Rethberg, Ezio Pinza Will Give Recital.

The third Unity Concert Course program for the current season will be presented by Elizabeth Rethberg, prima donna of the Metropolitan Opera Company, and Ezio Pinza, the noted Don Giovanni, at the Montclair High School auditorium at 8:30 o'clock tonight. The two artists will return to Salzburg next Summer to take again the leading roles in the opera "Don Giovanni," in which they have appeared at the festival for three seasons.

The extra event on the Unity Concert Course program this year, which is not included in the regular series, will take place on Feb. 9, when the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will be presented. The organization is considered the outstanding orchestra of the country and one with which everyone should be familiar.

On March 4 the fourth and last concert in the series will be a violin recital by Georges Enesco, the distinguished violinist, conductor and composer, who conducted and also gave a violin solo at the recent performance of the New York Philharmonic Orchestra. Mr. Enesco is at present guest conductor of that orchestra.

Tickets for these three events are on sale at the Unity Institute office, 67 Church Street. Telephone Montclair 2-6770. 9 to 11 A. M.

.BROOKLYN, N. Y.
EAGLE

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[From Final Edition of Yesterday's TIMES.]

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NEW HAVEN, CONN.
JOURNAL - COURIER

Helsinki Chorus at Woolsey Hall Soon

A brilliant evening of song is promised to local music-lovers on Monday evening, January 31st, when, in Woolsey hall, the Helsinki University chorus will appear under the auspices of the Yale Glee club. The great organization of 62 singers is making its first American visit, touring this country for one month and appearing in the leading musical centers only during this limited time. Three times already they have sung with the Boston Symphony orchest under the baton of Dr. Serge Koussevitsky, and last Monday evening gave a sensational concert in Carnegie hall, New York. Credit for the local engagement of the great singing group must be given to Marshall Bartholomew, director of the Yale Glee club, who, as president of the Intercollegiate Musical council which is sponsoring the American tour of the chorus, made arrangements for them to appear in New Haven when plans for the visit were made several months ago.

The Helsinki University chorus has come to America with the most distinguished backing of both this country and Finland. The list of Finnish sponsors is a huge one headed by Jan Sibelius, who, among other noted Finnish composers, has written many of his famous chorus songs for this group.

Among the honorary American sponsors are John Barbirolli, Walter Damrosch, Serge Koussevitsky, Leopold Stokowski, Frederick Stock, Nikolai Sokoloff, Eugene Ormandy and Werner Janssen, to mention some of the best nown names in the musical world.

Out of Finland's well cultivated musical life the Helsinki chorus came into being in 1883, and for over a half century they have played an important part in the creation and development of Finnish music. The singers are all students in the University of Helsinki, or other higher educational institutions of Finland, who voluntarily and without compensation contribute their services. In 1935 the chorus made an extensive tour of Europe, giving concerts in Sweden, Germany, Austria, Switzerland, Hungary and Italy. The success of this tour was so outstanding that when the question of making an American visit was projected, the public became spontaneously and whole-heartedly interested, and the foremost men in the cultural life of Finland willingly volunteered to sponsor the tour.

PROVIDENCE, R. I.
JOURNAL
JAN 16 1938

Symphony Lecture

The Boston Symphony's program here Jan. 25 will be the subject of another in the series of free lectures by John B. Archer, next Sunday afternoon at 4 o'clock in the Providence Public Library, under the auspices of the Monday Morning Musical Club. Mr. Archer has made an arrangement for piano, four hands, of the Brahms Double Concerto for Piano and 'Cello, opus 102, which will be played by Mrs. Edith Gyllenberg Waxberg and Mrs. Helen Schanck Appleby.

PROVIDENCE, R. I.
JOURNAL

Jan. 23—Free lecture on Boston Symphony Orchestra program, John B. Archer, auspices Monday Morning Musical Club, Providence Public Library, 4 p. m.

Jan. 24—New Bedford Civic Music Association, Arthur Carron, tenor; New Bedford high school, 8 p. m.

Jan. 25—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:15 p. m.

PROVIDENCE, R. I.
JOURNAL
JAN 14 1938

NEWS PICTURES TO BE EXHIBITED

Best Journal-Bulletin Photos Taken During 1937 Will Be Shown to Public.

DISPLAY TO OPEN SUNDAY

Pictorial Diary of Life in State Will Continue Through Jan. 30 at School of Design Museum

The pictorial record of life in Rhode Island, as captured daily by the news cameramen of the Providence Journal and Evening Bulletin will be shown to the public Sunday afternoon at 2 o'clock in the new gallery of the School of Design Museum when the annual exhibit of the 100 Best News Photographs of the Year is opened.

The exhibition, carefully selected from thousands of prints made by the cameramen, will continue through Jan. 30 from 10 a. m. to 5 p. m. week days and 2 to 5 on Sundays. The exhibition will be free, except on Mondays, Wednesdays and Fridays when a small charge is made by the school.

Selected for Interest

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MANCHESTER, N. H.
UNION
JAN 15 1938

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COURIER-CITIZEN
JAN 17 1938

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132

NEW YORK, N. Y.
TIMES
JAN 8 - 1938

[From Final Edition of Yesterday's Times.]

BOSTON SYMPHONY HERE WITH CHORUS

Helsinki University Singers Heard Here for the First Time at Carnegie Hall

SIBELIUS PROGRAM GIVEN

'Origin of Fire,' Billed as a Local Premiere, Presented by Ross in 1931

By OLIN DOWNES

The brilliant concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall was distinguished by the presence and the first public appearance in this city of the Helsinki University Chorus of Finland, which took part in the performances of unknown or unfamiliar works of Sibelius. The performances of the chorus, like those of the orchestra, aroused immense enthusiasm, felt alike for the singing and the heroic music.

The Sibelius composition referred to were "The Captive Queen," ballad for chorus and orchestra, and "The Origin of Fire," for baritone, male chorus and orchestra. Both were announced as performed for the first time in New York. This is an error. "The Origin of Fire" was performed for the first time in this city, and probably in this country, by Hugh Ross, the Schola Cantorum and the New York Philharmonic-Symphony Orchestra on Jan. 19, 1931. The performance was extensively reported at the time. One rises to ask by what facile process of assumption this score was announced as unheard in this country, and even as about to be performed in Boston for the first time in America.

The "first performance" for New York was that of "The Captive Queen," and a thrilling experience it was. This is, in essence, patriotic music. The Captive Queen is Finland, long under Russian misrule. George Sjoblom of THE TIMES, whose words are quoted in the Boston Symphony program book, tells us that "the symbolism of Cajander's poem was clear to every Finn. . . . The music of the 'Captive Queen' belongs in the same category as 'Finlandia' and several other works of Sibelius which caused feelings to blaze like lightning."

Prophecy of Freedom

The poem ends with the prophecy of the freedom which came to Finland after Cajander's death. It inspired in Sibelius simple, powerfully rhythmed, earnest and wildly exciting music. The artistic means employed are more elaborate, as the workmanship is far more advanced than that of "Finlandia." And this involves the remarkable use of Sibelius's special resource — the orchestra. The orchestra, now with dirgelike chords underlying the verses of lamentation; the orchestra, now skirling and rumbling like a volcano—"ancestral voices prophesying war" — then setting the rhythm of the march that carries forward the voices so irresistibly in its stride.

Some may say that this music is simple to the point of obviousness. In that very fact lies much of its greatness. It is for men and a nation, not only connoisseurs and critics. It is quite unabashedly a music that communities and armies could sing. Sibelius, the author of symphonies which have much that represents the most profound and original elements in modern music, shows here where his roots are, and it is from those roots that he draws his strength. Moreover, and notwithstanding the simplicity and straightforwardness of it all, there isn't a measure which fails to reveal the workmanship of the great artist. It is a pity that no composer in America is able to do something as simple and great as that—in America, or in defeatist Europe either. But every bush doesn't bear a Sibelius.

Singing Matches Music

It may be said that the quality of the singing matched that of the music. All were moved by the sound, by the resonance and metal of the voices, the earnest faces, the rhythm and power of it all. The singers meant what they sang, and the audience knew it. Dr. Koussevitzky, obviously delighted with this performance, saluting and congratulating the singers, was fortunate indeed in their collaboration and in the opportunity they provided for introducing such music.

Perhaps the last measures of sustained and unsupported song in this composition are a trifle anti-climactic. That is a detail which did not stand in the way of the overwhelming effect of this performance.

"The Origin of Fire" is also of the Finnish people, in that the verses are from the Kalevala, and the style that of legends and of the Finnish runes. There is the thought of the earth plunged in darkness and cold, the heavens robbed by Louhi of sun and moon, and the search of Ukko, lord of all the gods, to find and restore the flame. Then Ukko strikes new fire, which falls through the "six spangled vaults of heaven."

The music begins in simple narrative fashion, in the folk-rhythm of the Kalevala, which Longfellow adopted for his "Hiawatha." The narrative is begun by the baritone, and the part was taken last night, with obvious sincerity and feeling, by Helge Virkunnen, the possessor of a very resonant voice if not of the most finished vocal style. The orchestra acquires constantly more color and rhythm. The modal harmonies with which the chorus takes up the tale are singularly naive and impressive. There is a magnificent peroration for voices and instruments.

Tone Poem Also Given

These two choral works, and the short tone poem "Pohjola's Daughter," made the second half of the program and contributed a highly suggestive grouping of compositions. "Ukko the Fire-maker" was written in the period of the early symphonies of Sibelius, in 1902. The "Captive Queen" and "Pohjola's Daughter" came in 1906. But in ways of national feeling and folklore the three are of a piece. "Pohjola's Daughter" represents one of Sibeliu's most poetical works for orchestra. The sledge-ride of Wainomoinen; the coquetting of the daughter of the North, who sits weaving and mocking him on the rainbow; the chagrin of the magician who unsuccessfully woos her; the resumption of the ride; the disappearance of the figure in the distant landscape—this is sheerly of fantasy and folk-lore, and most beautifully mythical music. We do not, however, agree with Dr. Koussevitzky's interpretation of this music. We find his tempi too fast, and the style not sufficiently simple and "volkstuemlich."

The concert began with a rousing performance by the magnificent string section of the Third Brandenberg Concerto of J. S. Bach, which was followed by Brahms's Third Symphony. The strings played with exemplary gusto and vividness and rhythm in Bach's work. But an experiment made by Dr. Koussevitzky was not wholly successful. He shifted second violins over with the firsts at his left, leaving violas and 'cellos on the other side. Whether the result was due to the F-holes of the violas facing away from the audience, or to the reinforcements of the choir on the left by the basses back of them, the effect was that violas and 'cellos were over-balanced by the others, so that all passages of imitation or of independent counterpoint for the lower instruments were not heard in their proper tonal proportion. Meanwhile the brilliancy of the violins was excessive from the standpoint of tone-color. This did not inhibit some superb playing, but it was not the perfect effect.

The dominating orchestral effect was the Brahms Symphony No. 3, which powerfully impressed the audience. The music glowed with full measure of its energy, health and romantic feeling. Seldom have we heard the lightning of the first theme so leap from the instruments, or the three-note motive represented by the great swelling introductory chords given such passionate strength. The tempo was a real allegro con brio, which is what the composer asks, though Dr. Koussevitzky found it expedient to modify this in certain places.

The orchestral tone was a glory to the ear, whether it was that of strings, wood or brass. Who is there, at all familiar with the symphony, who will forget the twilight progressions that bring the end of the second movement? The tempo of the third movement was somewhat too fast—perhaps to counteract the general tendency of musicians to drag and sentimentalize this part of the symphony. But it was too fast for the theme to be fully sung, while it emphasized the undercurrent of agitation which tinges Brahms's melancholy.

The essence of the music was recaptured in the finale, rugged and glorious, "echt Brahms"—the music of a bear and also a dreamer. Delighted, the audience applauded for minutes, and the conductor shared its approval with the unsurpassed orchestra.

NEW HAVEN, CONN.
JOURNAL - COURIER
JAN 15 193

Helsinki Chorus at Woolsey Hall Soon

A brilliant evening of song is promised to local music-lovers on Monday evening, January 31st, when, in Woolsey hall, the Helsinki University chorus will appear under the auspices of the Yale Glee club. The great organization of 62 singers is making its first American visit, touring this country for one month and appearing in the leading musical centers only during this limited time. Three times already they have sung with the Boston Symphony orchest under the baton of Dr. Serge Koussevitsky, and last Monday evening gave a sensational concert in Carnegie hall, New York. Credit for the local engagement of the great singing group must be given to Marshall Bartholomew, director of the Yale Glee club, who, as president of the Intercollegiate Musical council which is sponsoring the American tour of the chorus, made arrangements for them to appear in New Haven when plans for the visit were made several months ago.

The Helsinki University chorus has come to America with the most distinguished backing of both this country and Finland. The list of Finnish sponsors is a huge one, headed by Jan Sibelius, who among other noted Finnish composers, has written many of his famous chorus songs for this group.

Among the honorary American sponsors are John Barbirolli, Walter Damrosch, Serge Koussevitsky, Leopold Stokowski, Frederick Stock, Nikolai Sokoloff, Eugene Ormandy and Werner Janssen, to mention some of the best nown names in the musical world.

Out of Finland's well cultivated musical life the Helsinki chorus came into being in 1883, and for over a half century they have played an important part in the creation and development of Finnish music. The singers are all students in the University of Helsinki, or other higher educational institutions of Finland, who voluntarily and without compensation contribute their services. In 1935 the chorus made an extensive tour of Europe, giving concerts in Sweden, Germany, Austria, Switzerland, Hungary and Italy. The success of this tour was so outstanding that when the question of making an American visit was projected, the public became spontaneously and whole-heartedly interested, and the foremost men in the cultural life of Finland willingly volunteered to sponsor the tour.

PROVIDENCE, R. I.
JOURNAL
JAN 16 1938

Symphony Lecture

The Boston Symphony's program here Jan. 25 will be the subject of another in the series of free lectures by John B. Archer, next Sunday afternoon at 4 o'clock in the Providence Public Library, under the auspices of the Monday Morning Musical Club. Mr. Archer has made an arrangement for piano, four hands, of the Brahms Double Concerto for Piano and 'Cello, opus 102, which will be played by Mrs. Edith Gyllenberg Waxberg and Mrs. Helen Schanck Appleby.

PROVIDENCE, R. I.
JOURNAL
JAN 16 193

Jan. 23—Free lecture on Boston Symphony Orchestra program, John B. Archer, auspices Monday Morning Musical Club, Providence Public Library, 4 p. m.

Jan. 24—New Bedford Civic Music Association, Arthur Carron, tenor; New Bedford high school, 8 p. m.

Jan. 25—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:15 p. m.

PROVIDENCE, R. I.
JOURNAL
JAN 14 193

NEWS PICTURES TO BE EXHIBITED

Best Journal-Bulletin Photos Taken During 1937 Will Be Shown to Public.

DISPLAY TO OPEN SUNDAY

Pictorial Diary of Life in State Will Continue Through Jan. 30 at School of Design Museum

The pictorial record of life in Rhode Island, as captured daily by the news cameramen of the Providence Journal and Evening Bulletin will be shown to the public Sunday afternoon at 2 o'clock in the new gallery of the School of Design Museum when the annual exhibit of the 100 Best News Photographs of the Year is opened.

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UNION
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COURIER-CITIZEN
JAN 17 1938

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INFORMATION OBSCURED

DETROIT, MICH.
SATURDAY NIGHT

JAN 15 [illegible]

Bloomfield Hills-Birmingham

A CONCERT program of unusual interest forms the nucleus about which revolves much of the social activity of the coming week in Bloomfield Hills.

It has been quite some time since a musical event has inspired the number of dinner parties that are now being planned to precede the appearance Wednesday evening of the Helsinki University Choir of Finland in concert program at the Cranbrook Auditorium. The choir, a male group of 59 voices, all students of Helsingfors University, is under the direction of Morlli Turunen and made its debut in this country with the Boston Symphony Orchestra Dec. 26. This, the first American tour of the organization, is under the honorary sponsorship of Jean Sibelius, well known Finnish composer. Both Mr. and Mrs. Eliel Saarinen and Mr. and Mrs. John W. Gillette, Jr., will be dinner hosts that evening, later taking their guests to the concert and numerous other dinner groups are being arranged.

At a quiet ceremony in the Hills Saturday morning, with guests restricted to members of the immediate families, Miss Julia Vairo, daughter of Mr. and Mrs. Vincent Vairo of Detroit, is becoming the bride of Mr. Walter Thompson Bromley, son of Mr. and Mrs. Frank Latham Bromley of Cranbrook Road, with the Rev. Robert W. Woodroofe of Christ Church officiating. The ceremony is being followed by a breakfast at the Bromley home in the Hills.

One of the few benefit parties on the calendar at the moment is the fourth annual bridge-tea in the interests of the Starr Commonwealth to be held at Birmingham Community House, Monday, Jan. 24, with Mrs. Frank L. Klingensmith as general chairman of the arrangements committee which includes in its membership Mrs. William A. Frayer, Mrs. William G. Lerchen, Mrs. E. G. Wasey, Mrs. W. W. Raymond, Mrs. Frank W. Shuell and Mrs. Draper Allen.

With no less than 10 large dinner parties planned to precede the event in addition to the numbers of smaller gatherings, it would seem that the barn dance is once again in high favor; for Tuesday evening at the Town Hall in Franklin Village an old-fashioned barn dance will take place with guests in costume. Among the many dinner hosts beforehand are Mr. and Mrs. George Wellington Smith, Mr. and Mrs. Robert Woodruff, Mr. and Mrs. Truman Campbell, Mr. and Mrs. J. J. Morse, Mr. and Mrs. Douglas Sewell, Mr. and Mrs. Edward B. Houseal and Mr. and Mrs. James Schermerhorn, Jr.

Despite the fact that rehearsals almost every night in the week automatically limit the number of evenings that may be devoted to affairs purely social, the calendar of both Bloomfield and Birmingham does not show the let-down that might be expected with so very many individuals involved with the dramatic programs of both communities. In the casts for the St. Dunstan plays to be presented Friday evening, Jan. 28, are the following: *Poor Aubrey* under the direction of Mr. Sheldon R. Noble to be enacted by Mr. Kenneth Bingham, Mrs. Linton Hart, Miss Romayne Thompson, and Mrs. Hubert Davis; *A Well Remembered Voice* under the direction of Mr. Harry Hoey and Mrs. Sheldon R. Noble with Mr. Vernon Kellett, Mr. Robert Woodruff, Miss Jessie Winter, Mrs. John Schoenfeld, Mr. Richard P. Raseman and Mr. Maurice W. Cochran in its cast; and *Heaven on Earth* with Mr. Rogers Marquis directing and by Mr. J. Morrison Taylor, Mrs. Helen Wagner Neff, Mrs. C. L. Winningham, Mr. William Comstock and Mrs. Donald Sanderson enacting the roles.

Birmingham Players have an elaborate program planned for presentation Saturday evening, Jan. 22. *The Florist Shop* by Winifred Hawkridge will be enacted by a cast including Carol Dwelley, Mr. William Martin, II, Mr. D. S. Hastreiter, Mrs. Stanley Sanderson and Mr. Charles J. Shain with Mrs. Rolf Spinning and Mrs. George M. Dwelley directing. *The Giant's Stair* by Wilbur Daniel Steele has in its cast Mrs. Richard Fowler, Mrs. Thomas Klingensmith, Mr. George M. Dwelley and Mr. G. W. Miller, with direction by Mrs. Henry Hart and Mrs. Donald Stanton. *Brothers in Arms* by Merrill Denison will be presented by a group including Mrs. Gardner Cobb, Mr. Robert Woodruff, Mr. Loren Robinson, Dr. James Howell, with Mrs. Robert F. Tillotson and Mrs. Franklin Fricker directing. The program also includes two "nifties," *Tradition* by Mr. James Bullock and *At the Races* by Dr. James Hassberger. The Afterglow or social period following is in charge of Mrs. Charles E. Carey, Mrs. C. George Shepherd, Mrs. Frank Packard and Mrs. Louis J. Giffels. Reviving a custom that proved popular last season, the Players announce the first of a series of Sunday afternoon teas Jan. 30, from 4 to 7 o'clock.

The traveling trend continues with Mr. and Mrs. George W. Wolf planning to leave soon for a trip to Australia. . . . Mrs. Charles E. Wilson with her daughter, Mrs. E. Curtis Matthews, and daughter-in-law Mrs. Thomas E. Wilson, left Thursday, a few days earlier than they had originally planned, to motor to the Wilson winter home at Miami Beach. . . . With their luggage including stunning outfits of pure white suede cloth and another in Austrian design, Mr. and Mrs. Mortimer Neff left Sunday for Sun Valley, Idaho, to "ski America first." They were accompanied by Mr. Neff's aunt, Mrs. Graham J. Graham, who has on her several European trips had the benefit of expert instruction from the ski professionals of Austria and Switzerland.

DETROIT, MICH.
NEWS

Concert Thursday by Finnish Chorus

The Helsinki University Chorus, as part of the first American tour, will sing at the Scottish Rite Cathedral next Thursday evening. Their American debut was with the Boston Symphony Orchestra on New Year's Day, featuring the first American performances of the choral orchestral works of Jean Sibelius, "The Origin of Fire" and "The Captive Queen."

The Detroit audience will hear compositions written especially for this chorus by Sibelius. The program consists entirely of Finnish music. Folk songs and choral compositions by Sibelius, Palmgren, Kuula, Madetoja and Martti Turunen, the director of the chorus, will be heard.

The chorus of 59 comes here through the interest of the Intercollegiate Musical Council and under the sponsorship of notable American conductors: Werner Janssen, Walter Damrosch, Serge Koussevitzky, Eugene Normandy, Frederick Stock and Leopold Stokowski. Their itinerary includes concerts at Harvard, Yale and Princeton, appearances with the Boston Symphony Orchestra at Carnegie Hall, New York, and Symphony Hall in Boston, an invitational concert at Cranbrook School on Wednesday evening of this week and at Hill Auditorium in Ann Arbor. American Finns are converging in from a radius of 200 miles to each concert point.

RAVEL MEMORIAL CONCERTS WEEK'S SYMPHONY FEATURE

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra who returns to his duties this week after his annual vacation of a fortnight, will dedicate the concerts in Symphony Hall at 2:30 tomorrow afternoon and 8:15 Saturday evening to the memory of Maurice Ravel, the French composer who died a few weeks ago. Tomorrow's program includes the Piano Concerto of Ravel, the solo part of which will be played by J. M. Sanroma.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

DEC 28 1937

Sibelius Score Lost in Mails

BOSTON—(AP)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed yesterday.

ETC.

PHILADELPHIA, PA.
Evening Public Ledger

The Critic Talks to
MUSIC LOVERS

By SAMUEL L. LACIAR

ONE of the most interesting, as well as one of the best, performed numbers on the program given by the Boston Symphony Orchestra at its recent concert in this city was the Haydn Symphony in G major, No. 7, of the so-called "Paris" symphonies. This was partly because of the charming ingenuousness of the music itself and partly because it is so unusual for us, at least in Philadelphia, to hear a Haydn symphony under any circumstances—and Haydn, despite Berlioz's severe, if not very just, estimate of him, is still worth an occasional performance. But the Haydn symphonies, as well as most of those of Mozart, present several considerations as to why they are not more frequently played on regular symphony programs.

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SALT LAKE CITY, UTAH
DESERET NEWS

Sharps and Flats

NEW YORK concert-goers like the Boston Symphony Orchestra. At its first concert at Carnegie Hall, Olin Downes, New York Times music editor, reports that the audience "shouted and cheered after the concluding performance of the Sibelius Second Symphony."

"The orchestra sounded this music magnificently," say Mr. Downes. "The excitement of the last two movements that join together mounted, to the very end, which Mr. Koussevitsky made especially broad and mighty, with the plagal close that shouts defiance under the skies. Then came the public demonstration.

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WESTHAMPTON BEACH, N. Y.
WEEKLY CHRONICLE

[illegible] 1938

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HARTFORD, CONN.
COURANT

JAN [illegible]

Who's Top[illegible]

By PIER[illegible]

Whoever relishes a brief period of gruesomeness would have experienced it to the [illegible] most limit a few evenings ago on [illegible] occasion of the [illegible]

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With The Orchestras.

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WAUKEGAN, ILL.
NEWS-SUN

JAN 19 1938

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Six songs of Jean Sibelius, an honorary sponsor, including his choral-orchestral works, "The Origin of Fire" and "The Captive Queen," are included in the repertoire which also takes in Finnish folksong transcriptions, Genetz, Gripenberg, Haapalainen, Jarnefelt, Kajanus, Kuula, Linnala, Maasalo, Madetoja, Merikanto, Palmgren, Pesola, Tornudd and compositions by the conductor, Mr. Turunen.

ROCHESTER, N. Y.
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Auditorium Planned For Stockbridge

Performances of the Summer Berkshire Festival at Stockbridge, Mass., were badly disrupted last August by violent rain storms and the Boston Symphony, conducted by Serge Koussevitski, was unable to complete its programs. To prevent another such dilemma from occuring, it was determined to build a summer auditorium and a subscription fund was started to provide $100,000 for this purpose. The committee in charge reports $80,000 already subscribed.

INFORMATION OBSCURED

133

DETROIT, MICH.
SATURDAY NIGHT
JAN 15 1938

Bloomfield Hills-Birmingham

A CONCERT program of unusual interest forms the nucleus about which revolves much of the social activity of the coming week in Bloomfield Hills.

It has been quite some time since a musical event has inspired the number of dinner parties that are now being planned to precede the appearance Wednesday evening of the Helsinki University Choir of Finland in concert program at the Cranbrook Auditorium. The choir, a male group of 59 voices, all students of Helsingfors University, is under the direction of Morlli Turunen and made its debut in this country with the Boston Symphony Orchestra Dec. 26. This, the first American tour of the organization, is under the honorary sponsorship of Jean Sibelius, well known Finnish composer. Both Mr. and Mrs. Eliel Saarinen and Mr. and Mrs. John W. Gillette, Jr., will be dinner hosts that evening, later taking their guests to the concert and numerous other dinner groups are being arranged.

At a quiet ceremony in the Hills Saturday morning, with guests restricted to members of the immediate families, Miss Julia Vairo, daughter of Mr. and Mrs. Vincent Vairo of Detroit, is becoming the bride of Mr. Walter Thompson Bromley, son of Mr. and Mrs. Frank Latham Bromley of Cranbrook Road, with the Rev. Robert W. Woodroofe of Christ Church officiating. The ceremony is being followed by a breakfast at the Bromley home in the Hills.

One of the few benefit parties on the calendar at the moment is the fourth annual bridge-tea in the interests of the Starr Commonwealth to be held at Birmingham Community House, Monday, Jan. 24, with Mrs. Frank L. Klingensmith as general chairman of the arrangements committee which includes in its membership Mrs. William A. Frayer, Mrs. William G. Lerchen, Mrs. E. G. Wasey, Mrs. W. W. Raymond, Mrs. Frank W. Shuell and Mrs. Draper Allen.

With no less than 10 large dinner parties planned to precede the event in addition to the numbers of smaller gatherings, it would seem that the barn dance is once again in high favor; for Tuesday evening at the Town Hall in Franklin Village an old-fashioned barn dance will take place with guests in costume. Among the many dinner hosts beforehand are Mr. and Mrs. George Wellington Smith, Mr. and Mrs. Robert Woodruff, Mr. and Mrs. Truman Campbell, Mr. and Mrs. J. J. Morse, Mr. and Mrs. Douglas Sewell, Mr. and Mrs. Edward B. Houseal and Mr. and Mrs. James Schermerhorn, Jr.

Despite the fact that rehearsals almost every night in the week automatically limit the number of evenings that may be devoted to affairs purely social, the calendar of both Bloomfield and Birmingham does not show the let-down that might be expected with so very many individuals involved with the dramatic programs of both communities. In the casts for the St. Dunstan plays to be presented Friday evening, Jan. 28, are the following: *Poor Aubrey* under the direction of Mr. Sheldon R. Noble to be enacted by Mr. Kenneth Bingham, Mrs. Linton Hart, Miss Romayne Thompson, and Mrs. Hubert Davis; *A Well Remembered Voice* under the direction of Mr. Harry Hoey and Mrs. Sheldon R. Noble with Mr. Vernon Kellett, Mr. Robert Woodruff, Miss Jessie Winter, Mrs. John Schoenfeld, Mr. Richard P. Raseman and Mr. Maurice W. Cochran in its cast; and *Heaven on Earth* with Mr. Rogers Marquis directing and by Mr. J. Morrison Taylor, Mrs. Helen Wagner Neff, Mrs. C. L. Winningham, Mr. William Comstock and Mrs. Donald Sanderson enacting the roles.

Birmingham Players have an elaborate program planned for presentation Saturday evening, Jan. 22. *The Florist Shop* by Winifred Hawkridge will be enacted by a cast including Carol Dwelley, Mr. William Martin, II, Mr. D. S. Hastreiter, Mrs. Stanley Sanderson and Mr. Charles J. Shain with Mrs. Rolf Spinning and Mrs. George M. Dwelley directing. *The Giant's Stair* by Wilbur Daniel Steele has in its cast Mrs. Richard Fowler, Mrs. Thomas Klingensmith, Mr. George M. Dwelley and Mr. G. W. Miller, with direction by Mrs. Henry Hart and Mrs. Donald Stanton. *Brothers in Arms* by Merrill Denison will be presented by a group including Mrs. Gardner Cobb, Mr. Robert Woodruff, Mr. Loren Robinson, Dr. James Howell, with Mrs. Robert F. Tillotson and Mrs. Franklin Fricker directing. The program also includes two "nifties," *Tradition* by Mr. James Bullock and *At the Races* by Dr. James Hassberger. The Afterglow or social period following is in charge of Mrs. Charles E. Carey, Mrs. C. George Shepherd, Mrs. Frank Packard and Mrs. Louis J. Giffels. Reviving a custom that proved popular last season, the Players announce the first of a series of Sunday afternoon teas Jan. 30, from 4 to 7 o'clock.

The traveling trend continues with Mr. and Mrs. George W. Wolf planning to leave soon for a trip to Australia. . . . Mrs. Charles E. Wilson with her daughter, Mrs. E. Curtis Matthews, and daughter-in-law Mrs. Thomas E. Wilson, left Thursday, a few days earlier than they had originally planned, to motor to the Wilson winter home at Miami Beach. . . . With their luggage including stunning outfits of pure white suede cloth and another in Austrian design, Mr. and Mrs. Mortimer Neff left Sunday for Sun Valley, Idaho, to "ski America first." They were accompanied by Mr. Neff's aunt, Mrs. Graham J. Graham, who has on her several European trips had the benefit of expert instruction from the ski professionals of Austria and Switzerland.

DETROIT, MICH.
NEWS
JAN 16 1938

Concert Thursday by Finnish Chorus

The Helsinki University Chorus, as part of the first American tour, will sing at the Scottish Rite Cathedral next Thursday evening. Their American debut was with the Boston Symphony Orchestra on New Year's [illegible], featuring the first American performances of the choral orchestral works of Jean Sibelius, "The Origin of Fire" and "The Captive Queen."

The Detroit audience will hear compositions written especially for this chorus by Sibelius. The program consists entirely of Finnish music. Folk songs and choral compositions by Sibelius, Palmgren, Kuula, Madetoja and Martti Turunen, the director of the chorus, will be heard.

The chorus of 59 comes here through the interest of the Intercollegiate Musical Council and under the sponsorship of notable American conductors; Werner Janssen, Walter Damrosch, Serge Koussevitzky, Eugene Normandy, Frederick Stock and Leopold Stokowski. Their itinerary includes concerts at Harvard, Yale and Princeton, appearances with the Boston Symphony Orchestra at Carnegie Hall, New York, and Symphony Hall in Boston, an invitational concert at Cranbrook School on Wednesday evening of this week and at Hill Auditorium in Ann Arbor. American Finns are converging in from a radius of 200 miles to each concert point.

RAVEL MEMORIAL CONCERTS WEEK'S SYMPHONY FEATURE

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra who returns to his duties this week after his annual vacation of a fortnight, will dedicate the concerts in Symphony Hall at 2:30 tomorrow afternoon and 8:15 Saturday evening to the memory of Maurice Ravel, the French composer who died a few weeks ago. Tomorrow's program includes the Piano Concerto of Ravel, the solo part of which will be played by J. M. Sanroma.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
DEC 28 1937

Sibelius Score Lost in Mails

BOSTON—(AP)—The original and possibly the only manuscript of an early choral-symphonic score by the Finnish composer Jan Sibelius has disappeared while en route from Europe to Boston, a Boston Symphony Orchestra official disclosed yesterday.

ETC.

PHILADELPHIA, PA.
Evening Public Ledger
JAN 15 1938

The Critic Talks to MUSIC LOVERS

By SAMUEL L. LACIAR

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There is still not the slightest question as to the beauty of the music per se, which is shown by the fact that Haydn, as a composer of string quartets, still stands among the greatest. But the difference is that the physical form of the string quartet has not changed in any way since the time when the combination was first used. The violin, the viola and the violoncello were perfected before the first quartets were written and they still remain just as they were. Had any or all of these instruments undergone such modifications as has the piano, for example, the history of the string quartet today would unquestionably be very different from what it is and there would be a very different alignment of composers in this form.

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THIS is shown by the history of the ancient viols, which were the direct predecessors of the later stringed instruments. Once very popular and largely written for by composers of that day, they were superseded by the later and better instruments, and the music written for the "chest of viols," as they were then termed, went almost as completely out of existence as the instruments themselves and today both are extremely difficult to get, despite their former popularity. What has saved the early string quartets (although by no means all of them) from a similar fate is the fact that the medium of interpretation has not changed since the time they were composed, and the perfection of that medium has encouraged composers ever since to write chamber music for these instruments.

Thus the chamber music of the early masters today stands upon its own musical merits and with no regard as to the instruments. Despite the immense improvements in construction of the piano, since the time of Mozart, some five or six of the twenty-five piano concertos which he composed are still played, although music which was unquestionably intended to sound bravura on the instruments of his day does not sound so at all upon a modern grand piano. These changes in the physical conformation of the piano is doubtless responsible for much of the neglect of the sonatas for that instrument of Haydn and Mozart, for, unlike Bach, in some of his keyboard music, neither Mozart nor Haydn appears to have visualized the instrument of the present time, whereas Bach seems to have done so.

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SALT LAKE CITY, UTAH
DESERET NEWS
JAN 15 1938

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WEEKLY CHRONICLE
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HARTFORD, CONN.
COURANT
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Who's Top

By PIERR

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SYMPHONIC MUSIC AND CIVIC PRIDE

Jewish Advocate - Dec. 31/37

By M. A. DeWOLFE HOWE

Written Especially for The Jewish Advocate

SERGE KOUSSEVITZKY
Conductor, Boston Symphony Orchestra
—Photo Courtesy Boston Herald

It was twenty-four years ago that, at the request of Henry Lee Higginson, I undertook to prepare a history of the Boston Symphony Orchestra. When the book was finished in the summer of 1914, soon after the World War began in Europe, I brought the manuscript to Major Higginson for his inspection. He was disposed at first not even to look at it. "There is no use of printing this book," he said; "there may not be any Orchestra in a few months." He felt at the moment that the great work to which he had devoted his enthusiasm and his fortune for thirty-three years was doomed. Dark days were indeed in store for the Orchestra, but it did not cease, and now, twenty-three years later, it is established more firmly than ever as an institution which Boston holds in a cumulative civic pride. The book, be it added, appeared in its first form, on Major Higginson's eightieth birthday, November 18, 1914, and, in an extended form appropriate to the fiftieth anniversary of the Orchestra, in the autumn of 1931.

There is today no need to sing the praises of this Orchestra of ours as a civilizing force in the community. The education of the spirit stands beside the education of the mind as a pressing necessity in a democratic society. Among all the arts none surpasses music in its power of refreshment and inspiration, impartially distributed. In agencies to this end, conducted not for profit but for education in its highest sense, a community generally receives what it deserves and, in the long run, is willing to support. The history of our own orchestra illustrates what is probably bound to happen more and more frequently in this changing world. An individual or a small group gifted with more than common vision establishes something which should endure but, in the very nature of things, cannot command indefinitely the support of an opulent few. The many must make it their own responsibility—a responsibility in itself a privilege.

This is precisely what has been going on in Boston. Orchestral music, thanks in large measure to the radio, has become a public possession. Hearing the best music "over the air" breeds the desire to hear it on the spot of its production. The growing impulse of our people to share in good things, to fill the space between the over-privileged and the under-privileged by augmenting the number of the rightly-privileged, is stirring among the lovers of music in Boston. In recent years the list of citizens and neighbors who support the Orchestra not only by resorting to Symphony Hall but by contributing, beyond the cost of their tickets, to the maintenance of the Orchestra has made a constant and encouraging growth. The chief encouragement lies in the steadily increasing number of givers, however modest their gifts may be.

Let not these words be read as those of a solicitor of funds. They speak rather for a civic consciousness in the field of art. If the deserts of Boston are to be measured in terms of music, the town seems to have deserved much.

"'T is not in mortals to command
success,
But we'll do more, Sempronius,—
we'll deserve it."

As Boston continues to deserve its music, its mortals will know how to command it. They know already that in this particular domain of art lies one of their most valid rights to civic pride.

DALLAS, TEX.
NEWS

JAN 8 - 1938

Boston Symphony Program Saturday

Special to The News.

NEW YORK, Jan. 7.—Emma Boyne will be piano soloist withthe Boston Symphony Orchestra, playing the Mozart Concerto for Pianoforte in C, Saturday afternoon, at Carnegie Hall. Bach's Concerto No. 8 and Tchaikov-

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PITTSBURGH, PA.
SUN - TELEGRAPH

JAN 16 1938

⁘ On the Records ⁘

By MICHAEL SHAW, JR.

THE AEOLIANS, a group consisting of three members of the Boston Symphony—Minot Beale, violin; George Madsen, flute, and Carl Stockbridge, cello—plus Nellie Zimmer, harp, make their disc bow in "Waltzing Doll," "Flight of the Bumble Bee" and an Intermezzo from "Carmen" (Victor 4376). It's all very sweet and hardly seems worth Beale's time in making the arrangements.

BATON ROUGE, LA.
ADVOCATE

JAN 16 1938

Lost Manuscripts Of Music Usually Show Up in Time

History Contains Several Instances of Literature Turning Up After Century.

By Bernard Freeman

Boston, Jan. 14 (AP)—If past musical history is any precedent, the unpublished manuscript of Jan Sibelius' early choral symphonic work "Origin of Fire," which vanished mysteriously while en route from Europe last month, will turn up in a half-century or so in somebody's attic.

The composition, of which the cello, viola and bass viol parts were radioed across the Atlantic in time for a performance last week by the Boston Symphony orchestra and the Helsinki chorus, recalls tales of numerous original manuscripts that had an uncanny way of disappearing—and later reappearing.

The manuscripts of some of the world's greatest music—Schubert's "Unfinished Symphony" and his overture and ballet music to "Rosamunde," Mendelssohn's overture to "Midsummer Night's Dream," Bach's "St. Matthew Passion," and several of Muzio Clementi's symphonies have disappeared or lain in oblivion for long stretches, only to reappear and achieve widespread popularity.

Century's Absence.

After the first performance of "Midsummer Night's Dream" in London in 1829, Mendelssohn entrusted the score for safekeeping to a friend, who stammered out the next day that he left the manuscript of the overture in a public coach.

Approximately 10 years ago, after nearly a century's absence, it turned up in London in the Royal Academy of Music, of which the apologetic friend had been a director.

The work, of course, achieved great favor in the intervening years—but only because Mendelssohn, who possessed an amazing memory, wrote out a new score as easily as if he were copying scales.

Schubert's most beloved work, "The Unfinished Symphony," was laid aside in 1822, six years before his death, with only two of the customary four movements completed. Not until 1865 did musicologists finally uncover the masterpiece from an old-fashioned chest in the home of a friend.

The same composer's score for the beautiful "Rosamunde" music disappeared soon after its second performance in 1823 and wasn't heard from again until 1867. Then, Arthur Sullivan, of the famed English comic opera team of Gilbert and Sullivan, found the unpublished score in a cupboard in the Vienna home of Schubert's nephew. Not a musician, the nephew had been unaware of its existence.

In Attic Nearly Century.

Unlike his successful sons, Johann Sebastian Bach was not appreciated until after he died; consequently few knew the "St. Matthew Passion," described by Boston Symphony Conductor Serge Koussevitzky as "the greatest composition in all musical literature."

After receiving its first performance on Good Friday, 1829, the score lay in a son's attic for nearly a century. Then, the elder Bach having come into his own, young Mendelssohn and a group of friends revived it exactly one century later—on Good Friday, 1829.

When the Italian pianist Clementi died in England in 1832, he was known to have written some 20 symphonies. Yet, although his estates and papers were in perfect order, the symphonic manuscripts were missing. Not until 1917, when a Dr. William Cummings, London music scholar, died, were they found in a trunk in the attic—and then they were incomplete and in utter disorder. How they reached there remains a mystery.

Alfredo Casella pieced them together with parts he found in the library of congress in Washington, and thus they were given to the world.

'Lost Concerto' Not Lost.

Robert Schumann's violin concerta, which recently was played for the first time although written in 1853, has been called erroneously the "Lost Concerto."

Though unperformed, music lovers had known of its existence. They did not hear it, until 1937, however, because the manuscript's owner, Violinist Alfred Joachim, had decreed in his will the concerto should not be played until a century after the composer's death, which would be 1956. The German government permitted the performance last year.

LOWELL COURIER CITIZEN, WEI

MOMENTS MUSICAL

Jan. 19/38

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

Daniele Amfitheatrof, as guest conductor, will direct the programs of the Boston Symphony orchestra next Friday afternoon and Saturday evening, after which his engagement comes to a close. On the programs for chief item he has set the "Divine Poem" of Scriabin. Played for the first time in Boston will be the "Concerto dell' Estate" of Pizetti and for familiar number Beethoven's third Leonore Overture.

ALEXANDRIA, VA.
GAZETTE

JAN 18 1938

MUSIC NOTES

WILLIAM ROBERT ADAM

Sunday's concert will feature the first Washington symphony appearance of Ruth Posselt, violinist and Sir Ernest MacMillan of Canada as guest conductor. The concert consists of the brilliant Sibelius Violin Concerto; a Bach Choralevorspiel; Chausson's Symphony in B Flat Major; "On Hearing the First Cuckoo in the Spring" by Delius; and the "Grand Russian Easter" of Rimsky-Korsakow.

Both programs abound in originality and music that should be heard more often in that it consists of some of the most profound examples of the classic and romantic styles and orchestration that is unique and powerful within its little known bounds.

Miss Posselt is generally considered a neglected violinist since she won the acclaim of Dr. Koussevitzky and the Boston critics as a result of her solo appearance with this very notable organization, the Boston Symphony Orchestra.

NEW HAVEN, CONN.
REGISTER

JAN 1

Famous Helsinki Chorus Coming to Woolsey Hall

The current concert season, one of the finest in New Haven's history, will receive an added attraction of extreme merit two weeks hence when the famous Helsinki University Chorus of Finland appears in Woolsey Hall. The date of the concert is Monday evening, January 31, and at that time it is expected that New Haven music-lovers will turn out in force to welcome the great singing organization which is making its first visit to America.

Arriving in this country late last month, the Finlanders found themselves faced with an exacting schedule of concerts to be given in the single month they will remain in the United States. Already their tour is half completed, and they have achieved, in a little more than two weeks, acclaim such as is reserved only for the most sensational successes. Three appearances have been made with the Boston Symphony Orchestra, two in Boston and one in New York, each time with Dr. Serge Koussevitzky conducting. Three universities, Princeton, Harvard and Virginia, have so far been visited, and they have also sung in Symphony Hall, Boston, and Carnegie Hall, New York. Each appearance has been a brilliant success, and it goes without saying that New Haven's discriminating musical public will turn out en masse when the chorus comes to Woolsey Hall.

Local interest in the affair has been so general since the announcement of the concert several days ago that tickets are to be placed on sale today at Loomis Temple of Music on Chapel Street.

ST. LOUIS, MO.
GLOBE - DEMOCRAT

938

Famous Finland Chorus to Sing at the Principia

The Helsinki University Chorus from Finland, whose American debut with the Boston Symphony Orchestra December 31 created something of a sensation, will appear in The Principia Concert and Lecture Course in Howard Hall next Friday evening at 8:15 o'clock.

The 54 singers are chosen from a home chorus numbering nearly three times as many. All are students in the university who voluntarily and without compensation contribute their services, giving at least two concerts a year in Helsinki, in addition to an annual concert tour in Finland and the Continent. The present tour is under the auspices of the Intercollegiate Musical Council, of which Marshall Bartholomew of Yale is president.

Musical life in Finland today is exceedingly flourishing. Opera, annual summer music festivals, orchestral and choral concerts are enthusiastically attended, not only because the Finnish people for centuries have been naturally musical, but because they have been educated to contribute to music, either by performance or appreciation. As long ago as 1556 the university city of Turku maintained an orchestra, and in 1640 the University of Turku gave courses in music and sponsored musical research.

Out of this well-cultivated field has grown the chorus called the Student Singers of the University of Helsinki. From the beginning the principal aim of the chorus, whose formidable Finnish name (Ylioppolaskunnan Laulajat) is nearly always abbreviated to Y. L., was the creation and development of Finnish choral music. During its existence of more than a half century, it has attained a prominent position in the musical life of Finland and has contributed much to the raising of Finnish choral music to its present high level, particularly under the 25-year leadership of Prof. Heikki Klemetti, who became the reformer of Finnish choral music. For the past six years the chorus has been led by the eminent conductor and composer, Martti Turunen.

The Principia program follows:

(1) Terve, Suomeni maa (Hail, Suomi, My Native Land) ....Emil Genetz
(8) Niin mina neitonen (I Sing to You, Fair Maiden) .. Robert Kajanus (Folksong Arrangement. Tenor Solo: Alfons Almi).
(7) Sirkka (The Cricket)— Armas Jarnefelt
(5) Paan (Pan) ..Vaino Haapalainen
(39) Prokko—
(38) Loitsu (Conjuration) Aksel Tornud
(28) Saaristolaispolska (Islanders' Jig) .... Vaino Pesola
(36) Kadonnut venhe (The Missing Boat) .... Martti Turunen Barytone Solo: Helge Virkkunen).
(20) Sotta somer, helka hiekka (The Shingle Crashes) ....Leevi Madetoja
(16) Tullallaa (Chubby-Cheek) — Armas Maasaio (Folksong Arrangement. Tenor Solo: Alfons Almi).
(11) Iltatunnelma (In the Evening)—
(12) Kesakuva (Summer)..Toivo Kuula
INTERMISSION.
(34) Venematka (The Boat-Trip)—
(33) Sydameni laulu (My Heart's Song)—
(31) Saarella palaa (The Fire on the Island ....Jean Sibelius
(24) Kesailta (Summer Evening)— (Folksong Arr. Tenor Solo: Vilpo Lehtinen).
(25) Paimenen ilo (The Shepherd's Joy)
(27) Tuutulaulu (Cradle Song)—
(23) Hiiden orjinen laulu (The Slaves of Hiisi) ....Selim Palmgren

NEW YORK, N. Y.
SUN
JAN 17 1938

Toscanini and Sibelius

Second Symphony of Finnish Master Played at Broadcast Concert.

By OSCAR THOMPSON.

Quibbling over tempi becomes the greatest single bore in the world of music. But what is to be said when an otherwise magnificent performance falls short of conviction by reason of its fundamentals of pace? Such a performance was that which Arturo Toscanini gave of the Sibelius Second Symphony on Saturday night in the fourth of his concerts as conductor of the NBC Symphony Orchestra.

In all that pertained to fervor of utterance, and splendor of detail, this was a performance that possessed the supreme qualities associated with Toscanini's name. It was cameo-cut and crystal clear. The texture of the writing was singularly transparent, with inner voices assuming a more clearly distinguishable individual glow. The playing was as highly vitalized as it was polished and unified. A passion of concentration and mastery ran through it from first to last.

But a tendency to rob basic themes of their breadth was characteristic of this playing from the opening measures of the first movement, which were a shade faster than is customary. If this had been a detail, it would not have justified comment. But as the symphony progressed, it became apparent that those opening measures were determinative; out of them grew the subsequent relation of one tempo to another, not merely within a movement but in the succession of movements. All were on the fast side and the finale, which takes its cue logically from the scherzo, found the orchestra racing through the heroic big theme of triumph in a manner to alter its basic character and effect.

How would the composer have felt about all this? No one can answer that question with complete assurance, particularly since Sibelius has been quoted as saying, on one occasion, that "the right tempo is the way you feel the music." But could Sibelius, or any other composer, "feel" his own music in two ways as disparate as the Toscanini and, let us say, the Koussevitzky "reading" of the ~~finale of~~ this symphony?

This was said to have been Toscanini's first essayal of the symphony. His mark was upon it. But were the tempi he established on this occasion necessarily the final and fixed ones for his future performances of this work? One devout admirer of the great Italian hopes not.

Of the other music played, only the Brahms "Tragic" Overture was of anything like equal moment. Busoni's rondo, "Arlecchinesco," and Tommassini's "Carnival of Venice" variations are virtuoso pieces, calling for virtuoso playing. They received their due and perhaps something more. The playing in both was of a superlative order. Jan Peerce was heard in a brief off-stage solo in the Busoni work. The evening was one of usual enthusiasm, though from his situs in the auditorium this reviewer in some manner missed the wild cheering reported as being audible to radio listeners after the symphony.

DULUTH, MINN.
HERALD

EXTRA TOUCHES

When representatives of the nation's bankers met in convention in Boston, part of the entertainment arranged for them was a concert by the Boston symphony—which was given, surprisingly enough, not in Symphony hall but in the First National bank. The bank, conscious of its obligations as host, issued special instructions to the guards who were to serve as ushers at the concert. They were to wear new black neckties. Before reporting for work they were to polish their shoes. And they were to be sure to brush their teeth.—The New Yorker.

LITTLE ROCK, ARK.
GAZETTE

NOTES OF THE DAY.

Faced with the necessity of calling off a rendition of Jan Sibelius' "The Origin of Fire" because it was found that parts were missing from the newly received choral-orchestral score, officials of the Boston Symphony Orchestra applied to the composer's publishers at Leipgzig, Germany, by cable. Two days later the parts were received in Boston, by radio-photograph. The matter was quite simple, the Christian Science Monitor reports. The missing parts, scores for viola, cello and bass, were reduced by photograph at Leipzig so that four pages could be contained on the regular 8 by 11-inch radio-photo, were wirelessed to New York, then rushed to Boston by train and enlarged to the desired size. In the meantime, orchestra and chorus, reassured by cablegram from Leipzig that the matter was being attended to, went right ahead with rehearsals of the other parts.

CHARLOTTE, N. C.
NEWS

Koussevitsky, the Boston maestro, brought his famous band to our Carnegie hall for a concert recently, and liked to have burned to a crisp! Before the hall he found pickets with signs charging that the conductor supported the Reds! I asked the angry Serge why this was, and he said that not long ago he gave a concert for the benefit of the homeless children of Spain—political faith not specified. Well, all I can say is that if this is being Red, may we all go bright crimson!

NEW YORK, N. Y.
HERALD - TRIBUNE
JAN 22 1938

Music Notes

To Honor Memory of Ravel

In memory of Maurice Ravel, the Boston Symphony Orchestra will devote its next programs under Serge Koussevitzky's direction at Carnegie Hall on Friday night and Saturday afternoon, February 11 and 12, and Thursday night, February 10, at the Brooklyn Academy of Music, mainly to music by this composer. The program for February 11 includes Ravel's piano concerto, with J. M. Sanroma as soloist, "Ma Mere l'Oye" and second "Daphnis et Chloe" suite and Mozart's symphony in D (K. 504). On February 12 Dr. Koussevitzky will conduct Ravel's "Tombeau de Couperin," "Rapsodie Espagnole" and "Scheherazade," with Olga Averino as the vocal soloist, and Schumann's fourth symphony.

LOWELL, MASS.
LEADER
JAN 19 1938

Russian Conductor Gives Commuters Good Program

Amfitheatrof Found Not as Extravagant in Gesture as Reported—Boston Program Holds His Own "American Panorama."

Reports had come in that Daniele Amfitheatrof, who has been serving as guest conductor of the Boston Symphony Orchestra, was inclined to be Amfitheatrical, so to speak, given to rather extravagant gestures. Seeing him in action at the Tuesday afternoon "commuters'" concert, this deponent did not get that impression, although the visitor was not so stately and dignified as Dr. Koussevitzky. His movements were graceful, on the whole, the hands seeming to be particularly eloquent in the quieter moods of the music.

A Russian by birth and an Italian by naturalization, he had acquired enough of the spirit of his adopted country to give a sparkling interpretation of Rossini's Overture to Semiramide, lighter music than is often presented at these concerts, but a fine composition of its kind. And especially so in the hands of such a competent orchestra.

It preceded the Seventh Symphony of Beethoven. Since the two composers had met and were appreciative of each other's talents, the juxtaposition may not have been inappropriate. Perhaps, the conductor's way with the great symphony was not altogether orthodox in the matter of tempi and emphasis. But it made its effect. And in the rapid movements the orchestra played with more than ordinary verve and spirit.

The conductor's arrangement of a suite for strings from Boccherini's quintets was grateful music in the mood of that day.

The transition from this to the realism of the conductor's own "American Panorama" afforded a sharp contrast. When it was written he had not visited America. But he had evidently received some pretty good impressions at second-hand. Doubtless he had heard of Gershwin and his ilk. To be sure, there was a good deal of noise and the expanded percussion section was kept busy. Saxophones and an Hawaiian guitar are rarities in the rarefied atmosphere of Symphony Hall. But, strident as the composition was at times, it did not depend wholly on noise and dissonances for its effect, but had its melodious and even restful momoments. Moreover, since we have had the locomotive of Pacific 231 and the clangor of a Soviet Iron Foundry in the course of our Symphony Hall experiences, the conductor had some precedent for the inclusion of his own effort at imaginative realism, if it is right to combine those terms. At the two pianos were J. M. Sanroma and Arthur Fiedler. The latter might well consider the "American Panorama" for the Pops. At those informal entertainments there would be no question whatever as to its fitness.

S. R. F.

QUINCY, MASS.
PATRIOT LEDGER
JAN 22 1938

Trio of Artists For Musicale

Mrs. Herbert Mann, music chairman of the Quincy Women's Club, has secured a trio of young artists of extraordinary talents for the annual musicale Tuesday. The group includes, Esther May Barrett, soprano; Eva Stark, violinist, and Donald Currier, pianist. Mrs. Harold Blake Wood, state chairman of music will be guest of honor at the meeting at 2 o'clock at the clubhouse.

Miss Barrett has been singing publicly since she was five, the songs her mother taught her in their old Virginia homestead. When she made her recital debut in New York, Olin Downes, famous critic described her voice as one of "fresh and lovely quality." She made her operatic debut as Marguerite in "Faust" and demonstrated that she has marked histrionic ability as well as vocal skill. Called the "poetic songstress" Miss Barrett believes appropriate delivery of the message of a song to be more important than mere vocal display. She thus combines technical perfection, sound interpretation and glowing beauty.

Miss Stark studied violin under Nicolas Kassman of the Boston Symphony Orchestra, at Curtis Institute in Philadelphia, and was afterwards associated with the Gordon Musical Foundation and Emanuel Zetlin of New York. At 15 she made her debut, later gave recitals at Jordan Hall and made guest appearances with many New England concert organizations. She also gave recitals in New York and Philadelphia. Last June she returned to Boston to play with the Boston Symphony Orchestra as guest soloist. She possesses a fine technical equipment, a beautiful tone and a "noble" style.

Donald Currier, pianist, was awarded the Wollaston Glee Club scholarship in 1932. He appeared as soloist at a Pop concert in Symphony Hall this past season under the direction of Arthur Fiedler and this winter played with the State Symphony Orchestra.

Lowell Morning "Courier-Citizen" + Eve'g "Leader"

Used in both our morning and
evening editions S.R.Fleet

SECOND SECTION

Amfitheatrof Graceful in Conducting His Orchestra

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S. R. F.

JANUARY 22, 1938 —New England News—

Monitor

Amfitheatrof Says Fa

The Arts in Boston

For the final program of his fortnight of guest conductorship with the Boston Symphony Orchestra, Daniele Amfitheatrof chose Beethoven's Overture "Leonore" No. 3, Pizzetti's "Concerto dell' Estate," and Scriabin's "Divin Poème."

It was a much subdued conductor who guided his forces through these works yesterday afternoon. Extravagances of posture and gesture were gone, giving way to dignity of bearing and a simpler method of conveying directions. Mr. Amfitheatrof has quickly learned that violent motions are not essential to obtaining results from the Boston orchestra.

The results he did obtain were somewhat uneven. The overture was curiously unexciting for such dramatic music. Again the contrasts were of the black-and-white order, rhythms were inelastic, subtleties of detail were lacking. Mr. Amfitheatrof could not obtain the tone quality or the expression of which the orchestra is capable. Nor even, at all times, the accuracy; there was one very ragged spot. Either the sweeping view of the work as a whole was wanting in his imagination, or he could not bring it out.

The "Divin Poème" was more to Mr. Amfitheatrof's taste, or more within his range. He has Russian blood, and his talent lends itself to music that calls for a broad sweep of the brush, vivid colors and not too much delicacy of touch. His performance of this score was very good, though it was not thrilling and did not light up all the details of the work or reveal its proportions clearly. The reading tended to literalness.

In view of the shortcomings in the interpretation of these familiar scores, it is difficult to speak of the Pizzetti Concerto, which was played yesterday for the first time at these concerts; we cannot be sure that we heard it to the best advantage. Although Pizzetti is a veteran (born 1880) he has never been represented on the programs of the Boston orchestra before. This is not so surprising as it seems at first, for he has devoted himself mostly to the lyric theater and has composed relatively little orchestral music.

This concerto seems more ingratiating, though we cannot join Mr. Casella in rejoicing over its supposed indication that Pizzetti has at last been won over to "pure" music. On the contrary, the concerto is essentially dramatic in style and leaves the impression that the composer must have had in mind a more definite "program" than is recorded in the designations of "Mattutino," "Notturno," and "Gagliarda e Finale." There is a pleasing lyricism in the second section and there are impressive measures at the close. There are other passages, especially in the first movement, that struck us on a first hearing as empty. The work was received with cordiality.

L. A. S.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 17 1938

MUSIC

By LAWRENCE GILMAN

Toscanini Conducts His Fourth Broadcast With the NBC Orchestra

Fourth radio concert by the NBC Symphony Orchestra, Arturo Toscanini conductor, broadcast from the R. C. A. Building, Radio City.

Program

1. "Tragic" Overture, Opus 81.... Brahms
2. Symphony No. 2, in D major, Opus 43 Sibelius
3. Rondo "Arlecchinesco" ....Busoni
4. "The Carnival of Venice"....Tommasini (Thirteen variations a la Paganini, with Introduction and Finale.)

Arturo Toscanini

Conducting his fourth broadcast

MR. TOSCANINI'S Saturday program did not concern itself with such great matters as did those of his preceding three concerts. It is not well to look too steadily into the eye of the sun; and perhaps the great enchanter felt that it would be well for his listeners to drop their gaze for a while from the blazing sky and the high mountains to the hills below, which have their own interest and fascination even for those who know what awaits them when they raise their eyes.

So, after three Saturday evenings of such experiences as the Mozart G minor, the Brahms First, the Schubert C major, the transcribed Lento assai from the F major quartet, "Death and Transfiguration," the "Pastoral," and "La Mer," Mr. Toscanini may have fancied that some of his more susceptible listeners, with memories of Schubert's blinding glories in mind, recalled that cry which a great Elizabethan put into the mouth of one who looked for too many moments upon a beauty that was past—

> "Cover her face; mine eyes
> dazzle; she died young."

* * *

Instead, therefore, of such music as the Schubert C major and the "Pastoral" and "La Mer", we had the "Tragic" Overture of Brahms, the Sibelius No. 2, Busoni's "Rondo Arlecchinesco," and Tommasini's "Carnival of Venice."

The outstanding item in this program was, of course, the heroic Second Symphony of Sibelius, music of amazing originality and power. Naturally, it dwarfed the music that companioned it, noble as some of that was—in the case of the Tragic Overture—and brilliant as were the others in their several ways. The evening reached its apex in Toscanini's stupendous performance of the huge Sibelius score. So that the program was not quite so relaxing as it may have looked on paper.

Toscanini had not previously conducted anywhere the Second Symphony of Sibelius. This is superb music, and it was deeply stirring to hear it played as Mr. Toscanini played it, with full value given to every moment of its propulsive life, with even the rests filled with expressive continuity.

* * *

This symphony has been the bane of those who would "interpret" it in words. When the eminent Finnish conductor, Georg Schneevoigt, an intimate friend of Sibelius, was in Boston as guest conductor of the Symphony Orchestra in March, 1924, he made the statement that Sibelius in this symphony intended to depict in the first movement "the quiet, pastoral life of the Finns undisturbed by thought of oppression." The second movement, he said, is charged with patriotic feeling, "but the thought of a brutal rule over the people brings with it timidity of soul." The third, in the nature of a scherzo, "portrays the awakening of national feeling, the desire of the Finns to organize in defense of their rights"; while in the finale, "hope enters their breasts, and there is comfort in the anticipated coming of a deliverer."

Busoni, who also had been a friend of the composer's, thought quite differently. "Sibelius," he wrote in his Von der Einheit der Musik, "may be thought of as the Finnish Schubert [hardly the most felicitous of comparisons!] The folk-ways of his country flow directly from his heart to his pen. The Second Symphony consists of a Spring-like first movement concealing many unopened buds, a slow movement unfolding the full maturity of late summer, and a scherzo which merges into the finale, where at last the Finnish earth breaks into its own song."

* * *

But alas for verbal "interpretations"! Sibelius himself does not seem to have known anything about these things. If the Scherzo of the Second Symphony portrays, as Mr. Schneevoigt says it does, "the desire of the Finns to organize in defense of their rights;" if the first movement conceals, as the more lyrical Busoni declared, "many unopened buds," this knowledge appears to have been withheld from Sibelius. For in an interview which he gave at London a few years ago he declared brusquely: "My symphonies are music conceived and worked out in terms of music and without any literary basis."

* * *

That is the worst of ascribing "programs" to music, even if first-rate musicians like Busoni contrive them; or even if they proceed from the composer himself. "Music," said Whitman, "is what awakes in you when you are reminded by the instruments."

What awakes in the unmusical when they are reminded by the instruments is generally a picture of some sort. What awakes in musicians of sensitive responsiveness is something that is continuous with the music itself, woven of its own substance, something that fulfills and completes, something with which words can have no commerce save by analogy and image. For what awakes in the musician when he is reminded by the instruments are certain spiritual and imaginative overtones whose identity depends upon the subtlest and most complex interaction between the music and his own brain and nerves. The more sensitive the interchange, the less communicable the result—except in terms of the music's own language.

* * *

What marks the excelling interpreters, those who speak as the composers' deputies, what sets them permanently apart, is, I believe, merely this: that they give us, in their conveyance of great art (a symphony, a song, a character in opera), not some approximation, but what we recognize with absolute certainty as the inner identity of the creator's thought. This, we say, is not a singer telling us what Schubert thought of Death in one of its eternal aspects: this is the awe and mystery and gentleness of Death itself as Schubert felt it. Or, as we realized Saturday with Toscanini, this was not some one describing Sibelius's symphony; this was the other voice of the creator, speaking, with him, of valor and enormous struggle and unconquerable strength and the glory and release of victory.

* * *

The result was completely overmastering. In all the years that Toscanini has been among us, achieving triumph after triumph of the loftiest eloquence, I cannot remember that he has ever surpassed the exhibition of sustained intensity and cumulative power with which he and his co-operative orchestra evolved that long crescendo of exaltation which Sibelius has spread over an entire symphony. This score has been played repeatedly in New York, but we heard it for the first time on Saturday.

It was another Toscanini miracle.

CALUMET, MICH.
NEWS

JAN 19 1938

Additional Hancock

PLAN BANQUET FOR HELSINKI CHORUS

Will Be Held at Hotel Scott Tuesday Following Concert

Sheriff John G. Salmi, chairman of the Copper Country committee sponsoring the Helsinski Chorus concert to be given in the Kerredge theatre the night of Tuesday, January 25, announces that Martti Turunen, conductor of the chorus, and the personnel of 60 male voices, will be the guests of the committee at a banquet to be held in their honor at the Hotel Scott following the concert. The banquet is open to the public.

The Helsinski Chorus, following an European tour, is making its first appearance in America, where it is performing in the leading cities of the nation. The first appearance was in Boston on New Year's eve with the Boston Symphony Orchestra. On Thursday, January 6, the chorus, again accompanied by the Boston Symphony Orchestra, appeared in Carnegie Hall, New York.

Of this chorus Eugene Van Cleef, professor of Ohio State University, says:

"The tour of the Y. L. Chorus from the University of Helsinki will help to arouse American interest in the cultural life of Finland. The general public has learned something about the nation's athletic activities through the medium of Finnish achievements at the Olympics. They have learned a litle about your orchestral music through the remarkable contributions of Sibelius. Magazine articles have described the landscapes and touched to some extent upon the political organization. Little, however, has been known about the choral work and still less concerning the educational qualities of Finland.

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WORCESTER, MASS.
GAZETTE

JAN

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SCRIABIN'S "POEM" BY SYMPHONY

B. Post — Jan. 28/38

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BY WARREN STOREY SMITH

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Such music suited well the energetic, enthusiastic temperament of Mr. Amfitheatrof, who had already brought to pass an effective, if not always carefully composed performance of Beethoven's Overture. He was no less at home in the music of Scriabin. Played here twice, in 1924 and 1925, the "Divine Poem" merited a return to the active repertory of the orchestra. It is not as fine or as personal a work as its successors, "The Poem of Ecstacy," and "Prometheus," but it is still the composer's own from top to bottom. The reliance upon Wagner is no more than the early Wagner's dependence upon Weber or the early Beethoven's upon Mozart.

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Globe — MUSIC Jan. 22/38

SYMPHONY HALL

Boston Symphony Orchestra

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In a week's time, Mr. Amfitheatrof has happily modified the gestures to which some exception was taken at his initial concert here. This, coupled with the fact that repeated hearings are the only reasonable basis for a considered opinion of a man's work, make for a more reliable record of his ability than was possible seven days ago.

Mr. Amfitheatrof has a positive talent for conducting that was exhibited to best advantage yesterday in the Pizzetti and Scriabin. His personality is assertive, his inclination obviously is toward dynamic interpretations. Natural and commendable this is, especially in a man under 40. Conductors have their own long gradus ad Parnassum; they are not developed rapidly any more than the Rome where Mr. Amfitheatrof lives was built in the proverbial day.

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With Pizzetti's idyllic music, and the grandiose "Divine Poem," both conceived in a lavish orchestral style, Mr. Amfitheatrof was very successful. Not only did he make the most of gorgeous instrumental textures, but what is more remarkable, he brought out the spirit of the modern Pizzetti and the transcendentalist that was Scriabin. The two points of view are quite opposed, and if a conductor can assimilate both he is indubitably a man of parts.

Pizzetti's music is a wealth of melody, warm and sensuous, repetitious to be sure, but possessing distinction and charm in a light-footed manner. Many in yesterday's audience probably found it new, since record of but one previous Boston performance has been vouchsafed—that by Wallace Goodrich and the New England Conservatory Orchestra in 1932.

Scriabin's music and his esthetic attitude—for the two are indissolubly linked—presents a problem to many of us who have somehow survived to this year of grace. He had glorious visions of music as an agent of ethical salvation. What has happened in the last 25 years has done much to sweep away such visions to the last pathetic vestige. Scriabin's powers to express his attitude are another matter, and ultimately must be regarded from one's own taste. He mastered the great modern orchestra, and he achieved original harmonic effects. On the other hand, his structure is weakened by his device of building a composition about a governing, symbolic theme repeated nearly to point of surfeit. Yet no matter how logical may be the argument against Scriabin as a great composer, one comes up against the incontrovertible fact that he did create music of extraordinary emotional power.

Next week Dr. Koussevitzky will dedicate the Boston Symphony concerts to the memory of Maurice Ravel, the French composer who died last month. There will be a different program, exceptionally, at each of the two concerts. C. W.D.

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 17 1938

MUSIC

By LAWRENCE GILMAN

Toscanini Conducts His Fourth Broadcast With the NBC Orchestra

Fourth radio concert by the NBC Symphony Orchestra, Arturo Toscanini conductor, broadcast from the R. C. A. Building, Radio City.

Program

1. "Tragic" Overture, Opus 81.... Brahms
2. Symphony No. 2, in D major, Opus 43 Sibelius
3. Rondo "Arlecchinesco" .... Busoni
4. "The Carnival of Venice"....Tommasini (Thirteen variations a la Paganini, with Introduction and Finale.)

MR. TOSCANINI'S Saturday program did not concern itself with such great matters as did those of his preceding three concerts. It is not well to look too steadily into the eye of the sun; and perhaps the great enchanter felt that it would be well for his listeners to drop their gaze for a while from the blazing sky and the high mountains to the hills below, which have their own interest and fascination even for those who know what awaits them when they raise their eyes.

So, after three Saturday evenings of such experiences as the Mozart G minor, the Brahms First, the Schubert C major, the transcribed Lento assai from the F major quartet, "Death and Transfiguration," the "Pastoral," and "La Mer," Mr. Toscanini may have fancied that some of his more susceptible listeners, with memories of Schubert's blinding glories in mind, recalled that cry which a great Elizabethan put into the mouth of one who looked for too many moments upon a beauty that was past—

> "Cover her face; mine eyes
> dazzle; she died young."

* * *

Instead, therefore, of such music as the Schubert C major and the "Pastoral" and "La Mer", we had the "Tragic" Overture of Brahms, the Sibelius No. 2, Busoni's "Rondo Arlecchinesco," and Tommasini's "Carnival of Venice."

The outstanding item in this program was, of course, the ~~heroic~~ Second Symphony of Sibelius, music of amazing originality and power. Naturally, it dwarfed the music that companioned it, noble as some of that was—in the case of the Tragic Overture—and brilliant as were the others in their several ways. The evening reached its apex in Toscanini's stupendous performance of the huge Sibelius score. So that the program was not quite so relaxing as it may have looked on paper.

Toscanini had not previously conducted anywhere the Second Symphony of Sibelius. This is superb music, and it was deeply stirring to hear it played as Mr. Toscanini played it, with full value given to every moment of its propulsive life, with even the rests filled with expressive continuity.

* * *

This symphony has been the bane of those who would "interpret" it in words. When the eminent Finnish conductor, Georg Schneevoigt, an intimate friend of Sibelius, was in Boston as guest conductor of the Symphony Orchestra in March, 1924, he made the statement that Sibelius in this symphony intended to depict in the first movement "the quiet, pastoral life of the Finns undisturbed by thought of oppression." The second movement, he said, is charged with patriotic feeling, "but the thought of a brutal rule over the people brings with it timidity of soul." The third, in the nature of a scherzo, "portrays the awakening of national feeling, the desire of the Finns to organize in defense of their rights"; while in the finale, "hope enters their breasts, and there is comfort in the anticipated coming of a deliverer."

Busoni, who also had been a friend of the composer's, thought quite differently. "Sibelius," he wrote in his Von der Einheit der Musik, "may be thought of as the Finnish Schubert [hardly the most felicitous of comparisons!] The folk-ways of his country flow directly from his heart to his pen. The Second Symphony consists of a Spring-like first movement concealing many unopened buds, a slow movement unfolding the full maturity of late summer, and a scherzo which merges into the finale, where at last the Finnish earth breaks into its own song."

* * *

But alas for verbal "interpretations"! Sibelius himself does not seem to have known anything about these things. If the Scherzo of the Second Symphony portrays, as Mr. Schneevoigt says it does, "the desire of the Finns to organize in defense of their rights;" if the first movement conceals, as the more lyrical Busoni declared, "many unopened buds," this knowledge appears to have been withheld from Sibelius. For in an interview which he gave at London a few years ago he declared brusquely: "My symphonies are music conceived and worked out in terms of music and without any literary basis."

Arturo Toscanini

Conducting his fourth broadcast

That is the worst of ascribing "programs" to music, even if first-rate musicians like Busoni contrive them; or even if they proceed from the composer himself. "Music," said Whitman, "is what awakes in you when you are reminded by the instruments."

What awakes in the unmusical when they are reminded by the instruments is generally a picture of some sort. What awakes in musicians of sensitive responsiveness is something that is continuous with the music itself, woven of its own substance, something that fulfills and completes, something with which words can have no commerce save by analogy and image. For what awakes in the musician when he is reminded by the instruments are certain spiritual and imaginative overtones whose identity depends upon the subtlest and most complex interaction between the music and his own brain and nerves. The more sensitive the interchange, the less communicable the result—except in terms of the music's own language.

* * *

What marks the excelling interpreters, those who speak as the composers' deputies, what sets them permanently apart, is, I believe, merely this: that they give us, in their conveyance of great art (a symphony, a song, a character in opera), not some approximation, but what we recognize with absolute certainty as the inner identity of the creator's thought. This, we say, is not a singer telling us what Schubert thought of Death in one of its eternal aspects: this is the awe and mystery and gentleness of Death itself as Schubert felt it. Or, as we realized Saturday with Toscanini, this was not some one describing Sibelius's symphony; this was the other voice of the creator, speaking, with him, of valor and enormous struggle and unconquerable strength and the glory and release of victory.

* * *

The result was completely overmastering. In all the years that Toscanini has been among us, achieving triumph after triumph of the loftiest eloquence, I cannot remember that he has ever surpassed the exhibition of sustained intensity and cumulative power with which he and his co-operative orchestra evolved that long crescendo of exaltation which Sibelius has spread over an entire symphony. This score has been played repeatedly in New York, but we heard it for the first time on Saturday.

It was another Toscanini miracle.

WORCESTER, MASS.
GAZETTE

JAN 22 193

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CALUMET, MICH.
NEWS

JAN 19 1938

Additional Hancock

PLAN BANQUET FOR HELSINKI CHORUS

Will Be Held at Hotel Scott Tuesday Following Concert

Sheriff John G. Salmi, chairman of the Copper Country committee sponsoring the Helsinski Chorus concert to be given in the Kerredge theatre the night of Tuesday, January 25, announces that Martti Turunen, conductor of the chorus, and the personnel of 60 male voices, will be the guests of the committee at a banquet to be held in their honor at the Hotel Scott following the concert. The banquet is open to the public.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JAN 22 1938

Something Happening In Music

Musicians of the great world and the common garden variety of people are aware that something of tremendous importance has happened in the world of music. Millions of people are listening to the mighty symphonic compositions of the masters. They do not have to pay high prices for seats or get out into the cold of a winter's night for a hearing of the gorgeous music of the ages played better than men have ever before played it. They sit in slippered ease, as it were, with all the accompaniments of a pleasant evening at home, either with the family or with friends.

When Damrosch started to educate the American people with his masterly interpretations he took another step in the musical education of America that is of such educational and cultural value as we cannot fully estimate. That's why we are aroused by what is happening now. The great advertising firms developed orchestras. The notable orchestras of the country headed by the Boston Symphony permitted broadcasts of their concerts. And now the whole country is talking about the Toscanini concerts from the National Broadcasting Co.'s great auditorium on Saturday nights.

With us of the East we can close the week under the stimulation of the most splendid radio concert music that has yet been presented. Toscanini, great master of music, has command of a magnificent orchestra playing from a stage that was designed for radio performance so that not one least bit of song from any instrument played is lost. Here is artistic perfection with every known fitting to give expression to this noble conductor. Dorothy Thompson says these Saturday night concerts are the greatest artistic performances that one can hear anywhere in the world today. And here they are for every one of us who can command no matter how modest a radio set.

People are talking about these Toscanini concerts. They are subjects of conversation wherever musiv lovers meet. They talk about them as if they had heard them in some close-by concert hall. Previewers are giving them glowing attention in the Metropolitan papers. Music critics are saying that the nearest thing to perfection in orchestral music has now been attained—and for fifty million people to hear if they will but listen.

Nor is the extraordinary appreciation for the Toscanini concerts, the only big news of the week in music. Swing that has for so long had the radio for its field has gone to the concert hall and they like it. Swing was born of the primitive folk. It was the rhythm of the jungle people until these natives of another world and children of another life were brought here to the United States. One hundred and fifty years and more of what America is, has been laid down upon these people. Still they hold to the music of their heritage just as birds do even when brought to a cage. So we have the picture now of the most perfect orchestral concerts of the world coming to the whole American world through the radio, and swing, the child of radio taught to the American public through the radio, ascending in to the concert hall. Something very splendid is happening in the world of music here in the United States. We can tell about it years down, when it will be accepted order of the time.

THURSDAY, JANUARY 20, 1938 B

l Musicians --- News of the Motio

B. Trans.

New Concerto From Pizzetti For Symphony

Amfitheatrof to Present "Concerto dell'estate" Friday and Saturday

Rounding out a program which also includes the third overture to Beethoven's "Leonore," and Scriabin's "Divine Poem," Daniele Amfitheatrof has chosen the "Concerto dell'estate" of Pizzetti for the novelty of his last concerts as guest leader of the Symphony Orchestra tomorrow afternoon and Saturday evening. Although Pizzetti has long since taken his place among the leaders of contemporary Italian music, his work has come before American audiences more slowly than that of the great triumvirate of Casella, Respighi and Malipiero, whose names form the complete horizon of Italy's musical present to many a concert-goer.

The reason for the unfamiliarity of Pizzetti's music to Bostonian ears is not far to seek, for most of the composer's life has been devoted to the theater. Incidental songs, chamber music, and symphonic works have been conceived in the intervals between the composition of stage works, and it is a safe presumption that Pizzetti's merit lies in his operas, of which "Debora e Jaele" is generally considered his finest. It has been given in this country by the Metropolitan Opera Company in New York in 1929. If Boston has not heard the operas, it has listened to an occasional song, a violin sonata and other smaller works from time to time. It is interesting to note that the "Concerto dell'estate," though played this week for the first time "at these concerts," received its first Boston performance in Jordan Hall, Jan. 29, 1932, by the New England Conservatory Orchestra under Wallace Goodrich.

The work was completed in 1928. Mr. Amfitheatrof is convinced that the title is to be taken allegorically, and refers to the "summer" of the composer's life rather than to the feelings called to mind by the blossoming and fullness of the year. The story goes that the composer was so saddened and disenchanted by the death of his wife that much time passed without created activity. It was only after a long and painful interlude that a second marriage was able to restore his tranquility and revivify his powers. The legend goes that this work follows hard upon the refulfillment of Pizzetti's personal and artistic life, and it is not difficult to see such a confident vigor and optimism in it. The three movements, "Mattutino," "Notturno" and "Gagliarda e Finale," speak from a warm and unmistakably Italian atmosphere. The exuberance which is the main characteristic of the first and last movements gives way in the "Notturno" to that peculiar idyllic mystery of the Italian night so frequently evident in the works of the younger men among this passionate nation's composers. It reaches its most poignant intensity in the slow movements of Casella when the air becomes sultry, the moonlight spectral and brooding.

The first movement adheres generally to a complicated three-part form with much thematic material in the first part; a theme for various solo woodwind instruments that grows into a great soaring melody for the strings in the second, and a final section comprising a crescendo on the material of the opening, which reaches a brilliant climax with the twelve pealing bells of noon. The "Notturno" is in as simple and direct a form with a very important part for the solo flute. The last movement is a kind of rondo with a galliard for its main material. This ancient French dance will be remembered as the familiar antithesis to the stately gravity of the pavanne, which it customarily followed. Its measure was triple, its character gay; it has often been compared to the saltarello. An episode introduces a haunting chordwise theme reminiscent of the natural horns. Weaving an open air magic this theme returns to suffuse over the final pages a nostalgia of the classical country side.

C. H. L. S.

Jan. 22/38 MUSIC Her.

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 13th regular concert by the Boston Symphony orchestra, Daniele Amfitheatrof conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "Leonore" No. 3 Op. 72 ..... Beethoven
"Concerto dell' Estate" .... Pizzetti
"Le Divin Poeme," Symphony No. 3 in C minor Op. 43 .... Scriabin

Mr. Amfitheatrof's second week as guest conductor has revealed him as a very much more subdued interpreter than he appeared to be at first. His reading of the Leonore Overture was dramatic and rhythmically impulsive, and that is a proper conception of an overture. There was a passage, too, where he was careful to let us hear the bubbling of the wood-wind through the strings, which some conductors do not bother to quell at that point. The orchestra, likewise, was in capital form.

Those in yesterday's audience who were familiar with Pizzetti's Violin Sonata knew more or less what to expect from an orchestral work by this poetic Italian composer. He is not a blistering or withering modernist, nor does he follow any of the authentic schools of modern musical thought. If he is, on the other hand, a romantic, he is so with the distinction of style and the restraint that marks the work of such composers as Vincent d'Indy, Dukas or Loeffler.

The "Concerto dell' Estate" is a charming work and one that conveys more than a gentle reaction invoked by the moods of summer, the joy of its awakening, the sultry mystery of its nights and the sadness of its passing. These emotions it does arouse; but more than that we have the feeling of a man sensitive to the materials of his art, exploring the texture of sonorities and the lyric character of solo instruments. He is like a poet entranced with the beauty of language, a painter delighting in the glory of color and line.

Note, for example, his use of modal harmony in the Notturno and the finale. Yet he does not steep himself in the church modes, in the manner of some of Vaughn Williams's music, so that the ear grows tired. He blends and contrasts this type of harmony, with its ascetic suggestions, in conjunction with more sensuous sound. He draws constantly on the wood-winds for melodic expression and writes beautifully for each instrument. It is possible that the "Concerto dell' Estate" is a bit repetitious, but its sins are as nothing in this respect compared with Scriabin.

It is, in short, a poetic creation, the deliberation of a sensitive musical mind. It is lovely music to listen to, as it was presented yesterday under Mr. Amfitheatrof's sympathetic guidance. The superb wood-winds of the orchestras deserve special praise for their playing.

Scriabin's majestic tone poem, or symphony, rounded out what proved to be a well chosen and balanced program. Scriabin said so many foolish things and was at once so eccentric and pathetic a figure that many people have been prone to dismiss his music as something too hysterical to bother about. He did, of course, clutter up this score with strange directions, such as "ecroulement formidable," "divine," "grandiose" and "avec entrainement et ivresse." But, with all these posturings, Scriabin did achieve grandeur in the Divine Poem, even if he was a long time about it.

It is hard to understand why Scriabin is any more hysterical than a great deal of Richard Strauss. For ourselves, we much prefer the struggles and triumphs of this symphony to Strauss's "Heldenleben," with which it can be profitably compared. Mr. Amfitheatrof made a few perfectly justifiable cuts in the score. In addition he and the orchestra projected it with the splendor and energy that it so urgently requires.

Mr. Amfitheatrof ends his term as guest conductor at the concert tonight. He has given us two stimulating concerts. The programs next week, devoted chiefly to Ravel, are different for Friday and Saturday. Dr. Koussevitzky returns to Symphony Hall, and the soloists are Mr. Sanroma, Friday, and Mme. Averino, Saturday.

Radio to Honor Composer With Nation-Wide Festival

Providence Journal

Stations and Nets to Pay Tribute to Memory of MacDowell

Jan. 23/38

BY C. E. BUTTERFIELD
Associated Press Radio Editor

New York, Jan. 22.—(AP)—A nation-wide festival, a week's tribute to the American composer, Edward MacDowell, is to find broadcast stations all over the land concentrating upon a single aim within the next seven days. Seven European countries and Canada are to join in.

It will be the third annual MacDowell radio festival in which stations and networks provide special programs with his music as the theme.

Much of the inspiration for the festival is due to the efforts of MacDowell's widow, the former Marian Nevins, who although now 78 years of age, has devoted an important share of her time since her husband's death in 1908 to the establishment of an endowment fund for the MacDowell colony at Peterborough, N. H.

Retreat for Creative Artists

A retreat for American creative artists, the colony is a materialization of the hope of MacDowell to be a factor in fostering the ambitions of other native composers whose works give indications of merit.

The radio festival is another means to this end. It has for its aim the assurance to the serious composer of the performance of his works.

Started three years ago on Los Angeles stations at the suggestion of Mrs. Natalie Alden Putnam, president of the MacDowell Colony League for Southern California, and Edward Lynn, the festival has grown within that time to a scope that is international.

Some MacDowell Programs

Beginning Sunday and continuing through Jan. 30, numerous MacDowell programs are to be sent into the air ways. Included are these on WABC-CBS:

Sunday at 3 p. m., New York Philharmonic Symphony, Georges Enesco conducting MacDowell's symphonic poem "Lancelot and Elaine."

Tuesday at 3:30 p. m., Hollace Shaw, soprano, with concert orchestra in MacDowell compositions.

Thursday at 10 p. m., Victor Bay's essays in music, "The American India," presenting Indian themes in the works of MacDowell and other composers.

The NBC schedule, not yet complete, is to include MacDowell compositions in many of the regular programs, with plans under way also to have a broadcast by Mrs. MacDowell.

In addition, something like a hundred individual stations in various parts of the country are arranging programs, as are England, Ireland, Germany, Poland, Sweden and Norway. Two special features likewise are to be transmitted by the Canadian chain.

PROVIDENCE, R. I.
BULLETIN

Musi

Boston Symphony to Give Ravel on Tuesday Night.—Burgin Sc Violin Concerto. — Fray ar Coming With Providence

A Ravel memorial concert will be played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, in Metropolitan Theatre Tuesday evening.

Ravel was born March 7, 1875, and died last Dec. 28. The orchestra will play "Le Tombeau de Couperin," which has four divisions, prelude, forlane, menuet and rigaudon; "Ma Mere l'Oye," five children's pieces first written for two pianos and later orchestrated, and the second "Daphnis and Chloe" suite.

The other work on the program will be the violin concerto in D major, opus 77, by Brahms. Richard Burgin, concertmaster and assistant conductor, of the orchestra, will be soloist. It had been expected that the double concerto for violin and violoncello, by Brahms, would be played but the other concerto has been chosen.

PITTSBURGH, PA.
PRESS

The Harvard Club of Boston will give a dinner honoring the Boston Symphony Orchestra Friday night. Some 400 members of the Club will be hosts to about 100 musicians who for once will be on hand without their instruments. Certainly a grand tribute by a distinguished organization to fellow citizens and musical brethern. The speakers will be Bently Wirt Warren, Serge Koussevitzky and James Rowland Angell. Edward A. Taft will be toastmaster.

LOWELL, MASS.
LEADER

JAN 22 1938

It is safe to say that Deems Taylor, whose interesting book on music has moved our Catchall to comment, will not be at all disturbed because a concert of swing music has been given in Carnegie Hall in New York. Nor would it bother him if a similar program were given in Symphony Hall, Boston. So far as such concerts go, there's no compulsion on attendance. This one was advertised as devoted to an exposition of swing music, definitions of which, truth to tell, are not exact and vary widely. But if there was an intent to excite curiosity, there was none to deceive. And next time the Boston Symphony orchestra plays in Carnegie Hall those who delight in the style of music it provides will have their turn. There is no reason to feel that the hall has been desecrated.

138

IN MUSICAL EVENTS HERE

Richard Burgin, first violin and assistant conductor, will appear as soloist with the Boston Symphony Orchestra at its concert Tuesday evening.

Providence Journal — Jan. 23/38

Memorial Program for Maurice Ravel

Boston Symphony to Play Works of French Composer Tuesday.—Jane Johnston and Leroy Goodwin in Recital Thursday

A PROGRAM in memory of the late Maurice Ravel will be played by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, at its third concert of the season, Tuesday night at 8:15 o'clock in the Metropolitan Theatre. Except for Brahms's Concerto for Violin in D-major, opus 77, with Richard Burgin as soloist, all the numbers selected are by the French composer.

A lecture on the program will be given by John B. Archer this afternoon, and other events on the week's music calendar include a concert by the Rhode Island Concert Orchestra Wednesday night at Plantations Auditorium and a recital by Leroy F. Goodwin, tenor, assisted by Jane Johnston, soprano, of Boston, Thursday night in Churchill House.

Mr. Archer's lecture on the concert by the Boston Symphony is scheduled for this afternoon at 4 o'clock in the Providence Public Library. Under the auspices of the Monday Morning Musical Club it is free to the public. The Symphony's program follows:

Suite, "Le Tombeau de Couperin"....Ravel
I. Prelude
II. Forlane
III. Menuet
IV. Rigaudon
Concerto for Violin in D-major, opus 77 ....Brahms
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace
Richard Burgin.
"Ma Mere l'Oye" ("Mother Goose"), Five Children's Pieces ....Ravel
I. Pavane de la Belle au Bois Dormant
II. Petit Poucet
III. Laideronnette, Imperatrice des Pagodes
IV. Les Entretiens de la Belle et de la Bete
V. Le Jardin Feerique
"Daphnis et Chloe," Ballet; Orchestra Excerpts (Second Suite) ....Ravel
Lever du Jour—Pantomime—Danse Generale

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Goodwin-Johnston Program

Leroy F. Goodwin, tenor, and Jane Johnston, soprano, will present the following program in Churchill House Thursday evening accompanied, respectively, by Prof. Arthur B. Hitchcock and Hubert Beard.

"Lungi dal caro bene" ... Giuseppi Sarti
"Waft her, Angels, through the skies" from "Jeptha" .... Handel
Mr. Goodwin.
"O wusst ich doch" .... Brahms
"Auf dem Schiffe" .... Brahms
"Ritorna Vincitor," from 'Aida" ... Verdi
Miss Johnston.
"Cielo e mar," from "La Gioconda" .... Ponchielli
"Oh! ne t'evielle pas," from "Joceiyn" .... Godard
"Il mio tesoro in tanto," from "Don Giovanni" .... Mozart
Mr. Goodwin.
"The Unforeseen" .... Cyril Scott
"Down in the Glen" ...... Elinor Warren
"Lullaby" .... Sadero
"The Night Has a Thousand Eyes" .... Richard Hageman
Miss Johnston.
"Tell Me. Oh Blue, Blue Sky" .... Vittorio Giannini
"Less Than the Cloud" .. Josephine McGill
"Now Sleeps the Crimson Petal" .... Roger Quilter
"Youth" .... Ernest Charles
Mr. Goodwin.
"Duet, "Tardi si fa," from "Faust" .... Gounod
Miss Johnston, Mr. Goodwin

Miss Johnston is a promising young soprano of Boston who has twice been the winner for the State of Massachusetts in the Federation of Music Club contests. She has had considerable experience in church and concert work and is in demand as soloist on club programs. Her accompanist, Hubert Beard, is also from Boston. In addition to his early training he took courses in the music departments of Harvard University and Oxford, England, and has had charge of music in several western colleges. Prof. Arthur B. Hitchcock, accompanist for Mr. Goodwin, is a member of the music department of Brown University.

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Symphony Numbers

In addition to the works previously announced to be played by Fray and Braggiotti with the orchestra and by themselves, the Providence Symphony Orchestra, Dr. Wassili Leps, conductor, will be heard in compositions by Wagner, Mabel Daniels, Mendelssohn and Berlioz at its concert Tuesday night, Feb. 1, in the Metropolitan Theatre. The Daniels piece, "Pirates' Island," will have its first performance in this city. Wagner's contribution is the Overture to "The Flying Dutchman." The Nocturne and Scherzo, from Mendelssohn's "Midsummer Night's Dream," and the "Racoczy March," from "The Damnation of Faust," by Berlioz, are the other numbers.

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Wagner Arias

As a result of many requests Kirsten Flagstad will include two of her most widely acclaimed Wagnerian arias at her concert in the Metropolitan Theatre Thursday night, Feb. 3. They are, according to the announcement from her manager Aaron Richmond, "Elsa's Dream," from the first act of "Lohengrin," and Sieglinde's aria from the first act of "Die Walkure." Although her Providence program has not been completed it will also include a group of songs in Norwegian as well as some of the greatest masterpieces in song literature.

Testifying to the tremendous popularity of this great soprano is the fact that last season she sang exactly 100 times in this country. This included operatic, concert and radio engagements, recordings and several days spent to making her first movie, a scene to be part of "The Big Broadcast of 1938." In it she appears as Bruennhilde, in "Die Walkuere," singing the thrilling "Ho-yo-to-ho," the Valkyrie's Song.

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St. Olaf Choir Numbers

Choral numbers to be sung by St. Olaf Lutheran Choir at its concert in the Metropolitan Theatre, Wednesday evening, Feb. 2, under the auspices of Our Saviour's Lutheran Church, include the following: "Sing Ye to the Lord," motet for double chorus, J. S. Bach; "Hvad Est Du Dog Skjon," Edward Grieg, sung in Norwegian; "Misericordias Domini," Francesco Durante, anthem for two choirs, sung in Latin; Finale from "Apostrophe to the Heavenly Host," Healy Willan; "Cherubim Song," M. Glinka; "We Have No Other Guide," C. Shvedoff; "The Twenty-third Psalm," Gustav Schreck, sung in German; "Autumn Woods," Paul Christiansen; "Lo, How a Rose E'er Blooming," Rhenish folk song; "Beauty in Humility," F. Melius Christiansen; "Lost in the Night," Finnish folk song, soprano solo, Gertrude Boe Overby; "Praise to the Lord," published in 1668 by Peter Sohren, arr. by F. Melius Christiansen, choral anthem for double chorus.

The choir was scheduled to start its annual tour yesterday in La Crosse, Wis. It will be on the road three weeks, including the midyear week vacation at St. Olaf College, Northfield, Minn. Members of the choir, all students of St. Olaf College, Northfield, Minn., are allowed two weeks in addition to the regular mid-year vacation to take the trip but have to make up their studies. New York, Worcester and Philadelphia are other cities in the east to be visited. The tour will end in Chicago. Last year the choir went to the Pacific coast and the concerts brought an attendance totaling 36,000. Except for the war years annual tours have been made since 1912. In 1913 and 1930 the choir was heard in a total of 75 concerts abroad. In this country it is recognized by leading critics as one of America's foremost a capella choirs.

But the concert performances are by no means its chief reason for existence. The choir sings every Sunday during the college year at divine service and aims at spreading artistic propaganda and religious faith through song. Furthermore it strives to give a demonstration of the possibility of high achievement by persons of average ability. In a material way the choir has given the college the first section of a music building paid for mostly from the receipts of its tours.

Dr. F. Melius Christiansen, director of the choir and director of music at the college since 1903, developed his present organization from a small body of select voices which served as a college choir in the early days. The minimum of time for practice and general rehearsals is 10 hours a week. Every composition is committed to memory during part practices and no music is used at general rehearsals. There is constant repetition and drill leading to the goal of interpretation and entering into the spirit of the composition.

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Amfitheatrof Turns Serene

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By Ruth Marsters
Music Editor

Jan. 23/38

DANIELE AMFITHEATROF apparently knows how to take a scolding. Or that is the only way we can account for the singular transformation that the young Russian-Italian conductor composer underwent in his brief sojourn as guest conductor of the Boston Symphony Orchestra during the past two weeks.

It would have been difficult indeed for one having his first experience of Amfitheatrof at the concerts of Friday and Saturday of this week to find in the least credible the reports of his first appearances here.

To think that anyone should have been led to believe this serious, quiet, dignified and scholarly young man a "pepper-upper," a "McCoy of jazz"!

Gone was every vestige of the gymnast. The arduous gestures had been supplanted by a fine restraint in bearing. The baton was confined to the right hand throughout, its use restricted solely to those purposes for which it was intended.

* * *

ASIDE from this, the program went, for the most part, exceedingly well.

A quality slightly too restive weakened the dramatic force of the "Leonore" Overture No. 3 in performance, it is true. The same lack of poise, the failure to achieve unity through a sufficiently broad perception, was evidenced in Mr. Amfitheatrof's reading of the Beethoven Seventh Symphony at last week's concerts. But if Mr. Amfitheatrof's forte is not Beethoven, there was still much to commend in the performances of other works under his direction.

Such as those given Pizzetti's "Concerto dell' Estate" and Scriabia's Third Symphony in C minor, otherwise styled by the composer "Le Divin Poeme."

It is, oddly enough, with the harmonic and rhythmic idiom of the moderns, and with the simple elegance and poetry of the early classics, that Amfitheatrof is most happy. The heroic eludes his grasp at yet. His most outstanding achievements here were probably in the Boccherini Suite which he discovered to Boston audiences during his first appearances.

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THE CONDUCTOR has, of course, had material assistance in the fine co-operation of the orchestra.

The Pizzetti work had not been performed at these concerts previous to Amfitheatrof's presentation of it.

Composed in 1928, it represented a departure from the customary vein of the distinguished Italian composer long engrossed with writing music for the theater.

His venture into the sphere of "pure" music which, in opposition to Casella he had hitherto scorned, brought with it a change in mood.

* * *

CASELLA wrote at the time, "Pizzetti's art has been always severe and somber. Little light in his powerful thought, little joy in the constructions, which seemed quite dominated by a profound melancholy. In the 'Concerto dell' Estate,' on the other hand, sunshine and joy reign supreme. And those are precisely the qualities that attract at the very first in this fine fresco of sound."

On Friday afternoon, at least, the work was given a sparkling performance.

CLEVELAND ORCHESTRA

Jan. 23/38

A program of unusual interest is announced for the coming visit to Boston of the Cleveland orchestra under the leadership of Artur Rodzinski, Thursday evening, Feb. 10. The Hungarian dramatic soprano, Rose Pauly, who has figured in concert performances of Strauss' "Electra" and "Salome" with this orchestra, and who is taking the title role in the production of "Electra" by the Metropolitan Opera Company this season, will appear at the coming concert in the closing scene of "Salome." The program will be as follows:

Toccata and Fugue, in D minor, Bach
Symphony, Op. 10 ..Shostakovich
Excerpts from the Opera, "Salome" Richard Strauss
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 26 . Richard Strauss

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SYMPHONY TO PLAY RAVEL

Serge Koussevitzky will dedicate the next regular pair of concerts by the Boston Symphony orchestra, to be given in Symphony hall next Friday afternoon and Saturday evening, to the memory of Maurice Ravel, who died December 28th last. By exception, different programs are announced for the afternoon and the evening concert. At the concert of Friday, Ravel's Concerto for Piano and orchestra will be performed by Jesus Maria Sanroma, who also appeared in this work when it was first heard at these concerts in 1932. Ravel's "Mother Goose" suite, and the second suite from the ballet, "Daphnis and Chloé" will also be played. The program will be opened with Mozart's "Prague" Symphony in D major (Koechel No. 504.)

The Saturday evening program will include Ravel's "Shéhérazade," Three Poems for soprano and orchestra, all three suggested by the Arabian Nights. The soloist will be Olga Averino, who has appeared previously in this music with the orchestra. Ravel's "Le Tombeau de Couperin" and "Rapsodie Espagnole" will also be played, and the program will end with his "Bolero." The Fourth Symphony of Schumann will be played in the first part of the programme.

DULUTH, MINN.
NEWS TRIBUNE

Famous Chorus To Sing In City Friday Night

When the famous Helinski university chorus sings in the Armory here Friday night, the choristers will offer three songs by Jean Sibelius which the famous composer himself selected for the Duluth appearance. The composer attended rehearsals of the chorus prior to its departure to this country and instructed the group on the correct manner of interpretation.

The Sibelius works to be sung include "Venematka" (A Boat Trip), "Sydameni Laulu" (The Song of My Heart) and "Saarella Palaa" (The Fire on the Island).

Two capacity audiences will hear the chorus conducted by Martti Turunen at the Virginia concert Thursday night and in Duluth the following night. All seats for the Virginia appearance have been sold for two months while less than 100 tickets remain available for the concert in this city.

The chorus made its American debut on New Year's eve with the Boston Symphony orchestra and critics acclaimed it as a sensational group. On that occasion, the choristers sang "The Origin of Fire," one of Sibelius' most expansive choral and orchestral works. It is this music that was lost in transit across the ocean and the entire score was sent to America via the radio-photo process.

A reception committee of Duluthians will greet the chorus when the members arrive here Thursday morning.

Conductor

MARTTI TURUNEN.

139

Daniele Amfitheatrov D

Trans. Jan. 23/38

Symphony Concert

Guest Conductor Presents Compositions by Beethoven, Pizzetti and Scriabin

By MOSES SMITH

There was nothing sensational about the conducting of Daniele Amfitheatrof, visiting conductor of the Boston Symphony Orchestra, at the matinee concert in Symphony Hall yesterday. Nor was there anything sensational about the second and final program prepared by the Russo-Italian conductor. The prevailing "atmosphere" was entirely different from that surrounding the concerts of last week under the same auspices. From wild gesticulations Mr. Amfitheatrof had by yesterday settled down into a reasonable and proper composure. His program was similarly less spectacular, of the type made familiar here by more or less weekly concerts during a season of thirty weeks. Beethoven's Third "Leonore" Overture began it. For novelty there was the by no means startling "Concerto dell' estate" by Amfitheatrof's fellow-countryman (in the land of his adoption), Pizzetti. And to close, the conductor revived Scriabin's "Divine Poem," unheard here in a dozen years, if one may rely more on Mr. Burk's note than on a faulty memory.

The music-making of the afternoon reflected Amfitheatrof's changed style. Gone was last week's orchestral din at climactic moments, except, to a lesser extent, in the performance of "Leonore," which could stand and perhaps even benefit by such treatment. There was little or no reliance on spurious "effects." The conductor seemed at all times to be concentrating on the art of music, not to be putting on a show.

The result was a far more enjoyable concert. The Overture, in particular, was given an exceptionally dramatic and engrossing performance, one of the best in the experience of the present writer. Clarity in exposition was accompanied by sensitive phrasing. There was no dawdling, so that the music moved; but neither was there hurrying with resultant distortion. The contrasts and climaxes were admirably prepared. Without the fine, virtuosic edge of some of the playing at last week's concerts, this performance was far more satisfying and exciting.

How faithful the presentation of the new work was it would be presumptuous to say, but the performance seemed good enough. There was warmth to the instrumental tone as well as sonority, no doubt because Amfitheatrof believes deeply in the music. There was excitement and passion, too, in the playing of Scriabin's tone-poem, which the composer called "Symphony No. 3 in C minor." These qualities, too, must have been traceable to the conductor's sympathy with his fellow-countryman's (by birth) work.

The composition itself did not on this occasion make so telling effect as the remembered impact when Dr. Koussevitzky presented it here. The difference may have been intrinsic in the music. For if Scriabin's tonal orgies (one wants to use a stronger word) were old-fashioned then they are beginning to look threadbare now. Something is also, very likely, ascribable to the differing temperaments and experience of the two conductors. (Along this line it may—or may not—be significant that Dr. Koussevitzky has not in these later years given Scriabin's music the attention he lavished upon it earlier in his term.)

Pizzetti's Concerto, which was completed less than ten years ago, showed signs of wear at its first Symphony Hall performance yesterday. Mr. Burk's program notes contain warm praise for the Concerto from no lesser a hand than that of Casella, who goes out of his way to emphasize the composition's symphonic character in opposition to Pizzetti's more customary operatic vein. To the present writer, on the contrary, the three movements contained much that was operatic, not to say downright sentimental, in cast. This is not to say that, despite annoying reminiscences from other composers, the Concerto does not have an obvious and immediate appeal, nor that what sounds to an American operatic may not be simply Italian. But Casella's warm praise began to take on, after the performance, something of the character of special pleading.

Yesterday's concert, to be repeated, of course, tonight, compels a degree of revaluation of Amfitheatrof. His competence was not in question last week, but his taste was. On this latest occasion he indicated that there is nothing essentially wrong with his taste, either, when he exercises it. One might almost suspect that, coming to Boston, he misjudged the character of the Boston audiences; thought that in order to "make an impression" he would have to do something spectacular. Yesterday he settled down to normal music making and prevailed the more for doing so.

The fact that he should have had any doubts about the ability of the music itself to make its way without gratuitous adornment from the interpreter does, however, indicate that he is not yet of the company of artists. Whether he ever will be has not been made quite clear by his fortnight's stay in Boston.

PHILADELPHIA, PA.
RECORD

HARTFORD, CONN.
COURANT

JAN 23 1938

"Lost" Scores Usually Turn Up Years Later

Sibelius Joins Composers Whose Original Music Has Strangely 'Disappeared,' Often Into Trunks of Friends

By BERNARD FREEMAN.

Boston,; (AP.)—If past musical history is any precedent the original score of Jan Sibelius's early choral symphonic work "Origin of Fire," which vanished mysteriously while en route from Europe last month, will turn up in a half-century or so in somebody's attic.

The composition, of which the cello, viola and bass viol parts were radioed across the Atlantic in time for a performance last week by the Boston Symphony Orchestra and the ~~Helsinki~~ Chorus, recalls tales of numerous other original manuscripts that had an uncanny way of disappearing—and later reappearing.

The manuscripts of some of the world's greatest music—Schubert's "Unfinished Symphony" and his overture and ballet music to "Rosamunde," Mendelssohn's overture to "Midsummer Night's Dream," Bachs's "St. Matthew Passion," and several of Muzio Clementi's symphonies have disappeared or lain on oblivion for long stretches, only to reappear and achieve widespread popularity.

AP.

Jan Sibelius, whose early choral symphonic work, "Origin of Fire," vanished mysteriously last month en route from Europe.

After the first performance of "Midsummer Night's Dream" in London in 1829, Mendelssohn entrusted the score for safekeeping to a friend, who stammered out the next day that he left the manuscript of the overture in a public coach.

Approximately 10 years ago, after nearly a century's absence it turned up in London in the Royal Academy of Music, of which the apologetic friend had been a director.

The work of course, achieved great favor in the intervening years —but only because Mendelssohn, who possessed an amazing memory, wrote out a new score as easily as if he were copying scales.

Schubert's most beloved work, "The Unfinished Symphony," was laid aside in 1822, six years before his death, with only two of the customary four movements completed. Not until 1865 did musicologists finally uncover the masterpiece from an old-fashioned chest in the home of a friend.

Unlike his successful sons, Johann Sebastian Bach was not appreciated until after he died; consequently few knew the "St. Matthew Passion," described by Boston Symphony Conductor Serge Koussevitzky as "The greatest composition in all musical literature."

After receiving its first performance on Good Friday, 1729, the score lay in a son's attic for nearly a century. Then, the elder Bach having come into his own, young Mendelssohn and a group of friends revived it exactly one century later—on Good Friday in 1829.

When the Italian pianist Clementi died in England in 1832, he was known to have written some 20 symphonies. Yet, although his estates and papers were in perfect order, the symphonic manuscripts were missing. Not until 1917, when a Dr. William Cummings, London music scholar, died, were they found in a trunk in the attic.—And then they were incomplete and in utter disorder. How they reached there remains a mystery.

Alfredo Casella pieced them together with parts he found in the Library of Congress in Washington, and thus they were given to the world.

Robert Schumann's violin concerto, which recently was played for the first time although written in 1853, has been called erroneously the "Lost Concerto."

Though unperformed, music lovers had known of its existence. They did not hear it, until 1937, however, because the manuscript's owner, Violinist Alfred Joachim, had decreed in his will the concerto should not be played until a century after the composer's death, which would be 1956. The German government permitted the performance last year.

MIAMI, FLA.
NEWS

Piatigorsky Called Great Violincellist

Famous Artist Will Appear Here As Next Soloist With Orchestra

Great men are apt to agree to disagree. That is why, when three famous men, a conductor, a composer and a writer—representing the creative, interpretative and critical criteria of music—agree to call a musician "great," it is news.

It is, therefore, news that Gregor Piatigorsky, the "Russian Casals" who plays here on Jan. 31 as guest soloist with the University of Miami Symphony orchestra, has been hailed as "great" by the distinguished conductor of the Boston Symphony orchestra, Serge Koussevitzky, by the most famous living composer, Richard Strauss, and by the dean of critics, Ernest Newman, of the London Times.

Koussevitzky stated publicly: "Piatigorsky is the greatest 'cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry with the beauty of volume of tone that are without equal."

Strauss wrote in a letter to Piatigorsky: "Thank you once more for your wonderful Don Quixote; technically, musically and interpretatively a model. I wish for the sake of all of us you could play it wherever the work is performed under a good conductor."

Newman said in the London Sunday Times, under the headline, "A Great 'Cellist": 'The slower sections of Beethoven's Variations on Handel's 'See the Conquering Hero Comes' gave Mr. Piatigorsky opportunities for the display of his exquisite legato, but for the rest one was left wondering which was worse, the original tune or the variations on it. However, even in bad music Mr. Piatigorsky is a great 'cellist, while in good music he is equally great as a 'cellist and still greater as interpreter. To exhibit Mr. Piatigorsky's brilliance we had a Crancoeur Sonata with a very difficult vivo; while the Delius sonata was a stream of loveliness, the slow section in particular yielding up its every secret."

SAN JOSE, CAL.
MERCURY - HERALD

JAN 23 1938

Boston Symphony Orchestra Works Full Time Basis

'By Associated Press'

NEW YORK, Jan. 22.—It's not how much you can get a week, but how many weeks you can get it, so far as Boston Symphony orchestra men are concerned.

Boston, almost alone of the great orchestras, has from the beginning worked on the assumption that it owed its players enough work at their type of music to support themselves through the year.

A fancy salary, for half a year has never been considered enough—in Boston. Now the Boston symphony player who needs and wants the work can have 46 weeks of employment, all of it playing music of high type.

NO HONKY TONKS.

When, October 1 of each year, Serge Koussevitzky calls together his orchestra, the men do not emerge from honky-tonk back doors and dance palaces, where they have been keeping the wolf off the summer doorstep.

They emerge from congenial summer employment, after reasonable rest, ready for work and with nothing disadvantageous to unlearn.

This policy is as old as the orchestra, and that began in 1881. This makes the orchestra, as a body of players under a continuing symphony leadership, the oldest in the land. The Philharmonic-symphony society of New York, as a society devoted to the performance of music, is older.

When Henry Lee Higginson founded the orchestra he specifically pointed out that his men had a right to be cared for through the year. The orchestra was non-union then, of course; it still is, the only non-union first quality orchestra in the country.

SUMMER "POPS."

The management began at once, according to present symphony officials, to plan for summer work which would employ those men who did not want to spend the summer in teaching, in private musical enterprises, or just loafing.

The plan begun in 1885 was a summer popular series — they called them "promenade concerts" then.

The public named this 1 month spring series, when old symphony hall emerges from the winter be-latticed and refurnished, the "pops." They have steadily grown more popular, and steadily better in a musical sense.

Before the war, (but in very few places now) many symphony men could spend their summers in high class ensembles, employed by equally high class hotels.

So the esplanade concerts, given on the Charles River bank, were evolved in 1929. These will have, it is possible, a very handsome new home this summer. But in any case 56-60 symphony men will play for a month by the water as usual.

WORCESTER, MASS.
TELEGRAM

THE SPRING musicale of the Worcester Woman's Club follows this year a succession of the finest lectures one could expect in any course, and will have a particularly gala program, with Clara Shear, soprano (from the Chicago Civic Opera Company, the San Carlo Opera Company and the Boston Society of Singers) Jean Bedetti, (solo cellist of the Boston Symphony Orchestra) and Leo Litwin, pianist, (whose concert engagements and accompanying of great artists has taken him all over the country and to Europe, not once but many times.) The concert, under direction of the music department of the club, Mrs. Hubbard S. Loudon, chairman, will be Wednesday afternoon at 2.45 o'clock.

Lost Score of Sibelius Joins Host of Musical Mysteries

By Assoc

BOSTON, Jan. 22.—If past musical history is any precedent, the original score of Jan Sibelius' early choral symphonic work, "Origin of

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TUCSON, ARIZ.
STAR

JAN 23 1938

Serge Koussevitzy recently co ducted the Boston Symphony O chestra in a presentation of Prokofieff's orchestral suite, "Lieutenant Kije." The suite was written expressly for a Soviet film of the same name, and it is the first work of its magnitude to have reversed the usual order of things by traveling from the motion pictures to the concert stage.

140

FORT WORTH, TEX.
Morning Star - Telegram

JAN 2[illegible]

Boston Arranges Schedule to Keep Symphony Busy All Year

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The management began at once, according to present symphony officials, to plan for Summer work which would employ those men who did not want to spend the Summer in teaching, in private musical enterprises, or just loafing.

The plan begun in 1885 was a Summer popular series—they called them "promenade concerts" then, and that was before the Queens' Hall "promenades" in London. Technically, they remained promenade concerts for decades, although Boston quickly indicated that when it combined good music and good drink, it wanted to take both sitting down.

"Pops" Series.

The public named this two-month Spring series, when old symphony hall emerges from the Winter be-latticed and refurbished, the "pops." They have steadily grown more popular, and steadily better in a musical sense.

Before the war (but in very few places now) many symphony men could spend their Summers in high class ensembles, employed by equally high class hotels. Teaching then was also profitable. These things took the men through the hot months.

Excepting for such old time hotels as the Wentworth north of Boston; the Crawford up in New Hampshire, and the Placid in the Adirondacks, these ensembles have been traded for dance bands.

So the esplanade concerts, given on the Charles River bank, were evolved in 1929. These will have, it is possible, a very handsome new home this Summer. But in any case 50-60 symphony men will play for a month by the water as usual.

By May 1 the regular symphony season is done, for the orchestra does not bang around the country playing for Spring festivals.

The Esplanade.

The "pops" begin after only a three-day rest, according to George E. Judd, manager of the orchestra. These continue until July 4; Judd is, for those two months, a licensed "common victualler," which is Massachusetts' way of saying restaurant man with a liquor license.

The week after the "pops" end, the esplanade begins. This closes just in time for the orchestra (all of it this time) to entrain for its August home—"Tanglewood," between Lenox and Stockbridge in the Berkshires, where there is building what many musicians have called potentially the most important music festival in the world.

This takes the orchestra through the middle of August and eventually will, it is believed, continue much longer.

Which is where Colonel Higginson's policy has led, after 57 years of development.

NEW YORK, N. Y.
TIMES

JAN 29 1938

BERKSHIRES RENEW PLEA FOR MUSIC SHED

Fund Trustees Seek $22,000 for Completion of Center for Summer Concerts

The Berkshire Symphonic Festival, Inc., yesterday inaugurated what it hopes will be the final campaign for the balance of the funds necessary for completion of the major portions of the music shed at Tanglewood, between Stockbridge and Lenox, Mass., in time for the six Summer concerts by the Boston Symphony Orchestra. The dates have been announced as Aug. 4, 6, 7, 11, 13 and 14, Dr. Serge Koussevitzky again conducting.

Reports have been sent to the 750 subscribers to the fund, which now exceeds $78,000, disclosing the steps taken by the trustees in cooperation with the trustees of the orchestra. The reports include subscription blanks which, it is suggested, may be sent to potential subscribers. Hundreds of other appeals are being sent to music lovers. All are signed by Gertrude Robinson Smith, president of the board of trustees. The completion of the shed requires $100,000.

Inquiries concerning the fund or the 1938 festival may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass.

PROVIDENCE, R. I.
BULLETIN

Music

Brahms Concerto in D Major Features Program to Be Given Tomorrow by Boston Symphony Orchestra in Metropolitan Theatre.

The Brahms concerto in D major for violin and orchestra will be the chief work on a program otherwise devoted to the works of Ravel, to be performed in memory of the composer by the Boston Symphony Orchestra in Metropolitan Theatre tomorrow night. Serge Koussevitzky will conduct.

The soloist will be Richard Burgin, concertmaster and assistant conductor of the orchestra. It had been understood that the Brahms double concerto for violin and violoncello would be played, with Mr. Burgin and Jean Bedetti in the leading roles, but the violin concerto has been substituted.

The concerto was written in 1878, dedicated to the famous Joachim and first played by him on Jan. 1, 1879, in Leipzig. The composer conducted, and it was on this occasion that he had the famous difficulty with his suspenders that has enlivened musical history.

Joachim was consulted by Brahms while the concerto was being written, and he also was influenced by the "lost" Schumann concerto, in the opinion of those who have heard Schumann's recently rescued work.

The Brahms concerto is in three movements, allegro non troppo, adagio and allegro giocoso, ma non troppo vivace. There were four movements at first, but the scherzo was finally omitted.

The Ravel works will be three suites, "Le Tombeau de Couperin," "Ma Mere l'Oye," and the second, "Daphnis and Chloe" suite.

"Le Tombeau de Couperin" was written in the 18th century style in memory of Francois Couperin, the composer. It comprises a prelude, forlane, menuet and rigaudon.

The Mother Goose suite is in five parts, Pavane of the Sleeping Beauty, Hop-o'-My-Thumb, Laideronette, empress of the pagodas; Beauty and the Beast, and the Fairy Garden. They were written as two-piano pieces for Mimie and Jean Godebski, the children to whom they are dedicated. The suite was first played in public by Christane Verger, 6, and Germaine Duramay, 10, at the Salle Gaveau, in Paris.

The second "Daphnis and Chloe" suite has three parts, "Daybreak," "Pantomime" and "General Dance." The ballet was first produced by the Ballet Russe, with Nijinsky and Karasavina, in Paris, in June, 1912.

The scene carries the following description of the significance of the music:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. . . . Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloe mime the story of Pan and Sprinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulses him: the god becomes more insistent. She disappears among the rocks. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. . . . Young girls enter, dressed as Bacchantes, and shake tambourines. . . . A group of young men comes on the stage. Joyous tumult . . . general dance."

G. Y. L.

KNOXVILLE, TENN.
NEWS - SENTINEL

JAN 23 1938

Maybe We'll Get To See Snow White, Too

"SNOW White and the Seven Dwarfs" is one of the finest things that has come out of Hollywood in many years. We have Evelyn Miller's word for it. Evelyn returned last week after spending several weeks in New York going constantly to plays and concerts. And of it all she liked "Snow White" best.

She saw Lillian Gish and Burgess Meredith in "The Star Wagon," Ruth Gordon and Paul Lukas in "The Doll's House" which she liked very much and "George Cohan in the new Dealish revue, "I'd Rather Be Right." She heard lots of concerts and the Boston Symphony which she thinks is superb.

But back to "Snow White." She is the most adorable little person, tripping over the Walt Disney

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SAN ANTONIO, TEX.
EXPRESS

JAN 23 1938

Boston Symphony Players Get 46 Weeks Employment

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Hotel Ensembles Gone

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It works so—by May 1 the regular symphony season is done, for the orchestra does not bang around the country playing for spring festivals.

2 Months' Liquor License

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New Bedford
Mercury Jan. 24/38

Some Impressions Of Amfitheatrof

The Russo-Italian Symphony conductor, Amfitheatrof, young, tall, fit model for a tailor's delight, was studied in the Commuters' matinee the past week with a virgin mind, since only one review of his first concert in Sanders' Theater, Cambridge, has been read, though collected. This fourth performance in Symphony Hall of an identical program (Cambridge did not hear the "American Panorama") found the guest conductor for two weeks not spectacular in any way. His body is supple, but he uses it only for definite indication; his right arm is more flexible than Koussevitzky's but every one to his manner provided results are effected.

This co-conductor with Mitropoulos of the Minneapolis Symphony Orchestra has several generations of musical heritage and his Italian studies under Respighi should place him favorably. It was observed that two of his selections were of Italian composers—the dashing Overture to "Semiramide" of Rossini and his own orchestral enlargement of three movements from Boccherini string quartets.

In the "Semiramide" which he brought to full excitement and brilliance, but kept entirely in leash for occasional dynamic climax, he stylefully rested left hand on hip when not graphically employed. Only once was this position taken in the Beethoven Seventh. At 36, it may be permitted to lift one's heels when leaving the platform, but a conductor is no tenor, nor vaudeville performer.

If one thought back to Koussevitzky's phrasing of the Allegretto with a shade more approval, the speed and clarity Amfitheatrof secured from the orchestra in the third movement and the final Allegro con brio repeat of the 16th note slide into the thrill-provocative percussion seemed unequalled virtuosity. This new conductor is in no sense a noisy interpreter, as gathered from a first review. He made some nice adjustments—as the neat entrance and exit of a short march rhythm and a precise balance of brasses and strings in the Allegro.

Did any of the New Bedford women who subscribe to the Tuesday afternoon Symphony think of Henry F. Gilbert's score for "Down to The Sea in Ships"? He used the Semiramide and the Allegretto—the latter in the attic trunk scene of the old flag.

Amfitheatrof called the men to their feet after the Boccherini—three charming movements eloquently played for grace and ancient serenity of style. The placing of the two selected double basses in the rear center made a well-composed string aggregation to the eye.

No comparisons obtruded on the pure curiosity and laughing excitement of this European's essay at jazz, folk music, and the sounds of the streets of Gotham. It remains for one hearer to attest that despite noise of strange variety, the whole "Panorama" was accepted as essentially musical and melodious; that the Hawaiian music with those two white-headed boys of the Boston Symphony call members—Messrs. Fiedler and Sanroma—made romantic accompaniment at times blended with saxophone; that we like "Swanee River" in the Amfitheatrof minor and that when the siren shrieked through the tonal mass, it was grand.

A. C. R.

PROVIDENCE, R. I.
BULLETIN
JAN 26 1938

(141)

Snapshots of the Audience After a Happy Concert Program

A splendidly-turned-out group of music patrons responded heartily to the Ravel Memorial Program by the Boston Symphony Orchestra last night. Here is a section of the audience departing. Mrs. Frederick S. Peck may be seen in the doorway (left) talking it over with another concertgoer. In the photograph at right, Mrs. Arthur Ingraham, Jr., appears (centre) in the white-collared wrap.

PROVIDENCE, R. I.
BULLETIN

Boston Orchestra

By G. Y. Loveridge

A program in memory of Maurice Ravel, the first in the country, was played by the Boston Symphony Orchestra in Metropolitan Theatre last night, with Serge Koussevitzky conducting.

The only other composer represented was Brahms, but he was represented in very solid fashion, by his concerto, in D major, for violin. Richard Burgin, concertmaster and assistant conductor of the orchestra, was soloist.

This department does not remember any recent concert by the orchestra that has pleased the audience so well. Mr. Burgin was applauded after every movement of the concerto and called back several times at the end. Dr. Koussevitzky and the orchestra received such sustained approval that all the players had to rise twice and the maestro was as much worn out from perambulating the platform as from guiding his unsurpassed orchestra through a strenuous evening.

The program provided as much contrast as a meal contrived of fine pastry, a liverwurst sandwich and a stein of beer. But it all went together surprisingly well. The orchestra was in superlative form. Mr. Burgin attacked the concerto with vigorous artistry, and Dr. Koussevitzky presided with his customary elan.

The Ravel suite "Le Tombeau de Couperin", which opened the evening, is one of those fragile concoctions that does not stick to the intellectual ribs, but it is so elegantly remote from the world of today that it fascinates, particularly when performed by a polished band like that from Boston.

The Brahms concerto stood forth with solid, earthy qualities beside the brittle and wistful music of the later master. It gives the soloist numberless opportunities to err, but in Mr. Burgin we had an artist able to cope with it, technically and spiritually. It might be said that there were moments in the allegro that were not entirely lucid and that more fire and poetry would not have been amiss in the adagio, but in all it was a splendid performance, revealing (what we all knew beforehand) that Mr. Burgin is uncommonly gifted.

He gave true breadth and depth to the work, singing with beautiful tone and phrasing sensitively.. The allegro giocoso, so exigent in its demands, was played with perfect technical resource, and Mr. Burgin seemed to find the bluff, muscular rhythms to his liking. Audience, orchestra and conductor evinced their admiration for the performance. As though he hadn't done an evening's work already, Mr. Burgin returned to concertmastering for the rest of the program. A genuine musician and artist.

The second part of the concert was the suite "Mother Goose" and the second "Daphnis and Chloe" suite, both by Ravel. The delicate fairy tale pictures were interesting, but it was the ballet music that held the listener, with its beautiful descriptive utterances and the brilliancy of the orchestra's performance. Dr. Koussevitzky painted with delicate tonal shades, displayed the band in all the perfection of its vast dynamic range, and left one enchanted by the sensuous beauty of sound itself.

The program:

Ravel .. . "Le Tombeau de Couperin," Suite
- I. Prelude
- II. Forlane
- III. Menuet
- IV. Rigaudon

Brahms,
Concerto for Violin in D major, Op. 77
- I. Allegro non troppo
- II. Adagio.
- III. Allegro giocoso, ma non troppo vivace

Ravel
"Ma Mere l'Oye" ("Mother Goose")
Five Children's Pieces
- I. Pavane de la Belle au Bois Dormant (Pavane of Sleeping Beauty)
- II. Petit Poucet (Hop o' My Thumb)
- III. Laideronnette, Imperatrice des Pagodes (Laideronnete, Empress of the Pagodes)
- IV. Les Entretiens de la Belle et de la Bete (Beauty and the Beast Converse)
- V. Le Jardin Feerique (The Fairy Garden).

Ravel
"Daphnis et Chloe," Ballet: Orchestra Excerpts (Second Suite)
Lever du Jour—Pantomime—Danse Generale

CHATTANOOGA, TENN.
TIMES
JAN 30 1938

BRILLIANT MONTH IN MUSIC COMING

111 Major Events Scheduled to Be Heard in New York During February.

NEW YORK, Jan. 29 (AP).—All this In addition to its normal output of straight orchestra music, six world-known soloists will collaborate—Rudolf Serkin, the pianist; Joseph Schuster, the cellist; Kirsten Flagstad, the soprano; Guila Bustabo, the young violinist; Jascha Heifetz, the violinist, and the sensation of the opera season so far, Rosa Pauly, soprano, in a program of Richard Strauss' music.

Besides this, the Philadelphia orchestra, under Eugene Ormandy, will play, and the Boston Symphony, under Serge Koussevitzky, will be heard in two programs, each in memory of Maurice Ravel.

PAWTUCKET, R. I.
TIMES
JAN 26 1938

Boston Symphony Honors Ravel in Superb Program

The Boston Symphony orchestra, under the baton of Serge Koussevitsky, paid tribute to the memory of the French composer, Maurice Ravel, at the third concert of the season at Metropolitan Theatre last evening. The occasion was noteworthy, first for the brilliant and devoted interpretations of the three Ravel numbers and second for the excellent performance of Richard Burgin, violinist, who played the Concerto in D major, Opus 77 of Brahms.

Where to begin to discuss such a musical treat is the great difficulty. Mr. Burgin may as well receive his tribute first. He is the concert master and assistant conductor of the orchestra and when he appears as soloist, he is assured of a superlative accompaniment to his playing. His fellow musicians outdid themselves in the Brahms which is at times so thick in the instrumentation as to nearly overpower the soloist. The solo part is bristling with difficulties and Mr. Burgin played with great beauty of tone, awless technique and delightful rhythmic balance. Immediately after the difficult cadenza, the solo violin repeats the opening phrase of the movement as given out by the orchestra. Here Mr. Burgin excelled in his singing tone. The Andante was interesting in the contrasts of color between the reeds and the solo instrument. The violin figures stood out in delicate relief. The jolly rhythm of the Allegro giocoso was brought out in a substantial German manner and the whole performance was most satisfactory. Mr. Burgin was recalled five times.

Ravel's Suite "Le Tombeau de Couperin" opened the program. The Prelude, with its rippling figures in thirds, had almost the quality of tone heard in the bagpipe. In the Forlane, the flute skipped about over an accompaniment of muted strings, with all the freshness of a May morning. The Menuet was charming in its instrumentation, especially in the little musette. The last curtsy was very convincing. The Rigaudon, played at a swift tempo, made a gay finish for the Suite in the ancient style and more than ever before, we were forcibly reminded that Koussevitsky has virtuoso musicians in every choir of his orchestra. They shone with extra brilliance last evening as they gave their exposition of the amazing contribution of Maurice Ravel to orchestration. Ravel's influence will long be felt in the world of composition. His precision and uncanny facility for leaving the smallest number of notes to produce a given effect are the marks of his genius. Even in a climax, his fullest toned chord is not merely a mass of sound but retains its contour throughout.

In the delicate miniature, "Ma Mere l'Oye" (Mother Goose), Koussevitsky so completely transported the audience to the land of make-believe that they were reluctant to applaud when the suite was flinished. The five pictures, Pavane of the Sleeping Beauty, Hop o' My Thumb, Laiderronnette, Empress of the Pagodas, The Conversation Between the Beauty and the Beast, and The Fairy Garden were most descriptive. High points were the gay Chinese tune of the Pagodas and the ingratiating waltz theme of the Beautqy.

Ravel's music for the ballet, "Dalphnis and Chloe," the second suite which includes Lever du Jour, Pantomime and Danse Generale, closed this interesting program and here the orchestra played magnificently. The composition is rated one of Ravel's most successful efforts and this is easy to understand when one can hear it played as it was last evening. The shimmer of sound before daybreak, with delicate bird notes, and then the glory of the sunlight as the brass choir burst forth, were very realistic. The Danse has the same air of repressed excitement which Ravel built so obviously into the Bolero. Here in the ballet it is more subtle but nevertheless present. The audience was most enthusiastic in its appreciation of this number.

Ravel's memory was notably honored and his music is safely enshrined when given such a splendid interpretation as this. He will be remembered as the modernist, who with refinement of taste and precision of workmanship, wrote music which will be a model for succeeding generations.

R. T.

SYMPHONY IN HOMAGE TO RAVEL

B. Post
Jan. 29/38

Composer's Important Works at Pair of Concerts

BY WARREN STOREY SMITH

There was no mistaking the warmth of the applause which yesterday welcomed Dr. Koussevitzky back to the active leadership of the Symphony Orchestra. Obviously refreshed by his mid-winter vacation, the conductor led his forces through superb performances of the music of Maurice Ravel, to whose memory the present pair of concerts is dedicated.

TWO DIFFERENT GROUPS

In order to do as much justice as possible to the French composer, whose recent passing was such a severe loss to the world of music, Dr. Koussevitzky will play this evening a wholly different group of his compositions. The two programmes cover all of Ravel's more important orchestral music with the exception of "La Valse." It is a pity, then, that this engaging work could not have been substituted for the so-called "Prague" Symphony of Mozart, which somewhat superfluously began yesterday's proceedings. Albeit, in a performance no less finished than those which followed.

These last, to come finally to the point, consisted of the Piano Concerto, in which Jesus Maria Sanroma was the soloist; the "Mother Goose" Suite and the second suite from "Daphnis and Chloe." The two suites are familiar matter; the concerto had been played in Symphony Hall but once before, in the spring of 1932. At the first of that pair of concerts, which fell on April 22, the concerto was played both in Boston and in Philadelphia for the first time in America. Here Mr. Sanroma was the soloist; there, Sylvain Levin.

As one sees them today—and the future may change the picture—Ravel's later compositions seem less distinctively individual than the earlier ones; possibly because so many of the younger composers have aped his styled and adopted certain of his mannerisms. In any event, this piano concerto is a charming work and, again to express a point of view which may be subject to later revision, decidedly superior to the Concerto for the Left Hand, already played here by Paul Wittgenstein, for whom it was written, and, more recently, by Jacques Fevrier.

One might wish that Ravel, in the finale of this "two-hand" concerto, had not succumbed to the temptation to add a few jazzy touches. Already that element in symphonic music sounds tiresomely out of date. But these cheapening embellishings aside, the third movement is witty and brilliant; while the other two are rich in musical substance. Not only the lyric Adagio assai of continuous cantilena, but the opening Allegramente, as well, yield a songful beauty that is all too rare in contemporary music.

Applause for Mr. Sanroma

That this concerto is scored with consummate mastery is something which in the case of Ravel is to be taken for granted. The no less effective piano part received from Mr. Sanroma exactly the sort of performance that it requires. No visiting pianist has quite the flair for modern music that this unassuming Bostonian exhibits. Mr. Sanroma was stormily applauded yesterday, and the ovation was well deserved.

Hearing Dr. Koussevitzky and the Boston Symphony play this second "Daphnis and Chole" suite in Carnegie Hall, New York, Ravel, himself was moved to declare that the performance far transcended any he had ever experienced. Had he been in Symphony Hall yesterday he might have felt that with this conductor and orchestra even the best can be bettered. The very different "Ma Mere l' Oye" was played yesterday with rare delicacy and discernment.

This evening the current tribute to Ravel will conclude with "Le Tombeau de Couperin," the "Rapsodie Espagnole," the three "Sheherazade" songs, sung by Olga Averino, and "Bolero." Schumann's Fourth Symphony will also be played.

(142)

NEW YORK, N. Y.
TIMES

JAN 30 1938

VISITING MUSICIAN
Mlle. Nadia Boulanger

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Noted Lecturer Also Will Give Radcliffe Seminar Which Men May Attend

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Next month the French woman will conduct the Boston Symphony Orchestra, a p[redacted], like the one in London, unique in the organization's history. For the occasion she has chosen the "Requiem" by Gabriel Fauré, with whom she studied composition as a young woman at the Paris Conservatory, where her father and grandfather were both Professors of Music. Later she abandoned composition for the teaching of music, and has given courses at the American Conservatory in Fontainebleau and at the Ecole Normal, in composition, harmony, counterpoint, piano accompaniment and the history of music.

Through the students under her guidance, Mlle. Boulanger has influenced musical composition in this country. Among them are numbered some of the most prominent of American composers today, including Virgil Thomson, composer of "Four Saints in Three Acts," an operetta by Gertrude Stein. Others were Aaron Copland, Professor Walter Piston of Harvard University, Ross Lee Finney, Professor Douglas Moore of Columbia University and Roy Harris of the faculty of the Westminster Choir School. A number of her former students are instructors in leading colleges and universities in the country.

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NEW YORK, N. Y.
EVENING POST

JAN 29 1938

WORDS AND MUSIC

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Favorable Notices Are More Erudite Than Those Which Have to Be Adverse

By SAMUEL CHOTZINOFF

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At the same time we should be grateful that he presented "Le Tombeau de Couperin," one of the most delicate and harmonically interesting of all Ravel's works. It was played beautifully last night, for the wood-winds of the Boston symphony are unsurpassed in all probability. Furthermore Ravel's music makes demands on the wood-winds that only virtuoso players can meet.

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On neither programme did Dr. Koussevitzky permit Ravel to have the field to himself. As Friday's concert began with the "Prague" Symphony of Mozart, so did that of last evening include the Fourth Symphony of Schumann, set between "Le Tombeau de Couperin" and the "Rapsodie Espagnole." Accepting for the moment the necessity of the presence of another composer, it must be admitted that Mozart and Ravel make a most satisfactory pair. Both were stylists, both tended to be slightly artificial, both were past masters of their art.

On the other hand, Schumann and Ravel were oddly mated. The German was personal and subjective; the Frenchman, objective and impersonal. Ravel was one of the most adroit and resourceful of orchestrators; Schumann, next to Chopin, was the most inept scorer among all composers of genius. Possibly they will still be playing Schumann's D minor Symphony when the name of Ravel has disappeared from programmes altogether. Yet, as your "rough diamond" may seem inferior in polite and polished society, so did Schumann's music seem last night a little gauche and awkward. This, however, is a purely personal opinion. Last evening's audience applauded the sympathetic performance of the Symphony with unmistakable enthusiasm.

As on the occasion of the previous performance at Symphony Hall, the "Sheherazade" Songs were sung by Olga Averino, who again brought to them the imagination and artistry, if not quite the vocal opulence which the first song, "Asie," requires. Deprived of the type of voice which would match its rich orchestral dress, "Asie" tends to seem a little futile, as though the composer in setting these highly pictorial lines, had attempted the impossible.

"Le Tombeau de Couperin" is one of Ravel's most delightful, most astonishing achievements. It and the less noteworthy "Spanish Rhapsody" were beautifully played. In the latter the orchestra achieved as much as it might of the brilliance which it had brought to the "Daphnis and Chloe" Suite Friday.

In closing, this reviewer will once more express his regret that neither of these interesting programmes contained "La Valse"; for him it would have made an excellent substitute for "Bolero," which he will hear only when he is chained to his seat. It may be assumed that the audience received it rapturously.

Cont.

NEW YORK, N. Y.
WORLD - TELEGRAM

JAN 29 1938

Records by Gieseking On Piano Are Featured

By Robert C. Bagar.

Columbia's February list of records honors Walter Gieseking, the noted pianist, with a special display. He performs the Grieg concerto in A minor together with the Berlin State Opera House Orchestra under the direction of Hans Rosbaud, and he appears in a second album containing some of Debussy's most popular compositions.

Besides these releases, the output includes excerpts from Wagner's "Die Meistersinger" (parts of act I and act III), as delivered by soloists and chorus of the Royal Opera House and the London Philharmonic Orchestra, with Sir Thomas Beecham conducting; the Brahms "Zigeunerlieder," sung by the Madrigal Singers, directed by Lehman Engel; two operatic selections by Tino Rossi, tenor, and Chabrier's "Bourree Fantasque," offered by the Orchestra Symphonique de Paris, Selmar Meyrowitz at the head.

The Norwegian composer, up to the time of writing this concerto, had never turned out an orchestral work, and the fact is all the more remarkable in that his feeling and undeniable gift for expressing himself through the means of a symphonic creation is as evident in this as in any other orchestral product of his.

That Mr. Gieseking should have been chosen to play the piano solo part attests to superior judgment on the part of those responsible, for the artist is felicitously at home in just such a composition. Here he revels in the infinite coloring of phrases, something at which he is a past master, in the countless opportunities afforded him to weave a magic spell of arabesques around melodic passages for the strings, in the sensuousness of divinely tuned measures allotted to the piano.

The performance, taking piano and orchestra together in the consideration, possesses its less successful moments when the co-operative affinity between soloist and accompanying body is a point or two to the left of Olympian, and also its too successful moments when that fellowship reaches a point or two to the right, making it therefore co-operation for co-operation's sake, with a consequent neglect of the essential message. Nevertheless, this is a fine recording, despite the infinitesimal objections, and one that should find a ready response among the gramophile intelligentsia.

There are few pianists appearing before the public today who can match, let alone surpass, Mr. Gieseking's understanding and performing excellence of the music of Debussy. Is it any wonder, then, that the artist turns in as communicative and finished a job as his readings of "La Cathedrale Engloutie," the "Children's Corner" suite, the suite "Bergamasque," "Reflets dans l'eau" and "Soiree dans Granade?"

Thanks to Sir Thomas Beecham's adroit ministerings the "Prize Song" and "Wach'auf, es nahet gen den Tag" (act III) and "Da zu dur der Heiland kam" (act I) from "Die Meistersinger" are projected with musicianly accuracy and fluency. The voices are equal to the demands and the orchestra fits into the picture appropriately.

The Brahms' "Zigeunerlieder" (one to eleven, inclusive) are given sympathetic and expert treatment by the Madrigal Singers. Mr. Engel has done a skilful piece of work in whipping this organization into shape, something to which the readings of the Brahms numbers is eloquent testimony. The able accompanying pianist is D. Everett Roudebush.

Tino Rossi, tenor, sings "Vainement, ma bien aimee," from "Le Roi d'Ys," and "Le reve," from "Manon," with taste and a good deal of style, as well as in a pleasing voice. He is assisted by an orchestra.

The Weekly Record

Top sellers for the week, according to reports from G. Schirmer, Center Music Stores and Wurlitzer:—

Beethoven's Seventh Symphony — Arturo Toscanini and the Philharmonic-Symphony Orchestra (Victor).

Brahms's "Mainacht"—Marian Anderson, contralto (Victor).

Sibelius's Fifth Symphony — Robert Kajanus and the London Philharmonic Orchestra (Victor).

Tschaikowsky's Overture - Fantasy "Romeo and Juliet"—Serge [redacted] and the Boston Symphony Orchestra (Victor).

Symphony Pays Tribute to Ravel

Jan. 30/38

By RUTH MARSTERS

Dr. Serge Koussevitzky returned from his mid-winter vacation to open the second half of the Boston Symphony season with a pair of programs in memory of Maurice Ravel.

The audience at yesterday afternoon's concert filled Symphony Hall to its utmost and greeted the conductor with an apparent warmth which really indicated a deep sense of felicitousness in having him back again.

The program opened with a somewhat too careful but nevertheless plausible performance of the Mozart Symphony in D major (K. No. 504) otherwise known as the "Prague" Symphony because it was there it was given its first performance and subsequently enjoyed its first popularity. (It is still popular among symphonies though relegated by musicologists to the outskirts of Mozart's greatest symphonies which are numbered at three.)

* * *

But to return to Ravel who occupied the remainder of the program it is necessary to talk about Sanroma who appeared as soloist in the Ravel Concerto for Piano and Orchestra. And it is necessary to talk about the soloist in this case simply because he did such a very good job.

We all know the soloist who arrives labeled as "distinguished" and about whose head an aura of infallibility is seen by the more imaginative—and sometimes less appreciative.

Sanroma has been with the orchestra for a long time. It is not necessary to herald his appearances with interviews concerned either with his appetites or his travels. He is probably one of the few virtuoso pianists extant who would not resent being identified as "competent." Competent he is. hich means, in this case, that he performed with brilliance, accuracy, and a regard for the orchestral ensemble.

The Concerto was one of the last works of one of the most interesting of twentieth century composers. It is a scintillating work—contains a modernistic system of harmonics and a classic detachment of spirit that has its results in genuine comedy though easily understood by all.

The program was further embellished by a sensitive performance of the exquisitely delicate "Mother Goose" Suite and concluded with excerpts from the romantic "Daphnis and Chloe" Ballet, commissioned by Diaghileff. (The music has attained an importance of its own aside from its origin.)

This evening's program will include Schumann's Fourth Symphony in D minor, Op. 120, and Ravel's Works "Le Tombeau de Couperin"; "Rapsodie Espagnole"; "Sheherazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor (Olgar Averino, soloist); and the Bolero.

(142)

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On the other hand, Schumann and Ravel were oddly mated. The German was personal and subjective; the Frenchman, objective and impersonal. Ravel was one of the most adroit and resourceful of orchestrators; Schumann, next to Chopin, was the most inept scorer among all composers of genius. Possibly they will still be playing Schumann's D minor Symphony when the name of Ravel has disappeared from programmes altogether. Yet, as your "rough diamond" may seem inferior in polite and polished society, so did Schumann's music seem last night a little gauche and awkward. This, however, is a purely personal opinion. Last evening's audience applauded the sympathetic performance of the Symphony with unmistakable enthusiasm.

As on the occasion of the previous performance at Symphony Hall, the "Sheherazade" Songs were sung by Olga Averino, who again brought to them the imagination and artistry, if not quite the vocal opulence which the first song, "Asie," requires. Deprived of the type of voice which would match its rich orchestral dress, "Asie" tends to seem a little futile, as though the composer in setting these highly pictorial lines, had attempted the impossible.

"Le Tombeau de Couperin" is one of Ravel's most delightful, most astonishing achievements. It and the less noteworthy "Spanish Rhapsody" were beautifully played. In the latter the orchestra achieved as much as it might of the brilliance which it had brought to the "Daphnis and Chloe" Suite Friday.

In closing, this reviewer will once more express his regret that neither of these interesting programmes contained "La Valse"; for him it would have made an excellent substitute for "Bolero," which he will hear only when he is chained to his seat. It may be assumed that the audience received it rapturously.

Cont. 1

NEW YORK, N. Y.
WORLD - TELEGRAM
JAN 29 1938

Records by Gieseking On Piano Are Featured

By Robert C. Bagar.

Columbia's February list of records honors Walter Gieseking, the noted pianist, with a special display. He performs the Grieg concerto in A minor together with the Berlin State Opera House Orchestra under the direction of Hans Rosbaud, and he appears in a second album containing some of Debussy's most popular compositions.

Besides these releases, the output includes excerpts from Wagner's "Die Meistersinger" (parts of act I and act III), as delivered by soloists and chorus of the Royal Opera House and the London Philharmonic Orchestra, with Sir Thomas Beecham conducting; the Brahms "Zigeunerlieder," sung by the Madrigal Singers, directed by Lehman Engel; two operatic selections by Tino Rossi, tenor, and Chabrier's "Bourree Fantasque," offered by the Orchestra Symphonique de Paris, Selmar Meyrowitz at the head.

The Norwegian composer, up to the time of writing this concerto, had never turned out an orchestral work, and the fact is all the more remarkable in that his feeling and undeniable gift for expressing himself through the means of a symphonic creation is as evident in this as in any other orchestral product of his.

That Mr. Gieseking should have been chosen to play the piano solo part attests to superior judgment on the part of those responsible, for the artist is felicitously at home in just such a composition. Here he revels in the infinite coloring of phrases, something at which he is a past master, in the countless opportunities afforded him to weave a magic spell of arabesques around melodic passages for the strings, in the sensuousness of divinely tuneful measures allotted to the piano.

The performance, taking piano and orchestra together in the consideration, possesses its less successful moments when the co-operative affinity between soloist and accompanying body is a point or two to the left of Olympian, and also its too successful moments when that fellowship reaches a point or two to the right, making it therefore co-operation for co-operation's sake, with a consequent neglect of the essential message. Nevertheless, this is a fine recording, despite the infinitesimal objections, and one that should find a ready response among the gramophile intelligentsia.

There are few pianists appearing before the public today who can match, let alone surpass, Mr. Gieseking's understanding and performing excellence of the music of Debussy. Is it any wonder, then, that the artist turns in as communicative and finished a job as his readings of "La Cathedrale Engloutie," the "Children's Corner" suite, the suite "Bergamasque," "Reflets dans l'eau" and "Soiree dans Granade?"

Thanks to Sir Thomas Beecham's adroit ministerings the "Prize Song" and "Wach'auf, es nahet gen den Tag" (act III) and "Da zu dur der Heiland kam" (act I) from "Die Meistersinger" are projected with musicianly accuracy and fluency. The voices are equal to the demands and the orchestra fits into the picture appropriately.

The Brahms' "Zigeunerlieder" (one to eleven, inclusive) are given sympathetic and expert treatment by the Madrigal Singers. Mr. Engel has done a skilful piece of work in whipping this organization into shape, something to which the readings of the Brahms numbers is eloquent testimony. The able accompanying pianist is D. Everett Roudebush.

Tino Rossi, tenor, sings "Vainement, ma bien aimee," from "Le Roi d'Ys," and "Le reve," from "Manon," with taste and a good deal of style, as well as in a pleasing voice. He is assisted by an orchestra.

The Weekly Record

Top sellers for the week, according to reports from G. Schirmer, Center Music Stores and Wurlitzer:—

Beethoven's Seventh Symphony — Arturo Toscanini and the Philharmonic-Symphony Orchestra (Victor).

Brahms's "Mainacht"—Marian Anderson, contralto (Victor).

Sibelius's Fifth Symphony — Robert Kajanus and the London Philharmonic Orchestra (Victor).

Tschaikowsky's Overture - Fantasy "Romeo and Juliet"—Serge ~~Koussevitzky~~ and the Boston Symphony Orchestra (Victor).

Symphony Pays Tribute to Ravel

Jan. 30/38

By RUTH MARSTERS

Dr. Serge Koussevitzky returned from his mid-winter vacation to open the second half of the Boston Symphony season with a pair of programs in memory of Maurice Ravel.

The audience at yesterday afternoon's concert filled Symphony Hall to its utmost and greeted the conductor with an apparent warmth which really indicated a deep sense of felicitousness in having him back again.

The program opened with a somewhat too careful but nevertheless plausible performance of the Mozart Symphony in D major (K. No. 504) otherwise known as the "Prague" Symphony because it was there it was given its first performance and subsequently enjoyed its first popularity. (It is still popular among symphonies though relegated by musicologists to the outskirts of Mozart's greatest symphonies which are numbered at three.)

* * *

But to return to Ravel who occupied the remainder of the program it is necessary to talk about Sanroma who appeared as soloist in the Ravel Concerto for Piano and Orchestra. And it is necessary to talk about the soloist in this case simply because he did such a very good job.

We all know the soloist who arrives labeled as "distinguished" and about whose head an aura of infallibility is seen by the more imaginative—and sometimes less appreciative.

Sanroma has been with the orchestra for a long time. It is not necessary to herald his appearances with interviews concerned either with his appetites or his travels. He is probably one of the few virtuoso pianists extant who would not resent being identified as "competent." Competent he is. hich means, in this case, that he performed with brilliance, accuracy, and a regard for the orchestral ensemble.

The Concerto was one of the last works of one of the most interesting of twentieth century composers. It is a scintillating work—contains a modernistic system of harmonics and a classic detachment of spirit that has its results in genuine comedy though easily understood by all.

The program was further embellished by a sensitive performance of the exquisitely delicate "Mother Goose" Suite and concluded with excerpts from the romantic "Daphnis and Chloe" Ballet commissioned by Diaghileff. (The music has attained an importance of its own aside from its origin.)

This evening's program will include Schumann's Fourth Symphony in D minor, Op. 120, and Ravel's Works "Le Tombeau de Couperin"; "Rapsodie Espagnole"; "Sheherazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor (Olgar Averino, soloist); and the Bolero.

MENUHIN TO PLAY RARE PIECE

Post - Jan. 30/38

News and Notes About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

THE most talked-of musical novelty of 1937, and probably the most important, was not from one of the contemporary "S's," who now include Strauss, Sibelius, Schoenberg, Stravinsky and Shostakovich, but from one of those who have departed this life, Schumann. The piece in question, it is no doubt unnecessary to say, is the Concerto for violin and orchestra.

Written toward the end of Schumann's life, actually between Sept. 21 and Oct. 3, 1853, and shortly before the final insanity descended upon him, the music passed into the hands of Joseph Joachim, for whom it was composed and by whom it was performed, but only in private. According to the strange provisions of Joachim's will, it was not to be published or publicly played until 1956, 100 years after Schumann's death. When Joachim died in 1907 the Concerto was entombed in the State Library in Berlin.

Thanks to the efforts of Wilhelm Strecher, head of the publishing house of B. Schott and Sons, the Concerto was rescued from the library archives; permission to break the will was obtained from both Joachim's and Schumann's heirs, and a photographed copy was sent to Yehudi Menuhin in the expectation that he would be the first to play it. Here the present German government stepped in, and the actual premiere took place on Nov. 26 last, at a concert of the Berlin Philharmonic Orchestra, with Wilhelm Kulenkampff as soloist.

It had also been announced that Jelly d'Aranyi, the Hungarian violinist and grandniece of Joachim, would give the first performance at London, with the B. B. C. Orchestra, on Oct. 20. Although the existence of the Concerto and its whereabouts had long been known, Miss d'Aranyi spread the story that in 1933 she had received spirit messages from Schumann and Joachim informing her that there was such a concerto and urging her to find the manuscript and perform it.

All this is by way of preface to the announcement that Yehudi Menuhin, who has already played the Concerto in New York and elsewhere, both with and without orchestral accompaniment, will introduce it to Boston at the Symphony concerts of this week. Early in the fall it was stated that when Mr. Menuhin played the concerto he would also play that of Brahms, but Dr. Koussevitzky, having heard the Concerto played in private, decided that the two pieces were too much alike, and that some other companion piece had better be found. The choice has now fallen on the Concerto of Mendelssohn. Brahms, it seems, heard Joachim play Schumann's Concerto and imitated certain features of it in his own.

Critical opinion of the Concerto, on the basis of Mr. Menuhin's performances, would seem to place its value midway between the violinist's assertion that it could be ranked with Schumann's greatest works and Joachim's flat statement that it could by no means aspire to such position. The slow division was most admired, the Finale least. Now, however, Boston can hear and judge for itself.

Besides the two concertos the programme for this week's Symphony Concerts will include the Second Symphony of Malipiero, also new last year, and Wagner's Overture to "The Flying Dutchman." And

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Menuhin with Symphony; Schnabel R

147

MUSIC AND MUSICIANS

Globe - Jan. 30/38

Metropolitan Opera; Schumann's "Lost" Concerto

The repertory to be presented in Boston by the Metropolitan Opera Association from next March 24 to April 2 is perhaps the most varied to be offered Bostonians in several years. Though Wagner's "Ring" will not be vouchsafed a second consecutive year, there will be five operas done rarely here of late years.

The first will be "Otello," which has been selected for the opening night at the Boston Opera House, Thursday, March 24. Although Verdi's masterpiece was given many times here in the past, the last first-rank performance was by the late Chicago Civic Opera in 1931. Mme. Rethberg as Desdemona, Mr. Martinelli as Otello and Mr. Tibbett as Iago will be heard for the first time in Boston in these roles.

Richard Strauss' "Der Rosenkavalier" has had but five local performances and was with us most recently in 1930. It was revived by the Metropolitan in New York this season. Although Lotte Lehmann has long been admired in opera here, her Marschallin von Werdenberg is not familiar to Boston opera-goers save those who have heard it elsewhere.

"Parsifal," despite its stature as a work of art, has been given here only a few times, and not at all since 1932. "Don Giovanni," one of the world's great musical masterpieces, was last given a first-rank performance here in 1931. Gounod's "Romeo and Juliet" has been heard at the Boston Opera House within five years, but it is necessary to go back 10 years to find a production by a top-notch company.

The Violin Concerto by Robert Schumann, which will be given first performance here at the Boston Symphony concerts this week with Yehudi Menuhin as soloist, has had an amazing history. The essential facts are here condensed as much as possible.

Schumann wrote the Concerto between Sept. 21 and Oct. 3, 1853. His good friend, the great violinist Joachim studied the score and played it privately to Schumann a short time later. Joachim evidently did not consider the Concerto worthy of public performance, and never played it in the concert hall.

By the following February, Schumann had become insane. In 1856 he died. Joachim kept the manuscript score, and upon his death in 1907 bequeathed it to the Prussian State Library in Berlin, stipulating that it must not be published or performed until 100 years after Schumann's death.

Here comes the most fantastic part of the tale. In 1933 Yelly D'Aranyi, the violinist and a grand-niece of Joachim, is said to have received spirit messages from Schumann and Joachim urging her to locate the manuscript and perform the Concerto. Now the Concerto certainly had not been "lost" at all, as careless statements have said, but little or nothing about it has until recently been known by the musical public.

A photostat of the manuscript was shown to Yehudi Menuhin by an influential German publisher, and upon Menuhin's earnest request the publisher set about to secure the necessary permission from heirs of Schumann and Joachim to set aside the terms of Joachim's will. This having been accomplished, Menuhin was to have given first American performance of the Concerto last Fall, and the first performance in Europe was to have been at the hands of Yelly D'Aranyi in London. The Nazi Government intervened, however, and the initial public hearing took place in Berlin last November.

There are the usual three movements in the Concerto, the markings of which may be approximately translated as follows: "In strong but not too fast tempo"; "Slowly," and "Lively, but not too fast."

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky conductor, at 2:30 Friday and 8:15 Saturday. Fifteenth program. Yehudi Menuhin will be soloist in the Mendelssohn Violin Concerto, and in the first Boston performance of the Schumann Violin Concerto, to which extended reference is made above in this column. The purely orchestral numbers will be the Second Symphony of Malipiero, new to Bos-

ehudi Menuhin, violinist, shown here with the score of Schumann's iolin concerto which he will play for the first time in Boston at the riday afternoon and Saturday evening concerts by the Boston Symphony Orchestra.

Encomiums For Ravel

Am - Jan. 30/38

By Ruth Marsters
Music Editor

RETURNED from his mid-season vacation to conduct the regular pair of Boston Symphony concerts this week-end, Serge Koussevitzky was greeted with warm cordiality by audiences both distinguished and of capacity size.

Dr. Koussevitzky departed from his usual custom by presenting two entirely different programs, alike only in that both were dedicated to the memory of Maurice Ravel.

The result was a fairly representative assortment of the work of one who, during the last quarter of a century at least, has managed to hold the attention of his contemporaries by delighting, amusing, and astonishing them in turn.

The scintillating performances given his music on these occasions were sufficient reminder that as a poet, a wit, and a superior craftsman, Ravel will continue to live.

* * *

FRIDAY'S program opened with the Mozart Symphony in D major,—the performance of which did nothing to detract from a very real appreciation of Ravel's own genius for writing music of transparent texture.

Of the Concerto for Piano and Orchestra which followed, it was the composer's opinion that "in this he had expressed himself most completely, and that he had pored his thought into the exact mold he had dreamed." (We quote from Mr. Burke's program notes.)

To one who in seeking new molds had embraced impressionism, neoclassicism, and polytonality variously throughout his career, the above might have been a temporary estimation. At any rate it was his final one, for there were to be no further stages in his development. The Concerto for Piano and Orchestra, published in 1932 was the last but one before the accident which put an end to his creative endeavor.

* * *

THE CONCERTO is, at all events, an effervescent work.

In its performance by the orchestra and soloist, Jesus Maria Sanroma, its intricacies of tonality and rhythm were dealt with in virtuoso manner. Mr. Sanroma's playing, effortless as it appeared, was authoritative, distinguished always by clarity, and rhythmic incisiveness.

The "Mother Goose" Suite followed. Music of the utmost fragility, it was exquisitely performed.

Friday's program was completed with excerpts from the Ballet, "Daphnis of Chloe." One of Ravel's most successful works, it is also the one perhaps most thoroughly steeped in impressionism.

In contrast to this, it was "Le Tombeau de Couperin," strongly entrenched in neoclassicism which opened Saturday evening's program.

The Spanish strain was adequately represented with "Rapsodie Espagnole," and that Pops favorite, "Bolero."

Famed Schumann Concerto Heard Feb. 4, 5

The violin concerto of Robert Schumann, which had its first public performances in the present season, will be heard in Boston at the Boston Symphony concerts of next Friday afternoon and Saturday evening when Yehudi Menuhin appears as soloist. The violinist will also be heard with the orchestra in the concerto of Mendelssohn. Another score of special interest announced for this program will be the second symphony of Malipiero, which had its first European performance in the season past. The concluding number will be Wagner's overture to "The Flying Dutchman."

The history of Schumann's concerto is now familiar. Composed for his young friend, Joseph Joachim, a few months before Schumann was confined by his last illness, the concerto was not played by the virtuoso. It remained in his possession through his long and brilliant career. On his death in 1907, the manuscript score was bequeathed to the Prussian State Library in Berlin, where it remained for many more years, the stipulation having been placed upon it that it should not be published or performed until 100 years had passed after the composer's death. In 1933 Yelly d'Aranyi, the violinist, received, according to her own statements, spirit messages from Robert Schumann, and Joseph Joachim, her grand-uncle, urging her to find the manuscript and perform it.

The manuscript came to the attention of the head of the music publishing firm of Schott, at Mainz and was submitted to Yehudi Menuhin who at once became enthusiastic and eager to play it. The necessary permission having been obtained, the concerto was published in the present season. The first performance was given at Berlin, Nov. 26, Georg Kulenkampf, soloist. Yehudi Menuhin has given it first performances in this country, playing the work with piano accompaniment in New York on Dec. 6, and repeating it with orchestra at St. Louis, Dec. 23, Philadelphia, Jan. 21, and New York, Jan. 27.

Amusements

MENUHIN SYMPHONY SOLOIST

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CONCERT AND OPERA ASIDES

Times - Jan. 16/38

THIS is a story that is still in the nebulous region between fancy and fact, with enough leaning to the latter to be discerned in its larger outlines. It seems that the air-conditioning of Carnegie Hall is being seriously considered. Plans have been drawn up, approved by the proper authorities; the whole matter hangs on the word "Go!"

That word seems on the tip of the collective tongue of the National Broadcasting Company, which is reported to be interested in a series of Summer indoor concerts for its new NBC Symphony Orchestra. If the project materializes, the series will take as its prototype the long-famed "pop" concerts of the Boston Symphony Orchestra in Symphony Hall. That is, the music will be attended by an audience seated at intimate tables sipping drinks—light, at least—and smoking to their hearts' content.

The air-conditioning of Carnegie Hall is a subject upon which some thought has been given from time to time. The consummation of the plan has been retarded, of course, because of the relatively little business the hall does in the warm months. Hall officials decided that unless they could be assured of some seventy or more bookings for each of two consecutive seasons, Carnegie Hall would have to content itself with Nature's own Summer zephyrs.

They were not forgetting the World's Fair; that was over a year in the future, but the authorities of the exposition were already making plans.

Now there is also the NBC Summer project. The idea at present seems to be to give concerts in May and June, which will give Carnegie Hall some sixty concerts, and, very probably, its cool, machine-made atmosphere.

Taking place in these months, these concerts will not conflict with the Philharmonic-Symphony's season in Lewisohn Stadium. Some may be broadcast, possibly by a commercial sponsor.

144

Large Throng Welcomes Dr. Koussevitzky After Month's Absence

BOSTON HERALD, SATURDAY, JANUARY 29, 1938

Society Enjoys Ravel Concert At Symphony

Memorial Program Draws Many Members of Boston Society

By PAULINE WARREN

Friday afternoons during the winter season find nearly every one of importance in Boston society attending the Symphony concerts, and yesterday was no exception to the rule. Dr. Koussevitzky, who made his first Boston appearance in over a month, was greeted with tumultuous applause when he stepped on to the platform. Incidentally, he was the guest of honor at a dinner given for the orchestra at the Harvard Club last evening, as partial recognition of their artistic contribution to Harvard's recent tercentenary celebration.

The program yesterday afternoon was in memory of Maurice Ravel, and although it opened with Mozart's Symphony in D major, to satisfy those who are not wholly drawn to Ravel's overwhelming style, all the other selections were by Ravel, and judging by the wild applause, there were very few present who were not deeply moved by the haunting strains. Jesus Maria Sanroma was the soloist for the Concerto for piano and orchestra, which was one of Ravel's last works of orchestral proportions. The five children's pieces from "Mother Goose" were received enthusiastically, and the concert concluded with the brilliant ballet from "Daphnis and Chloe."

One of the distinguished members of the audience was Mr. Joseph Szigeti, well-known violinist, who sat in one of the front rows. Also way down in front in their usual seats, were Mrs. Charles Goddard Weld, who wore a sable coat with her black ensemble, and her sister, Mrs. Horace Soule, wearing a mink coat with her wine red gown and hat. Nearby, were Mrs. Hugh Bancroft, all in black, and Mrs. Edwin S. Webster, who topped her black frock with a smart boxy fur jacket.

With Mrs. Robert H. Stevenson was her niece, Mrs. Malcolm Bradlee, and Mrs. Roland Nickerson was accompanied by her daughter, Mrs. H. Nickerson Sears. Mrs. Charles Sumner Bird, Jr., was in fashion's favorite all-black, and her sister, Mrs. Oliver Wolcott, was also present. With her beige frock, Mrs. Frederick Cameron Church, Jr., wore a cunning brown peaked hat, and touches of white were furnished by her pearls and white gloves.

There were many debutantes in the audience, as they are just as thrilled about the concerts as their elders. Miss Lucy Cochrane wore one of the "chubby" fur jackets with her black frock, which accentuated her blonde coloring. With her was her mother, Mrs. Dudley L. Pickman, Jr., also in all-black. Chatting with them was Miss Katharine Putnam, in a coat of gray lamb, who attended with her mother, Mrs. George Putnam. Another debutante was Miss Virginia Prout, who was with her mother, Mrs. Henry Prout, and Miss Jean Quast Clark, a chinchilla jacket topping her platinum gray frock with its pleated skirt, arrived with her mother, Mrs. Paul Foster Clark, a cluster of gorgeous speckled orchids fastened on her mink coat. Still another attractive debutante was Miss Elizabeth Osborne, who was discussing the concert enthusiastically with a group of friends.

Mrs. Christian Herter, all in gray, was strolling about in the lobby during the intermission. Chatting there with friends, was Mrs. Albert M. Kales, who was enjoying a cigarette. We also glimpsed Mrs. Carleton Pike, her black costume brightened by touches of scarlet, Mrs. Richard King Thorndike, wearing three strands of pearls with her black frock, and Mrs. Robert Morris, wrapped in a mink coat.

Mrs. Francis H. Cummings refused to be daunted by her recent skiing accident at Jackson, N. H., and attended on crutches. Miss Charlotte M. Rantoul, in a slim tailleur of tiny black and white pin checks, was vivaciously greeting Miss Josephine Emery, who wore a jonquil yellow sweater with her green suit. Miss Constance Turner was very pretty in a frock of blue-gray wool, and Miss Jane Megrew was all in black. Miss Elizabeth Watson wore a becoming coat of beige caracul.

Sitting in the very first row, was Miss Lucy Linder Pope, in a mink coat, her coronet of braids tucked under a mink-trimmed turban. Banded with mink, was the black coat that Mrs. Allan Forbes wore with her black frock, and wearing a mink coat, was Mrs. Richard K. Thorndike., Jr., Mrs. Amor Hollingsworth (Eleanor Gibson) wore a garnet red hat and frock with her coat of Persian lamb.

Many members of the audience went up to the first balcony gallery to admire the new sculptured head of Maurice Ravel, completed by Madame Koussevitsky in time for this memorial concert. Viewing it with much interest, was Miss Jeannie Robinson. Mrs. Alexander Steinert was accompanied by her daughter, Mrs. Samuel J. Newman, and with Mrs. Frank W. Stewart was her daughter, Mrs. Lawrence Black.

Still others present were Mrs. William Adams Copeland, Mrs. William Stanley Parker, Mrs. Robert Belknap, Miss Alice Stackpole, Miss Jeannie Dupee, Mrs. Robert Cushman, Miss Dorothy Coffin, Mrs. Charles Gaston Smith, Miss Aimee Lamb, Mrs. Stearns Poor, Mrs. Lewis

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WORCESTER, MASS.
TELEGRAM

3 Noted Artists Please Woman's Club Audience

Jean Bedetti, Cellist, Clara Shear, Soprano, and Leo Litwin, Pianist, Appear

By TYRA LUNDBERG FULLER

Three artists of merit were presented at the Worcester Woman's Club yesterday afternoon, in the annual program sponsored by the music department of the club, Mrs. Hubbard M. Loudon, chairman, and Tuckerman Hall was filled to near-capacity by club members and their guests.

The program, ideally arranged, was given by Jean Bedetti, 'cellist, Clara Shear, dramatic soprano, and Leo Litwin, pianist. In addition to his solo contribution to the afternoon's entertainment, Mr. Litwin accompanied his fellow artists on the piano in a manner that completely won his audience. Through his long connection with the Boston Symphony—pianist for the ~~Boston Symphony~~ "Pops," too, for seven years—Mr. Litwin already had many friends and acquaintances in the audience who were happy to welcome him here.

Bedetti Excels

It was a delight to listen to the playing of Mr. Bedetti, a truly accomplished master of the 'cello, who since 1919 has been solo 'cellist of the Boston Symphony Orchestra. So exquisite were the tones he evoked from his instrument, so flawless his technique and musicianship that his few mannerisms, a certain flair for showmanship, seemed to bring him only closer to his audience.

It was particularly interesting to learn that the "Elegie," which he played in his final group instead of for his opening number as scheduled on the program, was written in his honor by the composer, Paul Tortelier.

Miss Shear, formerly of the Chicago Civic Opera Company, has many of the qualities which make for a stage success. Chic and attractive, her dramatic manner of singing interested her listeners. She has a powerful voice of good range, as she demonstrated in her first selection, "O Liebliche Wangen (O Lovely Cheeks)," Brahms, but we were a little disappointed in the rendering of Tedesco's "Ninna Nanna," which was scheduled as a lullaby, but which seemed to present none of the restful, soothing quality associated with that type of a slumber song. Miss Shear's second group included "Love Has Eyes," a roguish chansonette by Bishop, Leslie Smith's "Canterbury Air" (after the English manner) and "The Street Fair," Manning, an impressionistic picture of gay Paree. She was recalled and sang an impish little number, "Arithmetic," Mana-Zucca, which may have startled some of the more conservative in her audience. But then again, there were others who loved it.

Mr. Bedetti opened the program with a group of three selections, inserting a Bach "Arioso," which like the Weber "Adagio and Rondo" that followed brought out the lovely, deep, rich tones of the 'cello. "Russian Dance," Liadoff, completed the group.

In addition to the "Elegie," Mr. Bedetti played Delune's bizarre but fascinating "Dragon Fly," a composition that requires the utmost technique and mastery of the 'cello. He followed this with Papper's "Tarentelle," and then in response to extended plaudits he returned to play the "Allegro" movement from "Sonate," Francoeur, brilliant, playful, with yet more demands on the maestro's ability. And he met them all.

Mr. Litwin's contribution to the program was scheduled an all-Chopin group, but he played two, the interesting "Etude in F Minor," and the lovely, more familiar "Prelude in D Flat Major," then announced that for his third selection he would play Schumann's "Soaring." In response to an insistent demand for an encore he returned with a glittering, sparkling Chopin "Mazurka."

Yesterday's concert was the first of two programs scheduled under direction of the music department, the second to be on the Spring calendar.

HARVARD CLUB PAYS KOUSSEVITZKY HONOR

B. Globe

Orchestra Also Attends—Angell Is Speaker

Jan. 29/38

For the first time in its history, the Harvard Club of Boston entertained the conductor and members of the Boston Symphony Orchestra at dinner last night in Harvard Hall of the club.

The speakers were Dr. Serge Koussevitzky, conductor of the Boston Symphony and the evening's guest of honor; Dr. James Rowland Angell, president emeritus of Yale University and present educational adviser to the National Broadcasting Company, and Bentley W. Warren, president of the Boston Symphony's board of trustees. Edward A. Taft, president of the Harvard Club of Boston and a trustee of the orchestra, presided.

In the remarks of each of the three speakers, the close bond between Harvard and the orchestra—which has existed since the foundation of the orchestra—was emphasized. Dr. Koussevitzky, among other observations, spoke of the importance to the orchestra of the annual series of concerts given in Sanders Theatre, and spoke feelingly of the honor tendered to him and the orchestra when it bestowed upon him, a few years ago, the honorary degree of Doctor of Laws.

Mr. Warren voiced the appreciation of the orchestra's trustees both for the hospitality extended by the Harvard Club, and for the support, as subscribers and in other ways, of a large number of club members.

Dr. Angell's speech emphasized the future which he believes to exist for culture in general, and specifically music, by means of radio broadcasts and possibly television. The former president of Yale dwelt at length upon the enormous benefit to the common man of the transmission by radio of great world literature and music.

Not the least feature of the evening was the humorous combined dinner list and program, bound in the familiar pinkish-brown of the regular Boston Symphony program books, and arranged after the typographical fashion of the orchestra's program.

A "Moment Musical" proved to be new records of Prokofieff's "Lieut Kije" suite, which Dr. Koussevitzky and the orchestra introduced to Boston last Fall.

The list of distinguished guests included George E. Judd, manager of the orchestra; Ernest B. Dane, M. A. De Wolfe Howe and Roger I. Lee, trustees of the orchestra, and Edward Kennard Rand, '94, who read a poem by Mr. Howe written for the occasion. The evening ended with singing of "Fair Harvard."

Charles H. Katkins, '09, was chairman of the dinner committee, which included James F. Dwinell, '02; Seth T. Gano, '07; Alden H. MacIntyre, '21; J. Stewart Rooney, '25; Hervey L. Smith Jr., '35, and Arthur Willis Jr., '35.

HARVARD MEN HAIL MUSICIANS

Boston Symphony Orchestra Members Guests At Banquet

B. Her

GREAT TRIBUTE FOR KOUSSEVITZKY

Jan. 29/38

The importance of musical art in the life of the community became the keynote of one of the most remarkable tributes ever accorded a musical group as Harvard men last nigh tfeted the Boston Symphony Orchestra at a dinner at the Harvard Club. Dr. Serge Koussevitzky was the guest of honor.

Dr. Koussevitzky responded with a tribute to Maj. Henry Lee Higginson, founder of the orchestra, whose grandson was in the audience last night. The conductor also bespoke the close relationship between the orchestra and Harvard University; the Harvard Glee Club and the Radcliffe Choral Society, and Harvard composers.

On behalf of Harvard and Boston, Mark A. DeWolfe Howe, Boston historian, read an epic poem especially written for the occasion. Edward A. Taft, president of the Harvard Club, spoke for 437 members of the club who are regular subscribers of the Symphony season. Bentley W. Warren, president of the trustees of the orchestra, epressed the praise of his associates for the quality of the ensemble.

But it was in introducing Dr. James Rowland Angell, president emeritus of Yale University, that Mr. Warren found opportunity to extend the blessings of the orchestra beyond the Harvard Yard.

DR. ANGELL REPLIES

"As trustes of the symphony orchestra," Mr. Warren told the 300 guests of the dinner, "we are expected to know nothing about education and now we know nothing about music. But we do know that Pres. Angell of Yale found his work there a little easier because of the culture brought to New Haven by Maj. Higginson and the Boston Symphony Orchestra."

Dr. Angell responded by remarking that he was bound to look upon the fact that the orchestra gave but one concert a year at New Haven as apparently adequate to maintain the cultural level at Yale, while one hundred and ten were required in a year in Boston.

The guests heard a surprise playing of a new recording by the Symphony Orchestra of Prokofieff's "Lieutenant Kije," a suite that Dr. Koussevitzky and other members of the orchestra heard with evident approbation.

LEADER GRATIFIED

Dr. Angell, who is now educational adviser to a radio network summed the progress of modern culture with the statement that music had become the greatest achievement of the present age, and that in our own generation, music had gone on to victories that no other art had ever known.

Dr. Koussevitzky, expressing apperication of the close relationship between Harvard and the orchestra, said the concord was "only natural, as both institutions are essentially alike in the course they follow; science and art have the same vision and aim. But science, from its very outcome, is regarded as an indispensible cultural element, whereas musical art, too often, is entertainment.

"Therefore, the reception given us tonight by the Harvard Club of Boston has the special significance that it proves a profound understanding of the importance of musical art in the life of our community."

B. Herald

BOSTON SYMPHONY ORCHESTRA HONORED

Jan. 29/38

Head table guests at the dinner in the Harvard Club last night were, fro m left to right: Dr. Serge Koussevitsky, conductor; E. A. Taft, president of the Harvard Club; Dr. James R. Angell, president-emeritus of Yale U niversity, and Bentley W. Warren, president of the trustees of the Boston Symphony Orchestra.

Heard in Ravel Memorial Boston Symphony

145

MUSIC

Gl. 29/38

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky fittingly dedicated the Boston Symphony concerts this week to the memory of Maurice Ravel, the distinguished French composer, who died Dec. 28. Not only is a preponderance of Ravel's music to be heard but different programs were chosen for the concert yesterday afternoon and that of tonight.

Dr. Koussevitzky, returned from his customary mid-season respite, was greeted most cordially yesterday by both orchestra and audience. His various returns to the Symphony Hall stage, whether they occur at the outset or the middle of a season, have long since taken on the aspect of a genuine homecoming. It was good yesterday to hear Boston's magnificent orchestra again under the guiding hand of the man who has raised it to its present extraordinary stature.

Whatever the future may determine the rank of Ravel to have been as a creative artist, of this much we may now be certain: he was perhaps the most resourceful and gifted writer for orchestra after Rimsky-Korsakoff, and his considerable number of orchestral compositions are among the brightest pages of modern music. He was a fastidious craftsman, but not one whose output was limited by protracted labor. On the contrary, his total number of pieces for orchestra would require—even if the most representative were chosen—more than a single program. No doubt this is the reason Dr. Koussevitzky decided that this week's programs must differ.

If any thought that so much Ravel at a single sitting might be too much of a good thing those fears must have been dispelled after such superb performances as were achieved of the Piano Concerto, with Jesus Maria Sanroma as soloist; the "Mother Goose" Suite, and the second Suite from the "Daphnis and Chloe" music—some of the most gorgeous pages ever conceived.

Ravel's Concerto, brilliant to the point of stunning—if also brittle and of secondary value—provides Mr. Sanroma with music in whose performance he is perhaps unexcelled. It is not a matter alone of getting in all the notes or of mastering the tricky rhythms: there is a definite spirit of modernity that must be assimilated if a pianist is really to triumph. Yesterday Mr. Sanroma, Dr. Koussevitzky and the orchestra assuredly did triumph, as the unusually enthusiastic reception by the audience proved.

With the "Mother Goose" Suite, likewise, there is an atmosphere of sophisticated fancy that must be present in a first-rate interpretation. To indicate the innumerable passages where Dr. Koussevitzky brings out this atmosphere to the full is unnecessary; his personal command of the Ravellian style is proverbial hereabouts.

So it was with the "Daphnis and Chloe," whose fervid "Danse Generale" brought a superb afternoon to a climactic end. Even more than usually conductor and orchestra were in the vein. The concert began with Mozart's "Prague" Symphony, given a notably crisp and precise reading.

One thing it is to honor a dead composer by performing his music; it is yet more to recreate his music as magnificently as on this occasion. Tonight Dr. Koussevitzky will perform "Le Tombeau de Couperin;" the "Rhapsodie Espagnole;" the songs with orchestra, "Scheherazade," with Olga Averino as soloist, and the "Bolero." For added variety there will be Schumann's D minor Symphony.

There is a special exhibit of Raveliana in the first balcony gallery this week-end. The exhibit includes a sculptured head of Ravel by Mme. Koussevitzky. C. W. D.

Her. Jan. 29/38

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 14th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program, "in memory of Maurice Ravel" who died on Dec. 28, 1937, was as follows:

Mozart....Symphony in D major (K. 504)
Ravel....Concerto for piano and orchestra
Ravel...................."Ma Mere l'Oye"
Ravel...."Daphnis et Chloe," Second Suite

The concert given recently in Chicago in memory of Ravel chose a curious way to do him honor. Mr. Stock elected to play, of all things, Strauss's Tone Poem, "Death and Transfiguration," for this purpose. This process of reasoning, if applied to the hypothetical death of President Roosevelt, would mean that Mr. Hoover would be asked to pronounce the eulogy! Ravel's art was so utterly different from that of Strauss that the notion of such a commemorative act as that in Chicago would have caused Ravel, we may surmise, acute annoyance, if it could have been brought to his notice. At any rate his shade should now be pacified, for a more beautiful concert than yesterday's would be hard to imagine.

To begin with, the Mozart Symphony was a happy choice and one that Ravel would have appreciated. The so-called Prague Symphony is one of Mozart's most original creations, a work of surprising effects and rare beauty. The slow introduction, the harmonic dissonances in the andante, the amazingly volatile finale, are only three of its remarkable qualities. We have long suspected that this finale, though it cannot be proved right now, was the inspiration and model for Prokofieff in his Classical Symphony. Its tightness of form, the use of the wood-winds and the vivacious spirits of this particular movement provide logical grounds for such a belief. Dr. Koussevitzky, who was warmly welcomed at his return to the stage of Symphony Hall from his vacation, is an especially fine interpreter of Mozart. The performance yesterday was a miracle of clarity.

Since the tragic death of Ravel in December there have been any number of estimates concerning the immortality of his work. This question is not, perhaps, as important as critics like to think. Ravel was a superb master of orchestration, a consummate craftsman with a delicate ear for tonal combinations and sonorities. Undoubtedly there is more of manner than of matter in his music; and the Piano Concerto is a good example of that characteristic, whether you consider it a fault or a virtue. There must be all kinds of artists, so that we may be thankful that Ravel was neither the sort of composer from whom festival oratorios are commissioned nor the inventor of abstruse systems which beget a solemn school of disciples.

Actually the Piano Concerto is a work of great brilliance, with the exception of the slow movement. His admirers have discovered a likeness to Bach in this adagio. Is not a somewhat austere resemblance to the Chopin of the nocturnes more plausible? The piano has a long cantilena in the rhythm of a very slow waltz and then the other instruments, especially the English horn, enter and show the piano how a cantilena should sound. Ravel was shrewd in treating the piano as he did in this movement.

In the other two movements we get a whiff of jazz, a ghost, a real French "revenant," who gets short shrift before Ravel is through with it. The Concerto is a display piece for the entire orchestra, with emphasis on the piano. Mr. Sanroma did a splendid job as soloist, for his playing had brilliance, precision and authority. When a percussive accentuation was needed, it appeared. When a singing tone was required, it too was there. The orchestral performance was excellent.

So too were the performances of "Ma Mere l'Oye" and Daphin et Chloe." These familiar works were naturally expected at such a concert. The audience was exceptionally keen and expressed great enthusiasm for Dr. Koussevitzky, Mr. Sanroma, the orchestra and, through them, Ravel's music.

The program will be completely altered at tonight's concert, as listed elsewhere on this page. Next week Yehudi Menuhin will be soloist in the much discussed Violin Concer of Schumann.

SEMINOLE, OKLA.
PRODUCER

JAN 6 - 1938

Audience Etiquet

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston symphony orchestra, stopped his players in the middle of a number, because late-comers were bustling in to the seats while the music was being played.

This, probably, was a display of the much talked-of artistic temperament; but it was also a richly-deserved rebuke for the tardy, and if more performers would show the same sort of temperament the lot of the average concert-goers would be much pleasanter.—NORMAN TRANSCRIPT.

MERCED, CAL.
SUN-STAR

JAN 4 - 1938

AUDIENCE ETIQUET

The good people of Pittsburgh got a slight jolt the other day when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because late-comers were bustling in to their seats while the music was being played.

Two Soloists With Chamber Orchestra

The Arts in Boston

Bernard Zighera continues to contrive interesting programs for his Chamber Orchestra concerts. The second of them, given last night in Jordan Hall, introduced two soloists and the American première of a Concertino for piano and orchestra by Jean Françaís. Mr. Zighera himself was the soloist in this work. The other was Joseph Szigeti, who played Corelli's "La Folia" Variations and Mozart's Concerto No. 4 in D major. The concert opened with Johann Christian Bach's Sinfonia in D major, op. 18, No. 4, and the closing number was Hugo Wolf's Italian Serenade for chamber orchestra. Richard Burgin acted as conductor of the orchestra in the concertino.

Jean Françaís is one of the younger generation of French composers, who carries on deftly the Parisian tradition. His Concertino is a gay, witty bit of music, consisting of a lively Presto, a nostalgic slow movement, a pleasing Allegretto and a brilliant Rondo. It's all over in a few minutes, but it leaves an agreeable impression of neat workmanship, rhythmic ingenuity and sophisticated charm. It was played by Mr. Zighera with complete understanding of its nature and form, and Mr. Burgin provided an appropriate accompaniment.

There was much pleasure in listening to the more ancient items of the program. J. C. Bach's Sinfonia, though it lacks outstanding individuality, is an accomplished exercise in the musical practices of the period. Mr. Szigeti brought to the interpretation of the "La Folia" and the Mozart concerto a highly developed left-hand technique and a meticulous sense of style. His tone is rather thin, his bowing is not invariably secure, his intonation is not always above suspicion, and his phrasing, especially in the Mozart, inclined to stiffness, but the integrity of his artistic approach was impressive and he was applauded warmly and long.

L. A. S.

THE CHRISTIAN SCIENCE MONITOR

The Hands of J. M. Sanromá

Which Will Execute the Piano Part in Ravel's Concerto in the Memorial Program of the Boston Symphony Orchestra Tomorrow

who has an eye for detail as well as large architectural patterns. Her pictures serve descriptive as well as pictorial ends, and for this purpose she has a closer, more detailed style than is common amongst water colorists.

Fogg Art Museum

Three landscapes by Ruisdael, Dutch master of painting of nature, have been placed in the main gallery of the Fogg Art Museum, Cambridge. One landscape is lent by Miss Helen Clay Frick, while the other two come from the Museum's collection. Since the Dutch School has been a particular favorite in this vicinity, these Ruisdaels should prove of special interest. Landscape painting as we have come to think of it today commenced in Holland, where the artists showed a frank interest and concentration upon their environment and made no attempt to improve or idealize it.

Still to be seen at Fogg are the drawings of Old Masters, and the fortnightly displays of Japanese prints.

D. A.

Second Concert Honors Ravel at Symphony

B. Trans

Schumann Work Rounds Out Program Played Under Dr. Koussevitzky

Jan. 31/38

The second concert of what constituted a two-day festival dedicated to the memory of Ravel by the Boston Symphony Orchestra under Serge Koussevitzky on Friday and Saturday was not quite so thrilling an affair as the first. But although the playing on Saturday sometimes lacked quite the razor-keen edge of virtuosity to be observed on Friday afternoon and the program, at least for one listener, did not have quite the same sustained interest, the second concert, judged by the usual standards, was still a most enjoyable occasion.

It was in the music of Schumann, as a matter of fact, in which the splendors of the orchestra and its conductor were most brilliantly disclosed. Along with four numbers by Ravel, Dr. Koussevitzky had included on the program the Schumann D minor Symphony for reasons which were considered if not determined in this space the other day. The result at least was most gratifying. The Bostonian strings have seemingly never sounded better. The conductor presided over a presentation so warm, genial, romantic and sympathetic as must have pleased the most exacting devotees of Schumann.

The concert, otherwise concerned with the music of Ravel, began with "Le Tombeau de Couperin." Here was most admirably displayed Ravel the miniaturist; also Ravel the orchestral transcriber, whether of his own or another's work (the composition in question was originally written by Ravel for piano solo). The performance enlisted the finest qualities of Koussevitzky the interpreter and of his virtuoso assistants. For special mention, salute to the oboist, Fernand Gillet.

On the "Rhapsodie Espagnole" players and conductor again lavished their finest abilities. But somehow the thing did not quite come off. The trouble was not with the performers nor (it is to be hoped, perhaps presumptuously) with the listener, but with the composer. The typical Ravel inhibitions, which are well enough in their place and even constitute to a certain extent the essence of his style, do not seem to belong here. Not only "tourist" composers but the Spanish themselves have led us to expect a more opulent, passionate voice than Ravel causes to sound. His ironic understatements make a good joke for a while, but they get to be annoying when they persist through perhaps three-quarters of the "Rhapsodie."

In "Scheherazade" everyone concerned was fortunate that the soloist was Olga Averino, the Bostonian soprano, mistress of the text, atmosphere and Ravelian inflection, not to mention the lovely quality sustained by the voice throughout. So persuasive was her singing, with the accompanying orchestra perfectly attuned (salute, again, to the flutist, Georges Laurent), that one scarcely had need of the text in the program book, an item that was at a premium on Saturday night, when perhaps the management was caught unawares by an audience that filled the hall.

It was a pity that "Bolero," not the finer-grained, more engrossing "Valse," ended the program. But after a mildly uncertain beginning, Dr. Koussevitzky and his instrumentalists delivered the repetitious measures so tellingly and with such tremendous verve that one who has come to hate the piece ended by almost being convinced. The audience, untroubled by such speculations for the most part, applauded here, as earlier in the concert, much more warmly and excitedly than had the company assembled on the matinee.

M. S.

PROVIDENCE, R. I.
JOURNAL

JAN 31

◆ ◆ ◆

A large and enthusiastic audience greeted the Boston Symphony Orchestra Tuesday evening at the Metropolitan Theatre, where it presented the third concert of its season here.

Yehudi Menuhin and the Rediscovered Schum

B. Traus.
Jan. 29/38

Symphony Concert

Koussevitzky Returns to Conduct a Remarkably Played Ravel Memorial Program

By Moses Smith

A list of the seven wonders of the twentieth century must include a performance of the Second Suite from Ravel's "Daphnis and Chloe" by the Boston Symphony Orchestra under Serge Koussevitzky. To hear it, as did an audience that crowded Symphony Hall yesterday afternoon, is an unparalleled experience, which miraculously repeats itself on each occasion when the work is played under the same auspices.

Whether a composition, relying so much for effect upon the virtuosity of the instrumentalists, will soon lose its compelling power only a prohpet would undertake to say. But as the gorgeous panorama of tone unfolded at the close of yesterday's concert there was no indication that such an eventuality is impending. The same considerations affect two other works of Ravel, the Piano Concerto and "Ma mere l'oye," which, with Mozart's "Prague" Symphony in D major, rounded out yesterday's concert.

The program, which will not, by exception, be repeated tonight, was part of the memorial tribute to the distinguished French composer who died a month ago. The rest of the tribute will be contained in tonight's program, consisting of the Schumann Symphony in D minor and, by Ravel, "Le tombeau de Couperin," "Rhapsodie Espagnole," "Scheherazade" and "Bolero."

Exactly why there should be two different programs this week has not been made clear; nor why other names than Ravel's should intrude on those which were made up. A plausible explanation would be that Dr. Koussevitzky wished to present at this time more of Ravel's music than might reasonably be played at a single concert; and that, on the other hand, music of other masters might be employed to avoid the risk of monotony. The pros and cons of the question, which have already been suggested by some of the most interested parties (the members of the two audiences), might profitably be treated on another occasion. For the present it must suffice to say that yesterday's program was admirably arranged.

* * *

It was remarkably played, too, even when one has taken account of the prevailingly high standard of the Boston Symphony Orchestra under Dr. Koussevitzky. The conductor's name is included advisedly, since the standard was not nearly so high during the two weeks' interregnum of a guest conductor just passed. Dr. Koussevitzy had hardly come on the stage to greet a rising orchestra than it was apparent that the audience not only was glad to welcome him back but also was prepared to resettle itself comfortably in anticipation of the kind of music-making that has come to be both familiar and expected.

No disappointment was apparent to ears which, according to an occasional correspondent, are excessively demanding. The Mozart Symphony was beautifully presented, with full grasp of its dramatic and highly emotional character. For this Symphony, like Mozart's "Big Three" and some of the operas, is not merely another "charming" work, of the type that is now almost synonymous with the eighteenth century. That century was rich in formalities, in furbelows that can still amuse, entertain and even engross us. It was the genius of Mozart that enabled him to see beneath and above the forms; to write music that reminds us that people were "real" beneath their rococo investiture.

How timeless was Mozart's expression, exemplified in this Symphony, will readily be apparent to those having an opportunity to hear the Schumann D minor Symphony so soon after the "Prague." They will hear, in the Scherzo of Schumann's work, a fairly elaborately developed sequence that seems to have been lifted bodily out of the slow movement of Mozart's Symphony in a major key. The melodic outline, even the imitation among several parts might have been written by the same man. Yet Schumann was a Romantic and Mozart a classic, two supposedly opposite poles.

* * *

A good deal has been made of the limits of Ravel's expression. But its variety, rather, was impressed on the hearer yesterday. Both in externals and in spirit a million miles separate the exquisite miniatures of "Mere l'oye" from the Piano Concerto. Both were given superlatively refined and understanding performance yesterday. Refinement predominated, as it should, of course, in the playing of the little pieces; and it was the greater pity that simultaneously much of the audience suffered an attack of that particular species of noise known as "coughing." For the other, the orchestra was brilliantly assisted by Jesus Maria Sanroma, whose mastery of the keyboard and of music of our time had its familiar virtues plus profundity, to the extent that the latter was required in Ravel's Concerto.

This is no mere salon glitter. The first movement, in particular, is of remarkable construction and content. Its employment of varied jazz expression makes it almost monumental—the finest thing of the sort done by a non-American that comes to mind at the moment. The slow movement and finale carry out all the promises made by Mr. Burk's program notes and quotations.

Mr. Sanroma deserved the long enthusiastic applause lavished upon him by a friendly audience. So, too, did the orchestra, to which the pianist transferred his gratitude collectively by a hand-shake with Mr. Burgin; and Dr. Koussevitzky, who stayed back-stage studiously while Mr. Sanroma returned several times.

In the performance of the music from "Dahpnis and Chloe," conductor and orchestra indicated, as brilliantly as ever before, the reason for their high estate generally and particularly in the music of Maurice Ravel. It is easy to write at great length and detail about a bad performance or even a good one, whereas a superlative accomplishment often leaves one speechless. Perhaps that is why the following applause was relatively light. But it is more likely that most of the auditors were simply employing their prerogative of escaping from the hall as soon as possible after the formal completion of the program. There ought to be a law . . .

Violin Concerto on the Immediate Horizon

To a Band of Artists

(For a dinner to the conductor and members of the Boston Symphony Orchestra at the Harvard Club of Boston last night)

When Orpheus, maestro of antiquity,
With lyre and song had charmed the roaring sea,
He stepped ashore, and lo! the trees and rocks,
The birds and beasts, in rapturous, silent flocks,
Gave ear and homage to his magic art;
And all were well, had not the gentler part
Of humankind—at least reputed so—
The women, changed from friend to furious foe,
Turning on Orpheus, torn him limb from limb.

Take warning, Koussevitzky, now from him!
Quit for a while the plaudits of "the sex,"
And for **Regina** substitute mere **Rex**!
Safer than Orpheus you have always been—
He played his hand alone, and you are seen
Companioned by a hundred valiant knights,
Fellows in art, no fumbling neophytes,
But masters in the realm of beauteous sound
Held in the leash till marvelously unbound
By motions of your magic wand. Now man
To man drum we the heart-beat's rataplan.

Harvard and Music—Art and Learning—all
Symphonious words that fit this festival!
Would that such skill in learning were the boast
Tonight of each half-tutored Harvard host
As every guest, skilled in his art, commands,
Bearing the boon of beauty in his hands!

For us, from much forgot, one saving grace
Remains—wherewith to save collegiate face:
We learned across the Charles to employ the test
Of good and better, but to love the best,
And kept enough of ancient Greek the while
To feel the meaning of "aristophile."
Loving the best, then, Maestro, masters each,
We love your music, and in plodding speech,
Rougher than music's universal tongue,
Proclaim your praises which were rightlier sung.
Praises—away with shy diminuendo!
Praises—and gratitude in full **crescendo**,
Blessing, **fortissimo**, this artist-band
That's blessed our town, our college, and our land!

M. A. DeWolfe Howe

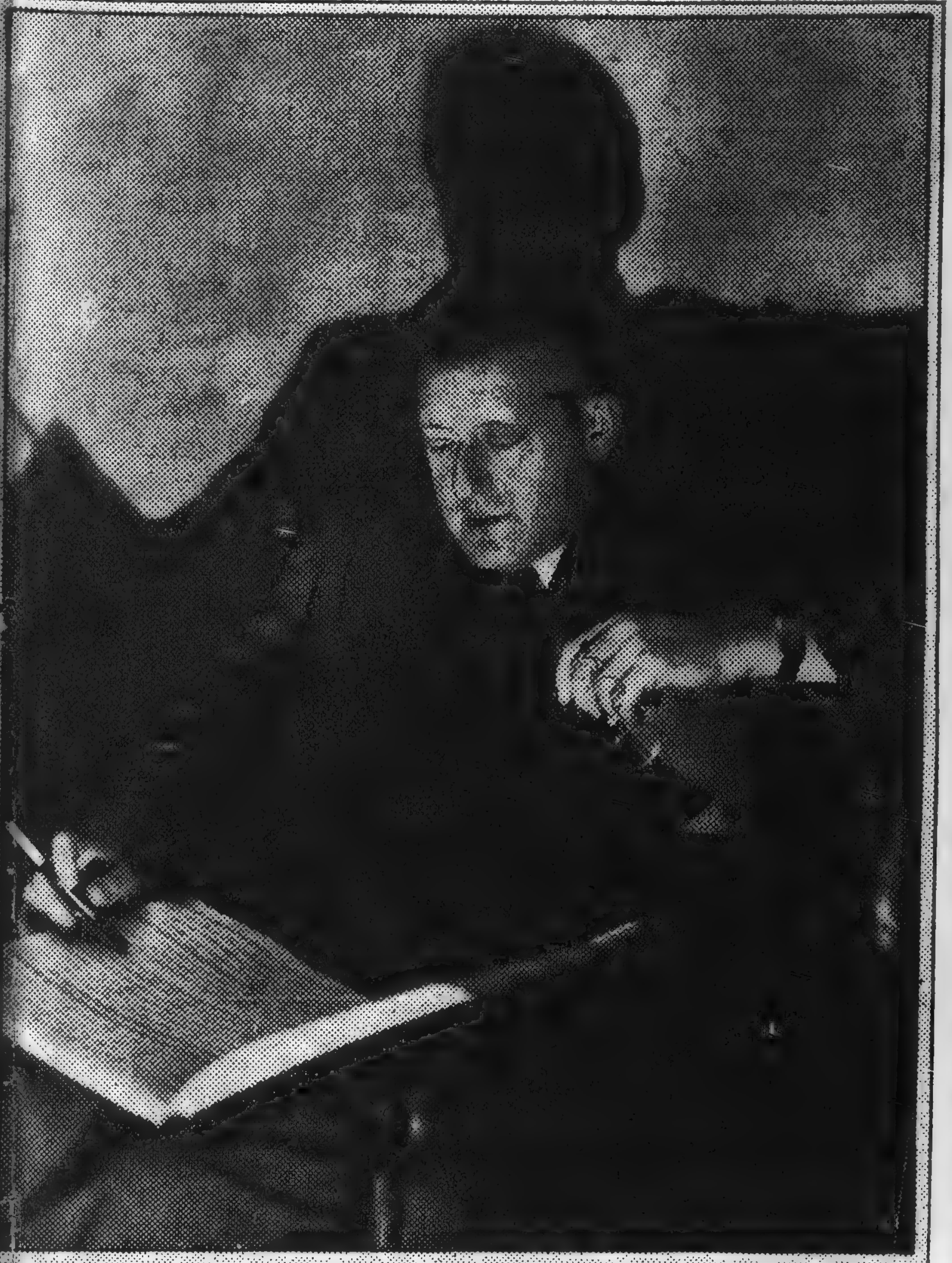
BOSTON EVENING TRANSCRIPT, SATURDAY, JANUARY 29, 1938

he Rediscovered Schumann Violin Concerto on

Conductors at Ease: Pose and Repose

(Bachrach)

SERGE KOUSSEVITZKY
Leader of the Boston Symphony Orchestra, who returned after a fortnight's holiday for the concerts of yesterday afternoon and this evening.



ARTUR RODZINSKI
Director of the Cleveland Orchestra, which will come to Boston for a single concert in Symphony Hall on Thursday evening, February 10.

THURSDAY, FEBRUARY 3, 1938

l Musicians --- News of

Yehudi Menuhin to Play Schuman Concerto with Boston Symphony

By Moses Smith

The tale about Robert Schumann's Violin Concerto in D minor, which Yehudi Menuhin will play with the Boston Symphony Orchestra under Serge Koussevitzky tomorrow afternoon and Saturday evening, is long and extraordinary. It has, however, been told and retold in recent months. For a practically unknown composition of sizable dimensions by a composer of Schumann's stature cannot be revealed to the world under startling attendant circumstances without engaging the attention of even those who "make up" the "front" page.

It will, therefore, suffice that one be reminded of the barest skeleton of facts concerning the present work and of the body of legend that has surrounded it. It was completed, including orchestration, not later than Oct. 3, 1853, according to Schumann's own entry into his diary. It soon became known to Schumann's inner circle of friends, including Brahms and Joseph Joachim, the violinist, for whom it was intended.

Within three years Schumann had left what had been, during these years, indeed a vale of tears, without hearing his Concerto in public. He died insane, it will be recalled; and some evidence of mental derangement as early as the spring of the year in which the Concerto was composed is noted by his biographer. Joachim never played the work in public, for reasons which themselves have been the subject of controversy; and eventually he gave up playing it in private. When he died in 1907 he bequeathed the manuscript to the Prussian State Library, with the stipulation that it was not to be published until 100 years after Schumann's death—that is, 1956.

At the intercession of the publishers, B. Schott's Soehne, Mainz, the custodians of the Library were persuaded to release the score for publication. Connected with that fact somehow is the remarkable tale of how Jelly d'Aranyi, violinist and grandniece of Joachim, is said to have discovered the existence of the Concerto by means of spirit messages from her granduncle. Meanwhile Menuhin had been interested in the work and was given, as the story runs, the rights of first performance by the publishers.

While an anxious world was wondering whether Menuhin would actually give the first performance with the St. Louis Orchestra under Vladimir Golschmann last November or whether Miss d'Aranyi would beat him to it in London, the Nazi authorities intervened, having determined that it was obviously out of the question for a German composition of such importance to be first presented to a breathless world by a non-Aryan, and outside of Germany to boot. Consequently the first performance took place at a broadcast concert of the Berlin Philharmonic Orchestra, with Georg Kulenkampf as soloist, on Nov. 26, 1937. The first American performance, with Schumann's piano accompaniment, was given by Menuhin in Carnegie Hall, New York, on Dec. 6, 1937. He played it subsequently with the St. Louis Symphony Orchestra under Golschmann on Dec. 23. On Jan. 21-22 he played it with the Philadelphia Orchestra under Ormandy; and on Jan. 27 and 28 with the New York Philharmonic-Symphony Society under Georges Enesco.

The Eagle
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THURSDAY, FEBRUARY 17, 1938

Pittsfield Symphony

With musical Pittsfield rejoicing in the re-birth of the Pittsfield Symphony Orchestra, the efforts of Mr. Fred Little and Mr. Ulysse Buhler in this direction in years past seem all the more valiant in retrospect. Home grown symphony orchestras in a town the size of Pittsfield, even today present considerable difficulties owing to the limitation of population and the number of skilled and interested instrumentalists available. The founders of the movement also had to struggle against other obstacles which happily do not exist today. Hall rentals and the necessity of pulling in from the outside needed players to fill out the symphonic ensemble added considerable to the expense of maintaining the organization in spite of the fervid enthusiasm of the sponsors.

With the emergence last night of the re-born Pittsfield Symphony Orchestra, conducted by Mr. Jay Rosenfeld with the assistance of Mr. Alphonse Pelletier, however, the occasion is more propitious for a permanent and successful organization. With the sponsorship of the progressive and civic-minded Stanley Club, the orchestra fortunately has a rehearsal and concert hall offered to them gratus. The growth of the city has added needed instrumentalists. The radio has inculcated in the public a much keener interest in the symphonic form than existed before. And lastly, the Berkshire Symphonic Festival has brought many Pittsfield people in contact with symphony music "in the flesh" who hitherto were not in a position to know or understand it.

The announcement that the orchestra plans another concert a few weeks hence with last night's receipts going toward the purchase of symphonic scores is good news indeed. With it being natural that precision and teamwork will improve as the orchestra continues, with it so evident from last night's audience that there is a genuine and spontaneous interest in the organization, and with a fine reservoir of young players to draw from in the future out of Mr. Pelletier's separate Stanley Club Junior Symphony Orchestra, signs are encouraging that the revived Pittsfield Symphony Orchestra has before it a glorious future.

146

Yehudi Menuhin and the Rediscovered Schumann Violin Concerto on the Immediate Horizon

B. Traus.

Jan. 29/38

Symphony Concert

Koussevitzky Returns to Conduct a Remarkably Played Ravel Memorial Program

By Moses Smith

A list of the seven wonders of the twentieth century must include a performance of the Second Suite from Ravel's "Daphnis and Chloe" by the Boston Symphony Orchestra under Serge Koussevitzky. To hear it, as did an audience that crowded Symphony Hall yesterday afternoon, is an unparalleled experience, which miraculously repeats itself on each occasion when the work is played under the same auspices.

Whether a composition, relying so much for effect upon the virtuosity of the instrumentalists, will soon lose its compelling power only a prohpet would undertake to say. But as the gorgeous panorama of tone unfolded at the close of yesterday's concert there was no indication that such an eventuality is impending. The same considerations affect two other works of Ravel, the Piano Concerto and "Ma mere l'oye," which, with Mozart's "Prague" Symphony in D major, rounded out yesterday's concert.

The program, which will not, by exception, be repeated tonight, was part of the memorial tribute to the distinguished French composer who died a month ago. The rest of the tribute will be contained in tonight's program, consisting of the Schumann Symphony in D minor and, by Ravel, "Le tombeau de Couperin," "Rhapsodie Espagnole," "Scheherazade" and "Bolero."

Exactly why there should be two different programs this week has not been made clear; nor why other names than Ravel's should intrude on those which were made up. A plausible explanation would be that Dr. Koussevitzky wished to present at this time more of Ravel's music than might reasonably be played at a single concert; and that, on the other hand, music of other masters might be employed to avoid the risk of monotony. The pros and cons of the question, which have already been suggested by some of the most interested parties (the members of the two audiences), might profitably be treated on another occasion. For the present it must suffice to say that yesterday's program was admirably arranged.

* * *

It was remarkably played, too, even when one has taken account of the prevailingly high standard of the Boston Symphony Orchestra under Dr. Koussevitzky. The conductor's name is included advisedly, since the standard was not nearly so high during the two weeks' interregnum of a guest conductor just passed. Dr. Koussevitzy had hardly come on the stage to greet a rising orchestra than it was apparent that the audience not only was glad to welcome him back but also was prepared to resettle itself comfortably in anticipation of the kind of music-making that has come to be both familiar and expected.

No disappointment was apparent to ears which, according to an occasional correspondent, are excessively demanding. The Mozart Symphony was beautifully presented, with full grasp of its dramatic and highly emotional character. For this Symphony, like Mozart's "Big Three" and some of the operas, is not merely another "charming" work, of the type that is now almost synonymous with the eighteenth century. That century was rich in formalities, in furbelows that can still amuse, entertain and even engross us. It was the genius of Mozart that enabled him to see beneath and above the forms; to write music that reminds us that people were "real" beneath their rococo investiture.

How timeless was Mozart's expression, exemplified in this Symphony, will readily be apparent to those having an opportunity to hear the Schumann D minor Symphony so soon after the "Prague." They will hear, in the Scherzo of Schumann's work, a fairly elaborately developed sequence that seems to have been lifted bodily out of the slow movement of Mozart's Symphony in a major key. The melodic outline, even the imitation among several parts might have been written by the same man. Yet Schumann was a Romantic and Mozart a classic, two supposedly opposite poles.

* * *

A good deal has been made of the limits of Ravel's expression. But its variety, rather, was impressed on the hearer yesterday. Both in externals and in spirit a million miles separate the exquisite miniatures of "Mere l'oye" from the Piano Concerto. Both were given superlatively refined and understanding performance yesterday. Refinement predominated, as it should, of course, in the playing of the little pieces; and it was the greater pity that simultaneously much of the audience suffered an attack of that particular species of noise known as "coughing." For the other, the orchestra was brilliantly assisted by Jesus Maria Sanroma, whose mastery of the keyboard and of music of our time had its familiar virtues plus profundity, to the extent that the latter was required in Ravel's Concerto.

This is no mere salon glitter. The first movement, in particular, is of remarkable construction and content. Its employment of varied jazz expression makes it almost monumental—the finest thing of the sort done by a non-American that comes to mind at the moment. The slow movement and finale carry out all the promises made by Mr. Burk's program notes and quotations.

Mr. Sanroma deserved the long enthusiastic applause lavished upon him by a friendly audience. So, too, did the orchestra, to which the pianist transferred his gratitude collectively by a hand-shake with Mr. Burgin; and Dr. Koussevitzky, who stayed back-stage studiously while Mr. Sanroma returned several times.

In the performance of the music from "Dahpnis and Chloe," conductor and orchestra indicated, as brilliantly as ever before, the reason for their high estate generally and particularly in the music of Maurice Ravel. It is easy to write at great length and detail about a bad performance or even a good one, whereas a superlative accomplishment often leaves one speechless. Perhaps that is why the following applause was relatively light. But it is more likely that most of the auditors were simply employing their prerogative of escaping from the hall as soon as possible after the formal completion of the program. There ought to be a law . . .

To a Band of Artists

(For a dinner to the conductor and members of the Boston Symphony Orchestra at the Harvard Club of Boston last night)

When Orpheus, maestro of antiquity,
With lyre and song had charmed the roaring sea,
He stepped ashore, and lo! the trees and rocks,
The birds and beasts, in rapturous, silent flocks,
Gave ear and homage to his magic art;
And all were well, had not the gentler part
Of humankind—at least reputed so—
The women, changed from friend to furious foe,
Turning on Orpheus, torn him limb from limb.

Take warning, Koussevitzky, now from him!
Quit for a while the plaudits of "the sex,"
And for **Regina** substitute mere **Rex**!
Safer than Orpheus you have always been—
He played his hand alone, and you are seen
Companioned by a hundred valiant knights,
Fellows in art, no fumbling neophytes,
But masters in the realm of beauteous sound
Held in the leash till marvelously unbound
By motions of your magic wand. Now man
To man drum we the heart-beat's rataplan.

Harvard and Music—Art and Learning—all
Symphonious words that fit this festival!
Would that such skill in learning were the boast
Tonight of each half-tutored Harvard host
As every guest, skilled in his art, commands,
Bearing the boon of beauty in his hands!

For us, from much forgot, one saving grace
Remains—wherewith to save collegiate face:
We learned across the Charles to employ the test
Of good and better, but to love the best,
And kept enough of ancient Greek the while
To feel the meaning of "aristophile."
Loving the best, then, Maestro, masters each,
We love your music, and in plodding speech,
Rougher than music's universal tongue,
Proclaim your praises which were rightlier sung.
Praises—away with shy diminuendo!
Praises—and gratitude in full **crescendo**,
Blessing, **fortissimo**, this artist-band
That's blessed our town, our college, and our land!

M. A. DeWolfe Howe

THURSDAY, FEBRUARY 3, 1938

l Musicians --- News of

Yehudi Menuhin to Play Schuman Concerto with Boston Symphony

By Moses Smith

The tale about Robert Schumann's Violin Concerto in D minor, which Yehudi Menuhin will play with the Boston Symphony Orchestra under Serge Koussevitzky tomorrow afternoon and Saturday evening, is long and extraordinary. It has, however, been told and retold in recent months. For a practically unknown composition of sizable dimensions by a composer of Schumann's stature cannot be revealed to the world under startling attendant circumstances without engaging the attention of even those who "make up" the "front" page.

It will, therefore, suffice that one be reminded of the barest skeleton of facts concerning the present work and of the body of legend that has surrounded it. It was completed, including orchestration, not later than Oct. 3, 1853, according to Schumann's own entry into his diary. It soon became known to Schumann's inner circle of friends, including Brahms and Joseph Joachim, the violinist, for whom it was intended.

Within three years Schumann had left what had been, during these years, indeed a vale of tears, without hearing his Concerto in public. He died insane, it will be recalled; and some evidence of mental derangement as early as the spring of the year in which the Concerto was composed is noted by his biographer. Joachim never played the work in public, for reasons which themselves have been the subject of controversy; and eventually he gave up playing it in private. When he died in 1907 he bequeathed the manuscript to the Prussian State Library, with the stipulation that it was not to be published until 100 years after Schumann's death—that is, 1956.

At the intercession of the publishers, B. Schott's Soehne, Mainz, the custodians of the Library were persuaded to release the score for publication. Connected with that fact somehow is the remarkable tale of how Jelly d'Aranyi, violinist and grandniece of Joachim, is said to have discovered the existence of the Concerto by means of spirit messages from her granduncle. Meanwhile Menuhin had been interested in the work and was given, as the story runs, the rights of first performance by the publishers.

While an anxious world was wondering whether Menuhin would actually give the first performance with the St. Louis Orchestra under Vladimir Golschmann last November or whether Miss d'Aranyi would beat him to it in London, the Nazi authorities intervened, having determined that it was obviously out of the question for a German composition of such importance to be first presented to a breathless world by a non-Aryan, and outside of Germany to boot. Consequently the first performance took place at a broadcast concert of the Berlin Philharmonic Orchestra, with Georg Kulenkampf as soloist, on Nov. 26, 1937. The first American performance, with Schumann's piano accompaniment, was given by Menuhin in Carnegie Hall, New York, on Dec. 6, 1937. He played it subsequently with the St. Louis Symphony Orchestra under Golschmann on Dec. 23. On Jan. 21-22 he played it with the Philadelphia Orchestra under Ormandy; and on Jan. 27 and 28 with the New York Philharmonic-Symphony Society under Georges Enesco.

SATURDAY, JANUARY 29, 1938

Priest's Will Gives $146,000 Bequests

Two wills drawn by Father Antanasius Gannam, Syrian Ro
man Catholic priest who ha
$67,000 in securities concealed i
his vestments when he died, wer
filed for probate in the Suffol
Probate registry.

The first will was dated 192
The second, made in 1930, pro
vides for bequests totaling $146
000, of which one was for $20,00
the Society for the Propaga
of the Faith in Rome.

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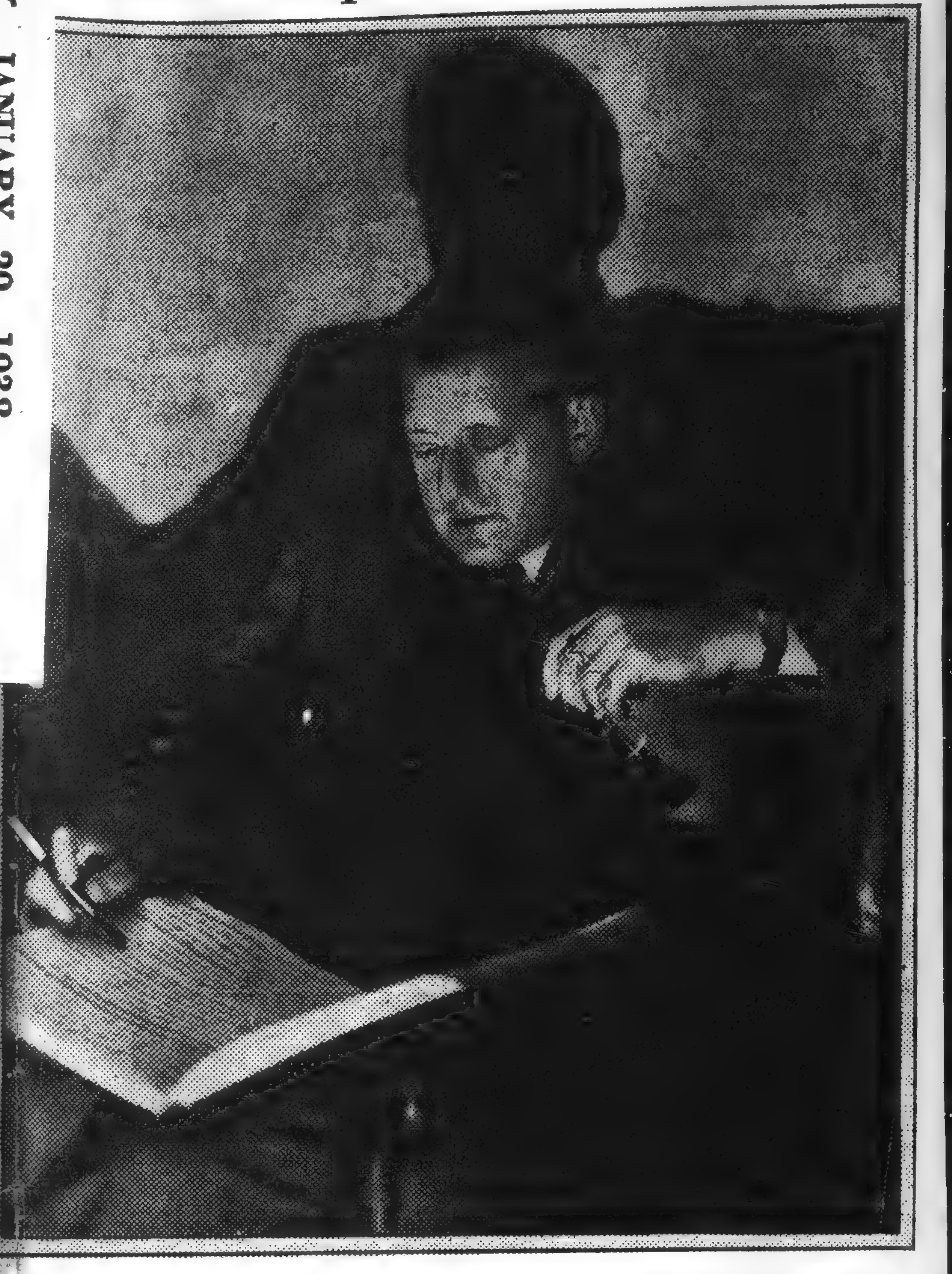
SATURDAY, JANUARY 29, 1938

n Violin Concerto on

Pose and Repose

(Bachrach)

SERGE KOUSSEVITZKY
Leader of the Boston Symphony Orchestra, who returned after a fortnight's holiday for the concerts of yesterday afternoon and this evening.



ARTUR RODZINSKI
Director of the Cleveland Orchestra, which will come to Boston for a single concert in Symphony Hall on Thursday evening, February 10.

The Eagle
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THURSDAY, FEBRUARY 17, 1938

Pittsfield Symphony

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INCORRECT PAGINATION

141

PHILADELPHIA, PA.
INQUIRER

JAN 16 1938

Themes and Variations On the Musical Scale

Mickey Mouse and Lieutenant Kije Approve Program Peeping Practice

By Linton Martin

When Mickey Mouse becomes "The Sorcerer's Apprentice" under Leopold Stokowski's direction for Walt Disney, film fans may learn more about the old legend of the commotion caused by a magician's mischievous assistant than some symphony subscribers know. That is, unless those concertgoers who happen to be uninformed resort to the deplored practice of program peeping while Paul Dukas' clever scherzo telling the tale in tone is being played. And not to know is to miss the point.

Which shows that, whatever potential value as an educational institution Mickey Mouse may have, program peeping has its points. This was definitely demonstrated at the Boston Symphony Orchestra's concert for the Forum here week before last. Not because there were program notes for peeping and perusal. But because there weren't.

Naturally, it did not matter a hoot in the Haydn and Brahms symphonies. It isn't vitally important to read "Presto!" in the program to be prepared to whiz 'round the tonal corner on two ears, or to see "Adagio" in order to relax for a comfortable nap.

But it is different in the case of a program piece to a definite story like Prokofieff's "Lieutenant Kije." Not to know the idea involved kept the audience in the dark. And while the subtitles of the separate sections of the suite held a hint, and the music itself was manifestly amusing, still it could not tell the satiric story of the mythical soldier born in the blundering brain of Czar Paul I and pounced upon by the contemporary Russian composer for a bit of spoofing at the old order when even a Czar's best "yes" men could not tell him if he made a mistake.

Making Music More Amusing

The symphonic fortunes and fate of "Lieutenant Kije" here just about reversed the process that presently will bring "The Sorcerer's Apprentice" to the films as a Mickey Mouse movie. For where the forthcoming Stokowski-Disney collaboration will transform a symphonic fragment into a film figure, Lieutenant Kije several years ago achieved celluloid celebrity as a Soviet cinema, and it was from the incidental music written by Prokofieff for the film that the orchestral suite was made.

Had the film been run off in the Academy before playing "Lieutenant Kije," the audience would have understood the little musical joke and its satiric implications, even without the prop of program notes. But that would be as reprehensibly revolutionary, as sacrilegious at a symphony concert as it would be for Stokowski to preface a performance of "The Sorcerer's Apprentice" at some future Philadelphia Orchestra concert by showing him as a Mickey Mouse movie.

And that would never do at all. Not only would it make the tale intelligible to members of the audience who can't or won't read, but the sheer novelty of the thing might lure film fans into buying those otherwise empty seats which have occasioned concern.

Cork, Rayon, Rag, Blotto!

Printed programs, and program notes, have often been viewed with vexation by conductors, as well as by many concert-goers. What sensitive symphony subscriber has not, on occasion, been distractingly annoyed by some program twiddler, unconsciously tapping time with the program booklet? Or—worse still and perhaps unconsciously—pawing the pages.

Such rustling sounds may seriously injure what Stokowski once referred to as "that surface of silence which is the canvas upon which the orchestra paints its pictures of tone." This nervous but annoying fingering and fumbling with programs has driven more than one desperate and maddened maestro and management to resort to various expedients and experiments to offset it, or reduce it to a minimum.

Some years ago, although the general public never knew it, Stokowski and the printers of the Philadelphia Orchestra programs held a huddle to hit upon some kind of limp paper that couldn't crackle even if a concert-goer tried to make it lay an egg. The rograms issued to the invited audiences at the concerts of the new million-dollar National Broadcasting Company Orchestra conducted by Toscanini have been, thus far printed on blotting paper, rayon, and most recently, on cork. It's all to cut out crackle, which is just so much studio static for the microphone's delicate diaphragm.

When Audiences Can't Read

Spoken program notes were used it may be recalled, when Paul Whiteman upset the sacrosanct serenity of the Philadelphia Orchestra season a year ago last fall. On that occasion Deems Taylor divertingly described what was to come, before the performance of each piece on the delirious program.

"I have attended some Philadelphia Orchestra concerts," said Mr. Taylor, "when the audience was so deep in program notes you could not tell whether it was a symphony performance or a rainy afternoon at the public library."

But that was not the reason jocosely given by Mr. Taylor for his spoken program notes. "This audience," he said, "includes Stokowski's audience and Ormandy's audience. But it also includes Whiteman's audience. And the Whiteman audience can't read." At which point Paul Whiteman leaned forward and whispered something into Mr. Taylor's nearest ear. Whereupon the commentator added, "Neither can Mr. Whiteman's musicians."

But Mr. Taylor's principal point was well made, and was sound in principle even if it could not be proved. Naturally, the concerts should be occasions of music-making and hearing, before literary exercises in a library. For anybody in the Orchestra audence able to read the program notes in a darkened auditorium of the Academy would have to be owl-eyed enough to merit a medal for uncanny eyesight.

Did Beethoven Begin It?

Back in the dear, dead days when Haydn and Mozart wrote their symphonies, and "pure" music was prevalent, there was no problem of program peeping. And for the simple reason that "program" music with a plot to present had not reared its horrid head. It was only needful to know that "the fast movement goes fast, and the slow movement goes slow"—as Stokowski once said in effect, in speaking his own program notes about some Mozart symphony over the radio.

Then along came Beethoven with his "Pastoral" Symphony and all the trouble began. It has not stopped since. And, in the case of most modern music, eyes as well as ears, intellect as well as emotion, are called upon for proper appreciation and understanding.

Without adequate program notes, some unsophisticated symphony subscriber might even mistake Darius Dinkelbaum's tone poem of "The Traveling Salesman and the Farmer's Daughter" for Mousekolinsky's sublime "Flight of Angels." Obviously, the program note is here to stay. It is not its legitimate use, but its abuse, that is to be berated.

PROVIDENCE, R. I.
JOURNAL

[illegible]

At the next concert by the Boston Symphony Orchestra in the Metropolitan Theatre, Tuesday evening, March 1, Raya Garbousova, violoncellist, will appear as soloist. The Symphony's fifth and final Providence concert of the season is scheduled for Tuesday night, April 5.

TAMPA, FLA.
TRIBUNE

JAN 23 1938

Men of Boston Symphony Are Musicians Year 'Round

NEW YORK, Jan. 22.—(Associated Press.)—It's not how much you can get a week, but how many weeks you can get it, so far as Boston Symphony orchestra men are concerned.

Boston, almost alone of the great orchestras, has from the beginning worked on the assumption that it owed its players enough work at their type of music to support themselves through the year.

A fancy salary, for half a year, has never been considered enough—in Boston. Now the Boston Symphony player who needs and wants the work can have 46 weeks of employment, all of it playing music of high type.

When, Oct. 1 of each year, Serge Koussevitzky calls together his orchestra, the men do not emerge from honky-tonk back doors and dance palaces, where they have been keeping the wolf off the summer doorstep.

Have Summer Jobs

They emerge from congenial summer employment, after reasonable rest, ready to work and with nothing disadvantageous to unlearn.

This policy is as old as the orchestra, and that began in 1881. This makes the orchestra, as a body of players under a continuing symphony leadership, the oldest in the land. The Philharmonic-Symphony society of New York, as a society devoted to the performance of music, is older.

When Henry Lee Higginson founded the orchestra he specifically pointed out that his men had a right to be cared for through the year. The orchestra was non-union then, of course; it still is, the only non-union first quality orchestra in the country.

The management began at once, according to present symphony officials, to plan for summer work which would employ those men who did not want to spend the summer in teaching, in private musical enterprises, or just loafing.

Begin Promenade Concerts

The plan begun in 1885 was a summer popular series—they called them "promenade concerts" then, and that was before the Queen's hall "promenades" in London. Technically, they remained promenade concerts for decades, although Boston quickly indicated that when it combined good music and good drink, it wanted to take both sitting down.

The public named this two-month spring series, when old Symphony hall emerges from the winter be-latticed and refurbished, the "pops." They have steadily grown more popular, and steadily better in a musical sense.

Before the war, (but in very few places now) many symphony men could spend their summers in high class ensembles, employed by equally high class hotels. Teaching then was also profitable. These things took the men through the hot months.

Will Play by River

Excepting for such old-time hotels as the Wentworth north of Boston; the Crawford up in New Hampshire and the Placid in the Adirondacks, these ensembles have been traded for dance bands.

So the esplanade concerts, given on the Charles river bank, were evolved in 1929. These will have, it is possible, a very handsome new home this summer. But in any case 50-60 symphony men will play for a month by the water as usual.

It works so—by May 1 the regular symphony season is done, for the orchestra does not bang around the country playing for spring festivals.

The pops begin after only a three-day rest, according to George E. Judd manager of the orchestra. These continue until July 4; Mr. Judd is, for those two months, a licensed "common victualler," which is Massachusetts' way of saying restaurant man with a liquor license.

The week after the pops end, the esplanade begins. This closes just in time for the orchestra (all of it this time) to entrain for its August home—"Tanglewood," between Lenox and Stockbridge in the Berkshires, where there is building what many musicians have called potentially the most important music festival in the world.

This takes the orchestra through the middle of August and eventually will, it is believed, continue much longer.

Which is where Colonel Higginson's policy has led, after 57 years of development.

OAKLAND, CAL.
POST - ENQUIRER

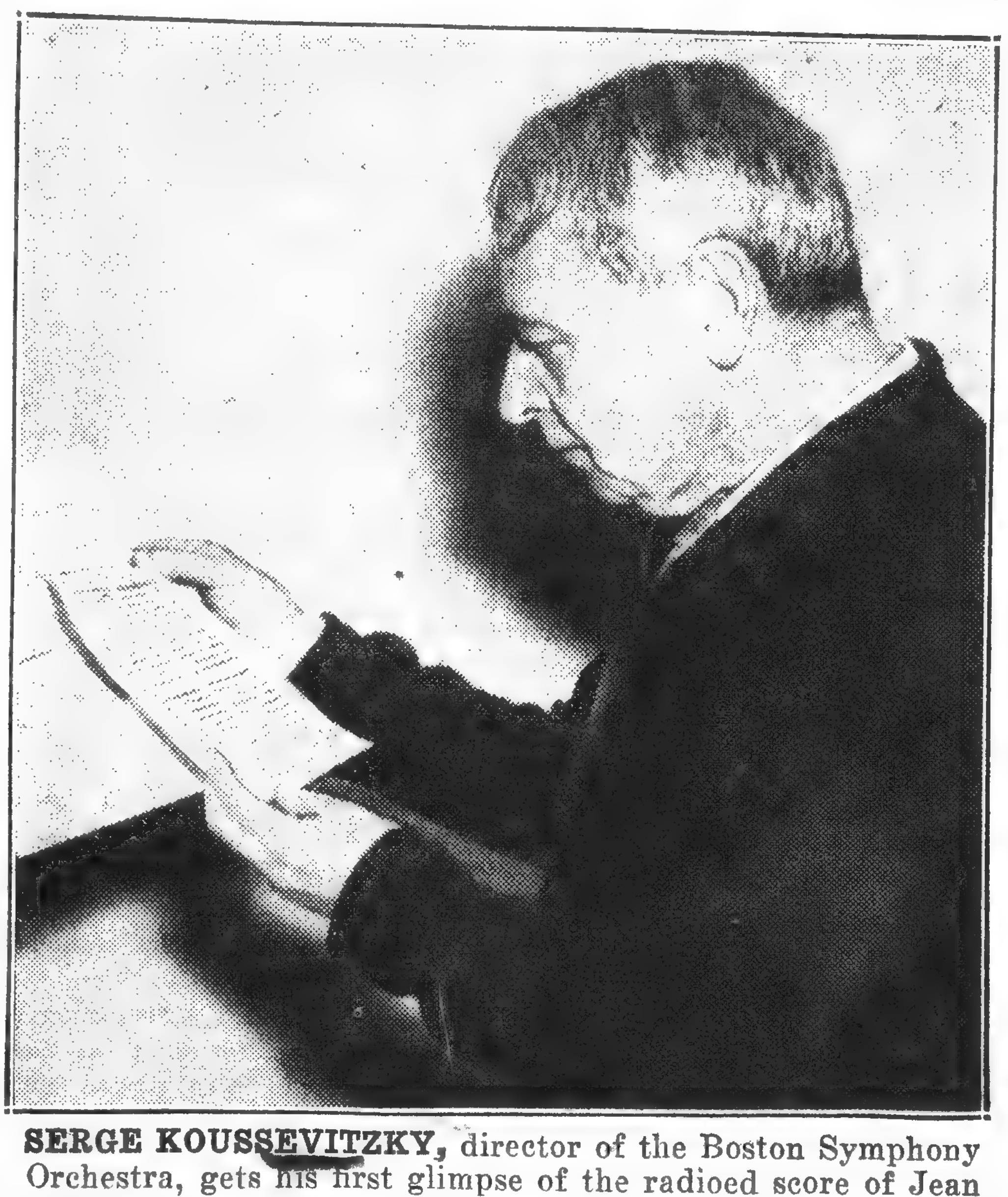
JAN 25 1938

GIRL ABOUT TOWN

Koussevitsky, the Boston maestro, brought his famous band to our Carnegie hall for a concert recently, and like to have burned to a crisp! Before the hall he found pickets with signs charging that the conductor supported the Reds! I asked the angry Serge why this was, and he said that not long ago he gave a concert for the benefit of the homeless children of Spain — political faith not specified. Well, all I can say is that if this is being Red, may we all go bright crimson!

SYRACUSE, N. Y.
HERALD

Score Ready for Symphony



SERGE KOUSSEVITZKY, director of the Boston Symphony Orchestra, gets his first glimpse of the radioed score of Jean Sibelius' unpublished "Origin of Fire." Original score of the Finnish composer's little known work was lost in the mail en route to the United States from Germany, so that it was necessary to transmit the score by radio in time for the performance of the Helsinki University Chorus which was accompanied by the orchestra. Wide World Photo.

CHATTANOOGA, TENN.
TIMES

JAN 23 1938

BOSTON SYMPHONY MEN RECEIVE STEADY WORK

NEW YORK, Jan. 22 (AP).—It's not how much you can get a week, but how many weeks you can get it, so far as Boston Symphony orchestra men are concerned.

Boston, almost alone of the great orchestras, has from the beginning worked on the assumption that it owed its players enough work at their type of music to support themselves through the year.

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When, Oct. 1 of each year, Serge Koussevitzky calls together his orchestra, the men do not emerge from honky-tonk backdoors and dance palaces, where they have been keeping the wolf off the summer doorstep.

They emerge from congenial summer employment, after reasonable rest, ready for work and with nothing disadvantageous to unlearn.

This policy is as old as the orchestra, and that began in 1881. This makes the orchestra, as a body of players under a continuing symphony leadership, the oldest in the land. The Philharmonic-Symphony Society of New York, as a society devoted to the performance of music, is older.

LOWELL, MASS.
COURIER - CITIZEN

JAN 26 1938

Boston Programs.

The programs of the Boston Symphony Orchestra this week will be dedicated to the memory of the late Maurice Ravel and will consist chiefly of his compositions. The Friday afternoon program will include his Piano Concerto, with Sanroma as the soloist; the "Mother Goose" suite and the second suite from "Daphnis and Chloe" and will open with Mozart's Prague Symphony.

On Saturday evening the list will include "Tombeau de Couperin; "Rapsodie Espagnole"; "Schererezade," in which Olga Averino will be the soloist; the ever popular "Bolero" and Schumann's "Fourth Symphony."

PLAINSFIELD, N. J.
COURIER - NEWS

JAN 29 1938

Boston Symphony To Give Concert At Rutgers

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, announces a rich and varied program for its concert to be given in the gymnasium, Rutgers University, Tuesday, Feb. 8, 8:30 p. m. The opening number will be Mozart's Symphony in D-major, K. 504, known as the "Prague" Symphony because of having had its premiere performance in the Cech capital.

Music by Maurice Ravel, the great French composer, who died last Dec. 28, will be represented by the Second Suite of his "Daphnis and Chloe." Conceived for a large orchestra and utilizing the utmost resources of modern orchestral coloring, this Suite is often described as Ravel's masterpiece.

Also on the program is the Second Symphony in D-major of the celebrated Suomialienen (Finnish) composer, Jean Sibelius. Full of mysterious intense qualities and haunting imaginative power, it is one of the most exciting, original, and extraordinary creations of the modern musical mind.

PROVIDENCE, R. I.
JOURNAL

JAN 30 1938

SYMPHONY HONORS RAVEL

Boston, Jan. 29.—(AP)—A brilliant performance of Maurice Ravel's famous, rhythm-packed Bolero tonight wound up an unusual two-day tribute to the composer by Conductor Serge Koussevitzky and the Boston Symphony Orchestra. Ravel, many of whose works were introduced by Koussevitzky, a close friend, died in Paris last month.

Funniest Experiences of Musicians Well Known to Hub Audiences

Rare Collection of True and Delightful Anecdotes About Happy and Distressing Moments in Lives of Opera, Concert and Radio Stars, Which They Still Chuckle Over

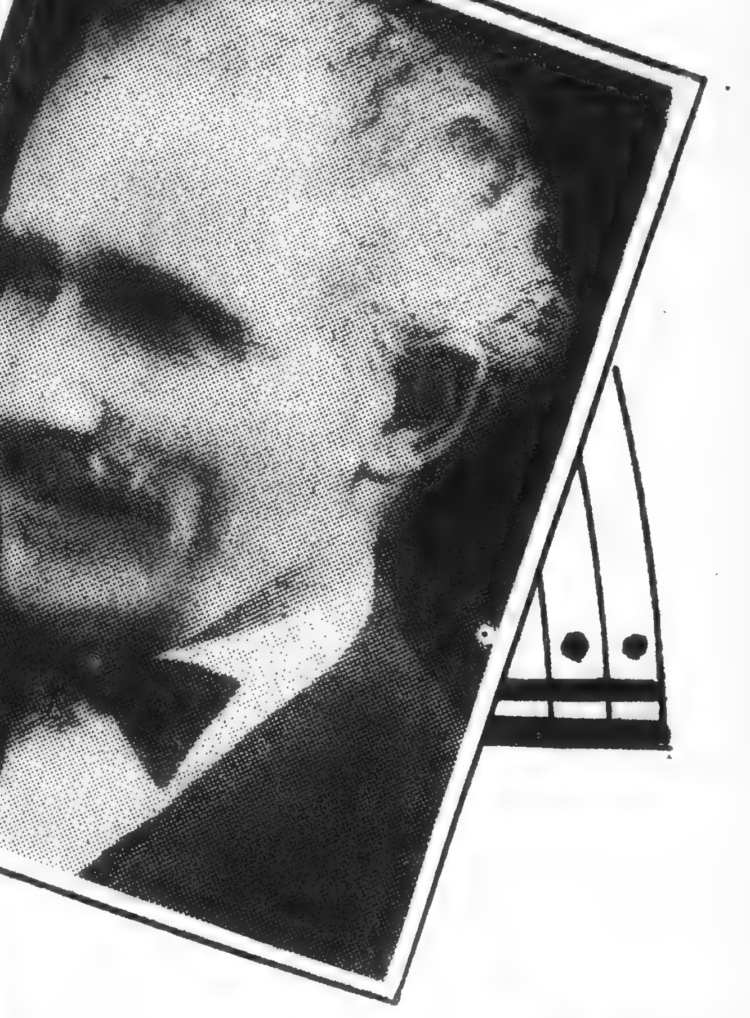
Proof That Many Great Musicians and Singers, Including Toscanini, Koussevitzky, Crooks, Tibbett and McCormack, of Course, Have Fine Sense of Humor

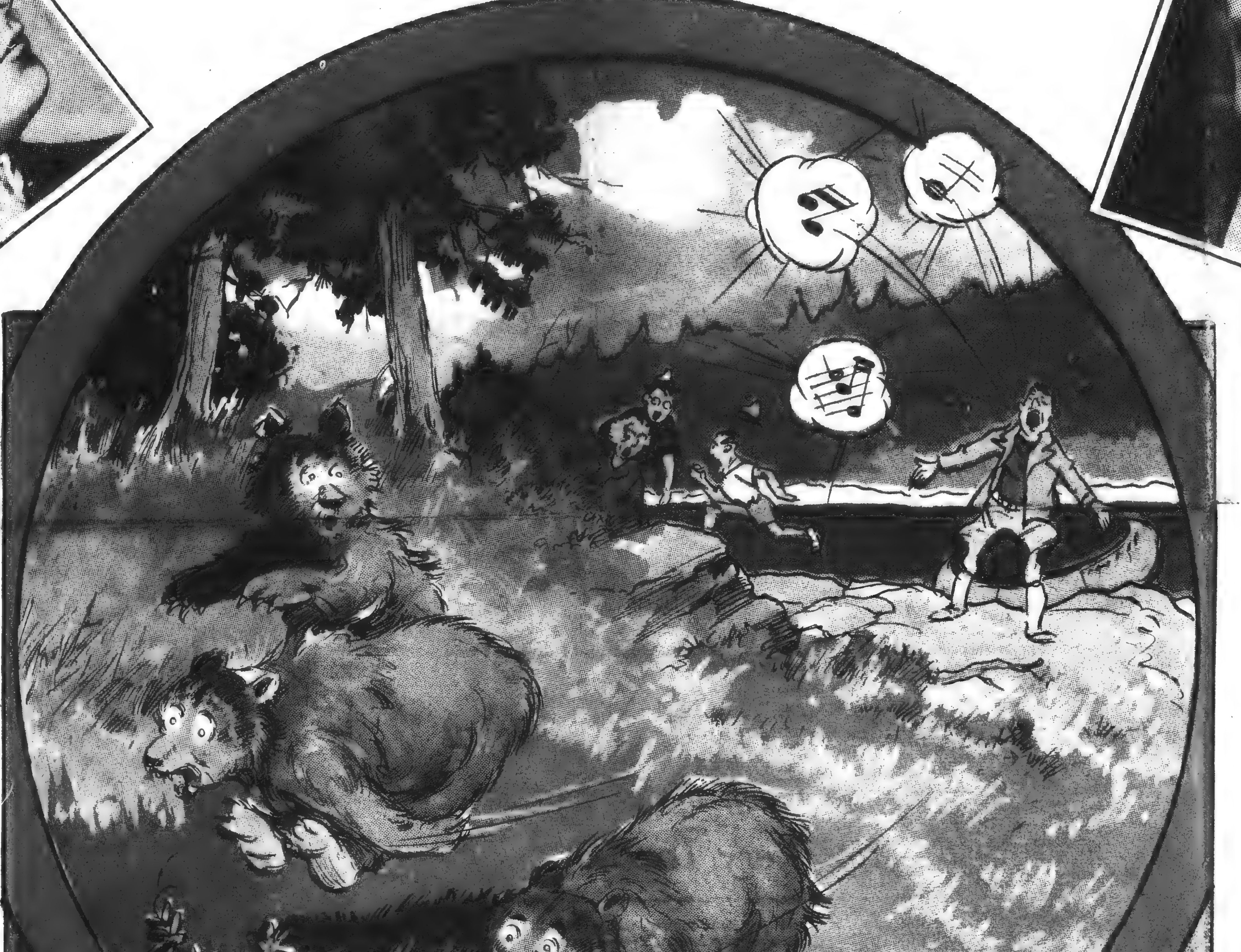
John McCormack, famous Irish tenor, shown here with his daughter, Guendolyn, once received thunderous applause for a note he had not uttered.

After tripping over a microphone cable and falling, Lawrence Tibbett remarked, "Tomorrow I'll be just another black and blues singer."

A stage cat and her four kittens caused Maria Kurenko, Russian coloratura soprano, well known in Boston, to suffer her most distressing moment.

Jascha Heifetz, the famous violinist, discovered in a Seattle hotel a waiter that was a good musical critic.


Arturo Toscanini, who once remarked: "Flowers are for a prima-donna or a corpse. I am neither." (AP Photo.)



Terrified by the approach of a family of bears in the Canadian wilderness, Richard Crooks rent the air with a "cross between a yell for help, a prayer of divine deliverance and an aria from Tosca" that scared the bears away.

BY ROBERT HUME

THE STATEMENT was made the other day by a lecturer that a happy person could not expect to be a great musician.

But plenty of evidence that great musicians of today and the recent past have taken part in funny episodes, and enjoy telling about these and jokes on others, has been assembled by a woman prominent in musical circles. She is Mrs. Frederick Nussbaum of St. Louis.

Under the title, "Mirth, Music and Memory," she has made a book mainly of happy moments in musicians' lives, which has just been published in Boston by Bruce Humphries, Inc. The following stories are quoted by permission of that firm, which holds the copyright.

Famous names of the opera house, radio, the concert stage, and the conductor's platform appear in such rich profusion in the advance proofs of the book that one hestitates just where to begin to offer examples. Suppose we start with two favorite opera stars of today — Tibbett and Crooks—then follow with two departed favorites—Caruso and Schumann-Heink, and their friend, John McCormack, who sang in opera early in his career.

In a radio rehearsal, Lawrence Tibbett stepped back from the microphone to avoid "jamming" it with a high note. He tripped over a rubber cable and fell to the floor. With the orchestra men and control room crew roaring, the great baritone picked himself up and remarked:

"Tomorrow I'll be just another black-and blues singer!"

Not at These Prices

Richard Crooks has a small son who also sings. The younger Crooks is Dickie, who is paid 50 cents a month for singing in a church choir. It is not a large salary, but it's steady.

An annual event in the church is "Silent Night," sung on Christmas Eve by the elder and more famous Crooks. This year Dickie was to sing the same carol next day at a young people's service.

"I hope," said the choirmaster to Dickie, "that you do as well as your father did."

"What!" answered the boy. "For 50 cents a month?"

Crooks and His Four Bears

With his wife and young Richard, Mr. Crooks was the guest of Frank LaForge, song composer and piano accompanist, at a Canadian camp.

Mr. Crooks was suddenly terrified to see, only 100 yards away, a family of four bears. The animals got the scent of the humans at once, sniffing excitedly and lumbering along toward the in-intruders.

There was no escape. Mr. LaForge whipped out a small pearl-handled knife. Mr. Crooks picked up a charred limb which fell to pieces as soon as he touched it. And the bears kept trotting along in their direction.

"Do something, Richard," cried the panic-stricken Mrs. LaForge. "Sing or something!"

Then the tenor rent the air of the Canadian wilderness with what Mr. Crooks described as a "cross between a yell for help, a prayer for divine deliverance and an aria from 'Tosca.' "

The outburst made the puzzled bears slow down to a walk, then stop. After staring a few moments, they finally scampered off into the underbrush.

"I never thought I'd see the day when an audience would make me happy by walking out," commented Crooks after he had regained his breath-control.

Caruso Not Invited

Caruso doted on beefsteak. The mere thought of his suggesting to someone else that it is not good for a singer to eat too much of it is funny in itself. But Schumann-Heink made it still funnier.

Once Caruso saw Schumann-Heink contemplating a huge steak. Starting out engratiatingly with the nickname of the great Ernestine, he remarked:

"Stena, you are not going to eat that alone?"

"No," the contralto said. "No, not alone. With potatoes!"

McCormack Pulls a Fast One

"I remember," says John McCormack, "when I was making my debut in opera as a mere boy in Turin. I had to take an upper C. I knew how accustomed these Italians were to robust high notes, so I determined not to let them down. I told the orchestra conductor to give me a chance when the note came along. And sure enough, he subdued the orchestra somewhat and I rang out the note.

"I really felt I had made a pretty good job of it," observes the Irish tenor, "but not a hand clapped!

"The following night I told the conductor when coming to this passage again to let his orchestra go in all its power and volume. He did. The volume filled the theatre. The rafters shook. And I flung my head back and opened my mouth wide and made a face of tremendous effort—but actually not a sound did I let pass my lips. I thought the roof would come off with the thunder of applause! All for a note I had not even begun to utter!"

No Insult Acknowledged

Clear as the language of music is to Arturo Toscanini, brilliant and bad-tempered conductor, English often is far from clear to him. As for slang, one may draw one's own conclusions of his understanding of it from the following.

During an orchestral rehearsal, Toscanini heaped infamies upon a trumpeter for making mistakes, then fired him. The trumpeter made no reply and walked from the room. Then he returned, placed his head inside the door and shouted:

"Nuts to you!"

Toscanini turned around and replied:

"Sorry—but it's too late for an apology!"

Flowers? Certainly Not!

When on the sending instead of the receiving end of a conversation in English, Toscanini is capable of appearing to good advantage. A perfect example was brought out at his farewell concert as conductor of the New York Philharmonic Symphony, in which 5000 struggled for standing room tickets. The absence of a perfectly justifiable display of flowers aroused questions.

"Flowers," Toscanini said, "are for a prima-donna or a corpse. I am neither."

Koussevitzky Gives "Scoop"

During a tour of the Boston Symphony Orchestra, a cub reporter who was very eager to "scoop" the music cr~~itics,~~ swooped down on the orchestra's celebrated conductor, Serge Koussevitzky, far-famed for the introduction of new music.

"Can you tell me what the music of the future will be like?" the cub asked.

Koussevitzky watched him open up a heavy wad of note paper, and said with a curious little smile:

"I will tell you. You are all ready to fill those pages? Very well. The music of the future will be of two kinds. There will be bad music. There will be good music. Now you have the whole thing. Thank you. Goodby."

Fiedler Surprises Elman

A musical compliment far from the stereotyped pattern took shape in the apartment of Arthur Fiedler, most popular conductor of the Boston Pops, and idolized leader of the open-air Esplanade Concerts. Fiedler and half the Boston Symphony Orchestra had been rehearsing accompaniments for Mischa Elman for a programme of three concerti. After a strenuous session, Elman lunched at the apartment of Fiedler, where the kitchen is presided over by a German housekeeper who excels in international cookery. The violinist was lavish in praise of the meal. In leaving, he asked as a privilege to step into the kitchen and deliver a compliment in person.

"I want to tell you," he said to Louise, "that I have seldom enjoyed a meal more than this one."

"Oh, Mr. Elman," the flustered cook replied, "thank you so much. I—I—do you know—I want to tell you that I'm going to your concert tomorrow, and—I—hope I enjoy your playing as much as you did my cooking."

Catty Reception

A sublimely ridiculous operatic mishap occurred in a factory requisitioned as an opera house.

"This amusing incident," says Madame Maria Kurenko, Russian soprano, well known in Boston, "took place when I was singing in opera during the first years of the Russian Revolution.

"It was the desire of the Soviet government to bring culture to the peasant folk—to the villages, the factory towns, the country schools.

"Once I was sent to sing the part of Rosina in 'The Barber of Seville,' one of my favorite roles. The opera was presented in a cotton factory in a small town. As I made my appearance for my number, 'Una voce poco fa,' I was greeted by enthusiastic applause, as I was well-known to these people.

"But I was barely into the number when I detected that the audience was behaving rather strangely. Finally they commenced laughing, at first quietly, then louder and louder until it deepened to a roar.

"Only my years of discipline and training prevented me from rushing from the stage at once. As the din continued, I felt I could sing no longer. The place was in a pandemonium. Try as I would to continue, I could not. In tears I ran from the stage and sobbed out my grief in the privacy of my dressing room.

"Presently, however, the manager entered softly. 'What's the matter, my child,' he inquired anxiously. Still sobbing I begged him to tell me what had happened—was there something wrong about my gown—my personal appearance? Laughing, he kissed my hands, and explained all. It seems that a cat, the pet of the workers, and her four kittens had followed me upon the stage. Stepping gingerly behind me, single file, they had surrounded me as I stood in the centre of the stage. And they continued to look up at me as I sang. 'They seemed to enjoy your singing very much,' he added, smiling sympathetically.

"Of course I laughed, too, upon hearing this explanation and with a light heart I returned to the stage to sing my favorite aria again . . . this time without interruption, to a joyous throng of enthusiastic listeners."

The Waiter Decided

In Seattle before a performance Jascha Heifetz was in his hotel room. He had ordered a light dinner for Mrs. Heifetz and himself but the food was left to grow cold while the violinist tried out a number of endings for his solo transcription of the orchestral Prelude of Debussy's "L'Enfant Prodigue."

As he was experimenting, trying first high octaves, then low octaves, unable to make up his mind which was better, the waiter who had been hovering about the table spoke up:

"Pardon me, Mr. Heifetz, but may I say how nice it is to hear real music instead of jazz."

Heifetz smiled and went on playing. Finally he stopped and sat down to eat. In the intervals between courses he and Mrs. Heifetz discussed the two endings, finally decided the matter.

Dinner over, the violinist dressed for the concert, put on his hat and coat, and started to go out. On opening the door he saw a note lying underneath it. He opened it and read:

"Dear Mr. Heifetz: The lower ending is better. Respectfully, The Waiter."

Which was just what Heifetz himself had decided.

Melchior, Quick-Change Man

The subject of famous tenors who have sung in Boston calls to mind the name of the Danish star of the Metropolitan Opera, Lauritz Melchior. His appearances in Wagnerian roles at the Boston

(Continued on Page 7, This Section)

Funniest and Most Embarrassing Experiences of Musicians Well Known to Boston Audiences

(Continued From Page 4, This Section)

Opera House during the past few seasons have been a big factor in the success of the company's visits here.

A dress shirt, or rather the lack of one, nearly ruined an important evening for Melchior.

He was giving a joint recital with a friend in a small Danish town. The afternoon performance had been sold out and it was decided at the last moment to give an extra evening performance for those who had not been able to get in.

To do this, however, presented a problem. The evening performance necessitated that both artists wear full dress suits, but they found suddenly that they had but one stiff-bosomed shirt between them. Artists are resourceful, so when Melchior finished a group of songs he went quickly to the wings, and while the pianist played a short group he took off the valuable shirt and his friend donned it to appear before the footlights for his numbers.

They managed beautifully until the end of the concert when the clamoring audience insisted the artists appear together for the final bows. Again Melchior did some quick thinking. Neither of them wore the shirt, but seizing bathrobes, as if they had been caught in the act of changing to street clothes, they strode out onto the stage to receive a fresh outburst of acclaim heightened by this bit of informality.

The famous singers mentioned so far have been able to display brains as well as voice. Here is a yarn on the contrasting type of vocalist. It is told by the conductor, Bruno Walter.

While conducting opera in Munich, Walter was "breaking in" a new tenor.

The tenor, whose mental development had hardly kept pace with his vocal progress, usually missed his opening cue.

Walter, while patient, despaired after 10 days of rehearsing of ever teaching the young man to begin singing at the proper time.

So it was finally arranged that on the following day, at the opening of the performance, the singer was to keep his eye on the director, who, at the precise moment, would point a warning finger as an indication it was time to pick up the cue.

When the crucial moment arrived, Walter signalled with uplifted finger as arranged, but the tenor, more confused and bewildered than ever, queried, in a voice audible for several rows, "Who, me?"

Elliott Schenk and Walter Damrosch, while discussing singers and ego—which in this particular incident proved synonymous — were reminded of a former Metropolitan Opera diva who, when asked which opera was booked for the following Wednesday, answered icily:

"I don't know—I don't sing that night."

Ego can reach a very high point in an opera house, even far below the ranks of stars and their "supporting" singers.

A mere chorus singer at the Metropolitan, displaying his artistic temperament over the questionable honor of being singled out to carry a spear in one scene, declared majestically:

"I am too nervous to go on today! I think I shall go home."

One of the principals overheard this remark, raised a warning finger at the offender, and reminded him that "good operatic performers never disappoint their audience"—"that the show must go on!" The spear bearer gestured dramatically, acknowledged that this was right and decided to go through with it.

Musicians really can supply some of the finest examples of modesty. A case in point is a story told by Maurice Rosenfeld, Chicago pianist, about his teacher. This was August Hyllestad, famous pupil of Liszt.

In a concert, Hyllestad played the Schumann "Etudes Symphoniques."

George P. Upton, at that time the music critic of the Chicago Tribune, wrote a review of the concert and said about the performance of Hyllested that "since Anton Rubinstein played in Chicago, in 1872, no pianist has disclosed such genuine pianistic art and skill as did this young Danish pianist."

After a year or so Rosenfeld became one of Hyllested's favorite students. The pianist often invited the young man to visit him on Sunday mornings. "One Sunday," relates Rosenfeld, "as I was rounding the corner of the street to the house, I heard him practising, and he was busy working on the Schumann Etudes.

"When I reached his home I asked him: 'Are you still practising the Etudes?' 'Yes,' he said, 'I am trying to learn to play them as well as I can.'

" 'Well,' said I, with some wonderment, 'how did you play them when you made your debut here?'

"He said: 'I played them rotten!' "

And indeed Rosenfeld had to take his word for it, for Hyllested kept on working at them all the time.

A hilarious opera stage incident comes from Eugene Goosens, who has appeared as a guest conductor of the Boston Symphony Orchestra, and now leads that of Cincinnati. The episode took place while he was conducting a performance of Wagner's "Twilight of the Gods."

"The opera," Goosens relates, "had gone without a hitch until just after the episode of Brunhilde's immolation, when she plunges, mounted on her noble steed, Grane, into the flames of Siegfried's funeral pyre.

"At this point it was customary to darken the stage for two or three seconds in order to allow for the lowering of the necessary backcloth, depicting the destruction by fire of Valhalla and its inmates. Alas, on this particular occasion during the blackout which incidentally brings the opera to a close, an accident occurred which prevented the lowering of this backcloth. So, when the lights came up there was revealed to a surprised and amused audience only the crooked fragments of the backdrop, together with a large expanse of brick wall, upon which was painted, in enormous letters, the somewhat inappropriate legend, 'No Smoking.' "

The noted American operatic bass, Henri Scott, once "brought down the house" in a way he was least expecting.

"In Italy," he says, "I sang a short season at the Teatro Adriano. The first opera was 'Faust.' Now, the Italians are very much inclined to adhere to tradition, and especially is this true in regard to 'Faust.'

"For example: they required that, since it is generally believed that Mephistopheles dwells in the infernal regions, he must, in order to respond to Faust's fervid appeal, come up from below. So, in Act 1, I was obliged to make my appearance through a trapdoor, and in the last act I had to make my exit in the same way.

"One night as I stepped on the platform to sink below the stage, I inadvertently neglected to draw my sword close to my body in the process of descending with the result that when I had gotten about half way down, the protruding sword prevented further descent. It was then that a voice called out from the gallery:

" 'Look! Hell must be full; there is no more room even for the devil!'

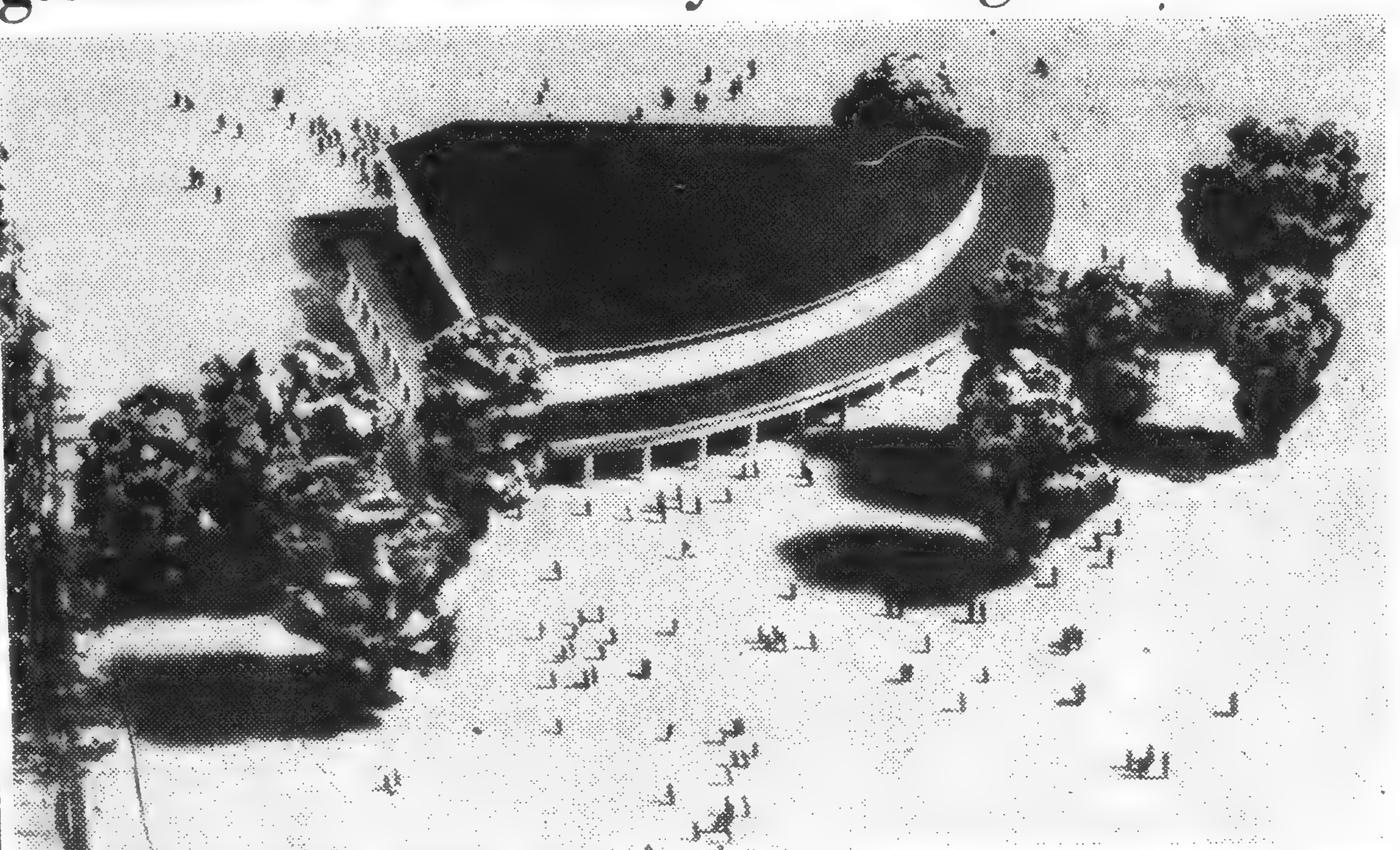
"And this," concludes Scott, "brought a roar from the audience and a very quick curtain."

142

PITTSFIELD, MASS.
EAGLE

JAN 28 1938

Berkshire Symphonic Festival's Music Shed at Tanglewood To Be Ready for August Concerts



This is what the Berkshire Symphonic Festival's Shed for the Boston Symphony Concerts at Tanglewood will look like. The photograph is made from a model built to scale by Joseph Franz, who is in charge of the construction. The building will cover an acre and a half in the open field across from the lovely gardens with the Hawthorne pines immediately to the north.

Koussevitzky and Boston Orchestra To Appear Aug. 4, 6, 7, 11, 13, 14

The six concerts of the fifth annual Berkshire Symphonic Festival by the Boston Symphony Orchestra, Serge Koussevitzky, conducting, will be given Aug. 4, 6 and 7; Aug. 11, 13 and 14, it was announced today by the Festival trustees.

Simultaneously the trustees announced they had launched what they hope will be the final effort to secure the balance of funds needed to complete the major portion of the shed for the concerts at Tanglewood between Lenox and Stockbridge on Route 183. Contributions "in any amount" will be welcome.

Letters Being Sent

Letters are being sent to the 750 subscribers to the building fund which now exceeds $78,000, outlining to them the steps taken by the trustees in collaboration with the trustees of the orchestra. The letter is in the nature of a report and suggests that contributors pass along the enclosed subscription blank and picture of the building to friends who might be interested in the cause.

Other letters are being sent hundreds of music lovers who not contributed asking if will now send a donation in amount to help complete the fund of $100,000. The two letters are signed by Miss Gertrude Robinson Smith as president of the board.

308 Tons of Steel

Concrete foundations are being poured for the steel framework which will weigh 308 tons and which will be erected by the Bethlehem Steel Company. The building in the shape of a huge fan will be capable of carrying a load of 2500 tons, ample provision having been made for a minimum snow load in winter. The capacity of the building will be 5000.

From one side of the fan to the other, within the colonnade, the distance will be 325 feet. From the podium on the stage to the last row of seats in the shed, the distance will be 160 feet. The proportions of the stage will be similar to those of Symphony Hall in Boston and similar to those which produced remarkable acoustics at Tanglewood last summer. Final tests for acoustics under the direction of Professor Richard Fay of Massachusetts Institute of Technology are scheduled tentatively for July 1.

An Acre and a Half

The huge shed which will cover an acre and a half will be in the field overlooking Stockbridge Bowl and bounded on the north by the majestic Hawthorne pines and across from the lovely gardens.

The closing paragraph of the letters addressed to music lovers who have not contributed reads:

It is obvious that $78,000 will not complete the shed though it will provide all the essentials, such as protection from storms, proper accommodations for the conductor and orchestra, cloak and dressing rooms for the public. Will you help complete the $100,000 building fund by sending us a check in any amount?"

Inquiries concerning the 1938 Festival and the building fund may be addressed to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

SPRINGFIELD, MASS.
MORNING UNION

JAN 29 1938

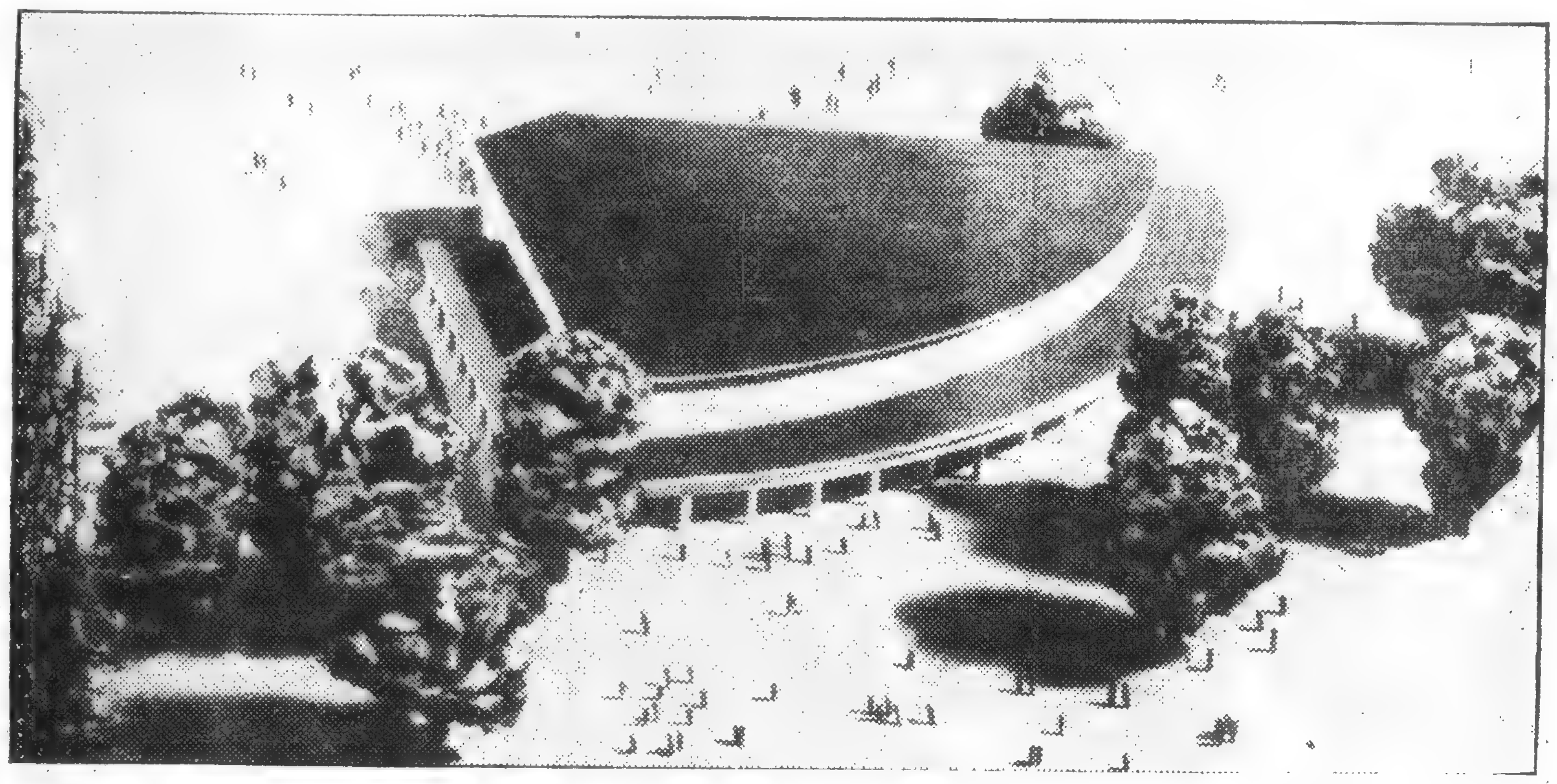
Orchestra Entertained

BOSTON, Jan. 29 (AP)—Members of the Boston Symphony Orchestra, for the first time since the orchestra was founded 57 years ago, last night were dinner guests of the Harvard Club of Boston. One member of the orchestra, however, could not attend because the dinner was a "stag" affair. Miss Louise Came, second harpist and only woman member of the orchestra, was sent flowers and was honored with a toast.

SPRINGFIELD, MASS.
EVENING UNION

JAN 28 1938

Berkshire Symphonic Festival Music Shed Needs $22,000 for Completion



An appeal for $22,000 to complete the $100,000 needed to build a music shed at Tanglewood between Stockbridge and Lenox before the six concerts are to be given there by the Boston Symphony Orchestra in August was mailed to the 750 subscribers to the fund and several hundred music lovers today by the Berkshire Symphonic Festival. Concrete foundations are being poured for the structure and as much as possible will be done with the funds in hand. The building is to be a fan-shaped structure and the proportions of the stage are to be similar to those of Symphony Hall, Boston. The shed is to be situated in the field overlooking Stockbridge Bowl across from the beautiful gardens at Tanglewood.

The appeal states that the $78,000 will not complete the shed, but that it will provide essentials such as protection from storms and proper protection for the orchestra. It it hoped, however, that the $22,000 can be raised so that a more complete structure can be erected.

HARTFORD, CONN.
TIMES

JAN 28 1938

Appeal Goes Out for Funds To Complete New Music Shed

The Berkshire Symphonic Festival, Inc., today launched what it hopes will be the final effort to secure the balance of funds needed to complete the major portions of the music shed at Tanglewood between Stockbridge and Lenox, Mass., in time for the six concerts by the Boston Symphony Orchestra in August.

Simultaneously the Festival announced the concert dates as Aug. 4, 6 and 7; Aug. 11, 13 and 14, with Dr. Serge Koussevitzky again conducting the orchestra.

Letters have been sent to the 750 subscribers to the building fund, which now exceeds $78,000, outlining to them the steps taken by the trustees in collaboration with the trustees of the orchestra.

Other letters are being sent to hundreds of music lovers who have not contributed, asking if they will now send a donation in any amount to help complete the fund of $100,000. The two letters are signed by Miss Gertrude Robinson Smith as president of the board of trustees.

Concrete foundations are being poured for the steel framework weighing 308 tons to be erected by the Bethlehem Steel Company. The building in the shape of a huge fan will seat 5,000.

From one side of the fan to the other, within the colonnade the distance will be 325 feet. From the podium on the stage to the last seat in the shed the distance will be 160 feet. The proportions of the stage will be similar to those of Symphony Hall in Boston and similar to those which produced remarkable acoustics at Tanglewood last summer. Final tests for acoustics are scheduled tentatively July 1 under the direction of Prof. Richard Fay of Massachusetts Institute of Technology.

Cont.

The shed will be in the field overlooking Stockbridge Bowl and bounded on the north by the majestic Hawthorne pines and across from the lovely gardens.

Inquiries concerning the 1938 Festival and the building fund may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass.

SPRINGFIELD, MASS.
MORNING UNION

JAN 29 1938

Seeking Funds For Music Shed

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GREENWICH, CONN.
TIME

JAN 28 1938

Berkshire Fete Launches Drive For Shed Fund

Symphony Group Plans Several Concerts For Next Summer

The Berkshire Symphonic Festival, Inc., today launched what it hopes will be the final effort to secure the balance of funds needed to complete the major portions of the music shed at Tanglewood between Stockbridge and Lenox, Mass. in time for the six concerts by the Boston Symphony Orchestra in August.

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PROVIDENCE, R. I.
JOURNAL

BERKSHIRE FESTIVAL STAGE BEING BUILT

Symphonic Reservations Received Six Months in Advance of Fete

Stockbridge, Mass., Jan. 30.—(AP)—Six months before the first note sounds, hotels in this vacation land have many reservations for the two weeks of the Berkshire Symphonic Festival. One or two have no more space.

Paralleling this record is the construction of one of the strangest festival buildings in America, which already is taking shape in one of the meadows at "Tanglewood," the estate given the Boston Symphony Orchestra a year ago by Mrs. Gorman Brooks of Boston.

The building, which will seat 4662 persons under a permanent roof, is to be the shape of a half-opened fan. Where the fan would be held the stage will stand. The sides will be open.

The stage is experimental. It will not be attached to the auditorium at all, and the conductor (who will of course be Serge Koussevitzky) will stand exactly 160 feet from his most distant auditor.

It is possible that later a permanent stage may be developed exactly fitted to the need of an orchestra playing out of doors. But since nobody knows what these are, the festival board refuses to authorize a stage construction which may prove a handicap later.

The whole "plant" will cover approximately 1½ acres will be 325 feet wide.

Although 4662 people will fill the roofed space, extra seats can be placed in a 20-foot wide colonnade, surrounding the sides.

The festival is an experiment in community co-operation. When a building at Tanglewood became necessary, $80,000 was given in a few months by more than 700 people in amounts from $1 to $10,000.

The festival will be held the first two weeks of August this summer.

(143)

N. ADAMS, MASS.
TRANSCRIPT

JAN 28 1938

Will Give Six Concerts At Symphonic Festival

Trustees Announce Launching of What They Hope Will be Final Effort to Secure Balance of Funds Needed to Complete Major Portion of Huge Shed at Tanglewood to Accommodate 5000—Contributions "in Any Amount" Will be Welcome—308 Tons of Steel Will be Used in Framework of Fan-Shaped Building, Covering Acre and Half.

The six concerts of the fifth annual Berkshire Symphonic Festival by the Boston Symphony orchestra, Serge Koussevitzky conducting, will be given Aug. 4, 6 and 7 and Aug. 11, 13 and 14, it was announced today by the festival trustees.

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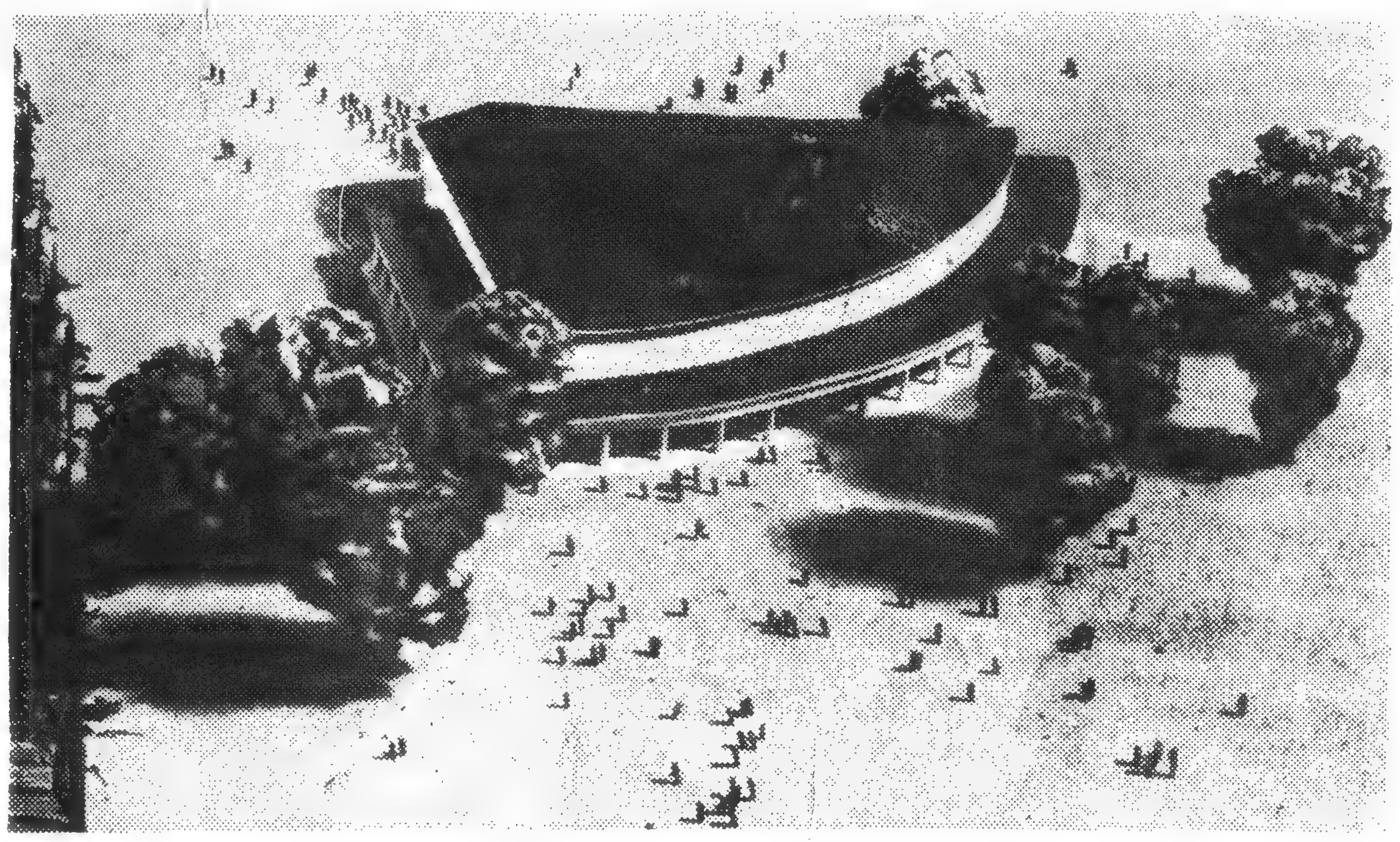
How Berkshire Symphonic Festival Home Will Look



Architect's drawing of huge music shed, to accommodate 5000 people, which is being built at Tanglewood, between Lenox and Stockbridge and where fifth annual festival will be given in August by Boston Symphony orchestra. The building will be fan shape and cover an acre and a half.

NEW YORK, N. Y.
HERALD - TRIBUNE

N 29 1938

Festival Seeks $22,000 More For Music Shed

BerkshireSymphonicGroup Presses On to Complete Work forAugustConcerts

Fund Totals $78,000

Foundations for Building Near Lenox, Mass., Laid

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BIRMINGHAM, ALA.
AGE HERALD

JAN 31 1938

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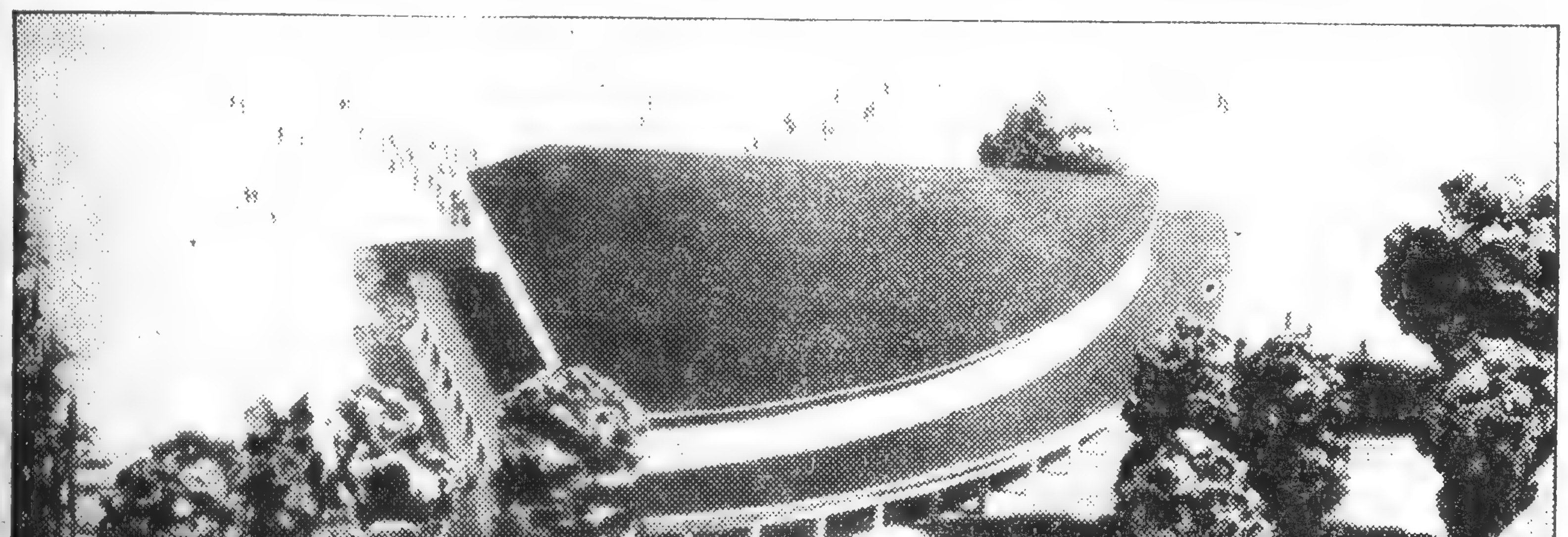
SPRINGFIELD, MASS.
REPUBLICAN

JAN 29 1938

Music Shed for Berkshire Festival



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NEWARK, N. J.
NEWS

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(1123)

N. ADAMS, MASS.
TRANSCRIPT

JAN 28 1938

Will Give Six Concerts At Symphonic Festival

Trustees Announce Launching of What They Hope Will be Final Effort to Secure Balance of Funds Needed to Complete Major Portion of Huge Shed at Tanglewood to Accommodate 5000—Contributions "in Any Amount" Will be Welcome—308 Tons of Steel Will be Used in Framework of Fan-Shaped Building, Covering Acre and Half.

The six concerts of the fifth annual Berkshire Symphonic Festival by the Boston Symphony orchestra, Serge Koussevitzky conducting, will be given Aug. 4, 6 and 7 and Aug. 11, 13 and 14, it was announced today by the festival trustees.

Simultaneously the trustees announced they had launched what they hope will be the final effort to secure the balance of funds needed to complete the major portion of the shed for the concerts at Tanglewood between Lenox and Stockbridge on Route 183. Contributions "in any amount" will be welcome.

Letters Being Sent

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308 Tons of Steel

Concrete foundations are being being poured for the steel framework which will weigh 308 tons and which will be erected by the Bethlehem Steel company. The building in the shape of a huge fan will be capable of carrying a load of 2500 tons, ample provision having been made for a maximum snow load in winter. The capacity of the building will be 5000.

From one side of the fan to the other, within the colonnade, the distance will be 325 feet. From the podium on the stage to the last row of seats in the shed, the distance will be 160 feet. The proportions of the stage will be similar to those of Symphony Hall in Boston and similar to those which produced remarkable acoustics at Tanglewood last summer. Final tests for acoustics under the direction of Prof. Richard Fay of Massachusetts Institute of Technology are scheduled tentatively for July 1.

An Acre and a Half

The huge shed which will cover an acre and a half will be in the field overlooking Stockbridge Bowl and bounded on the north by the majestic Hawthorne pines and across from the lovely gardens.

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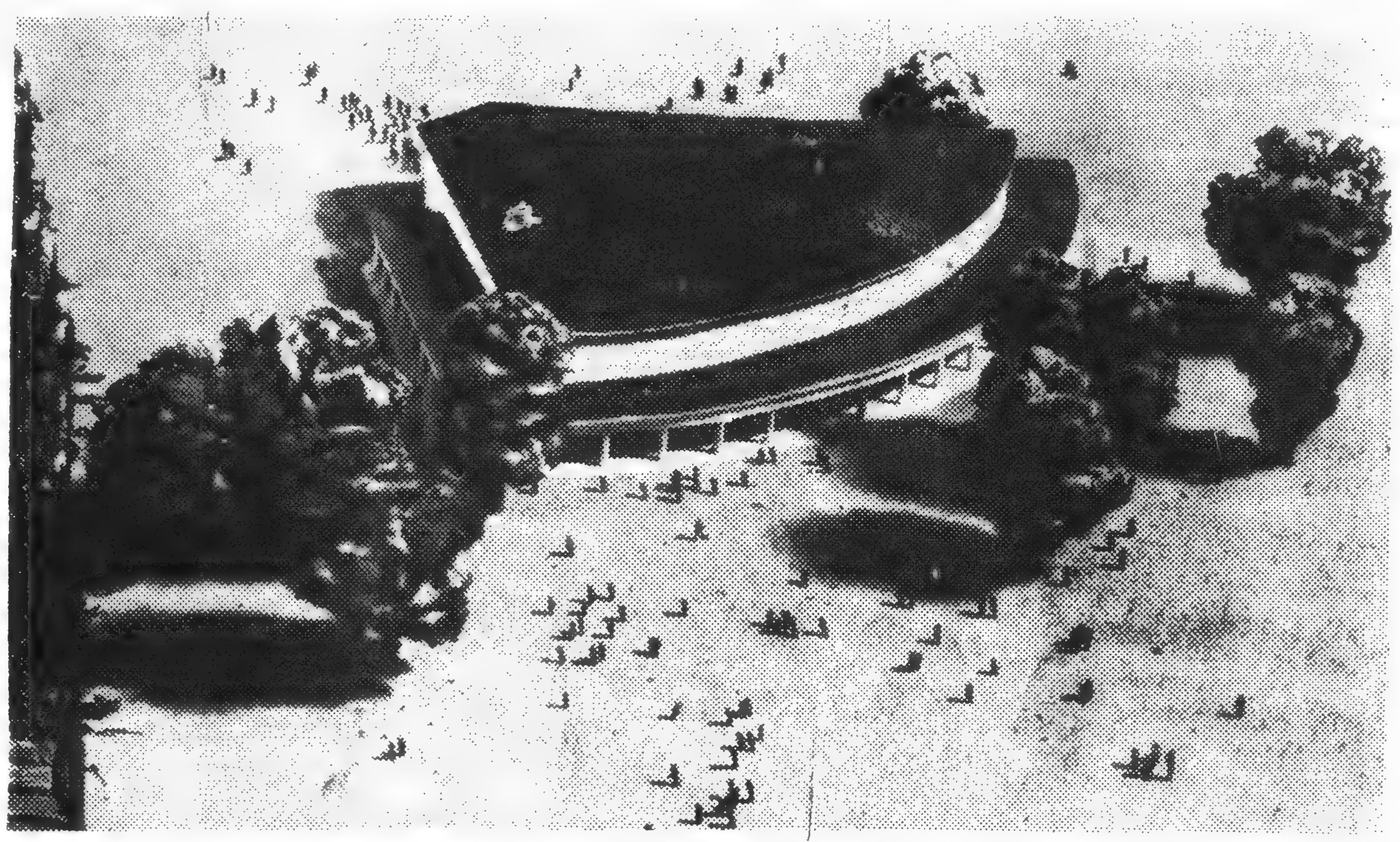

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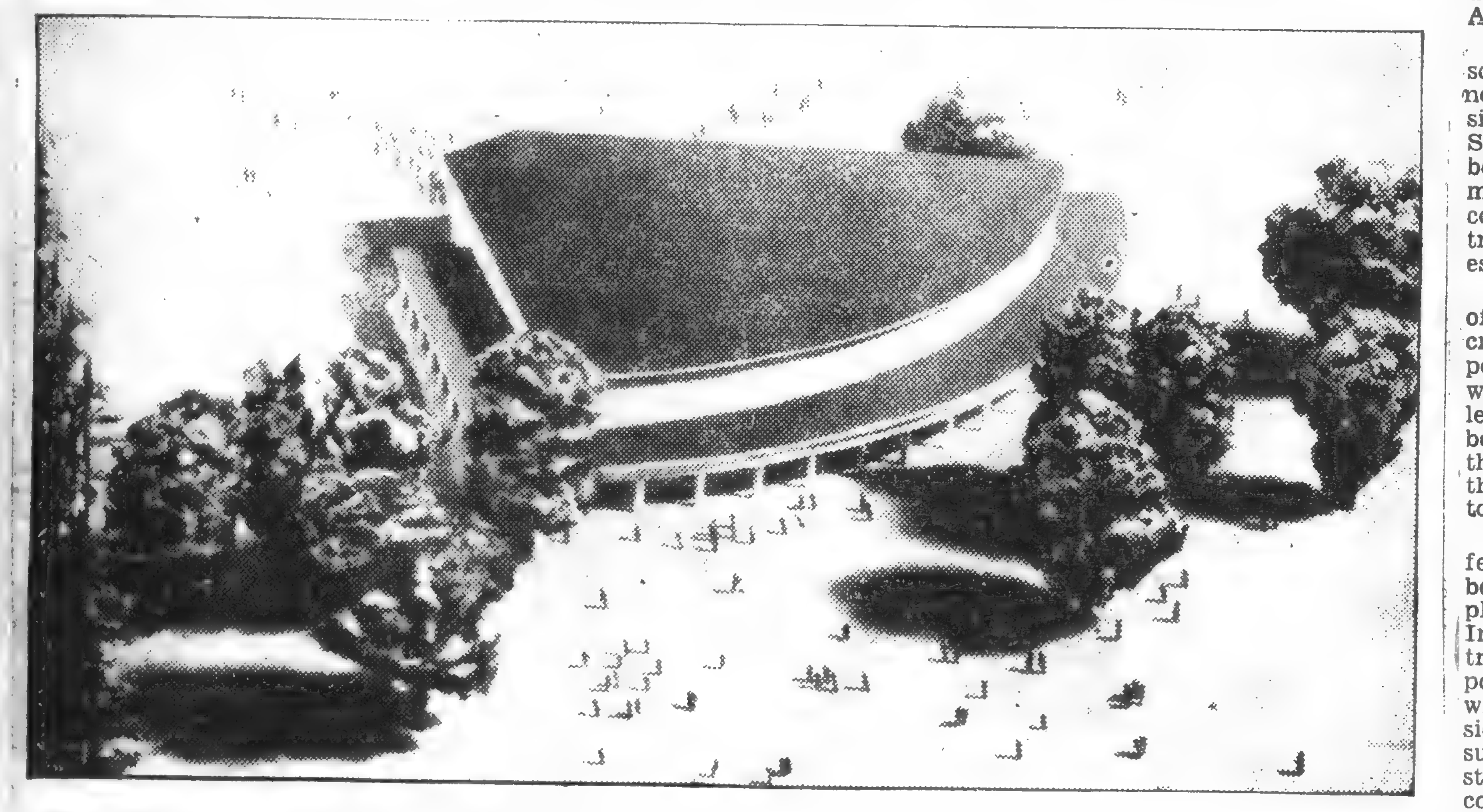

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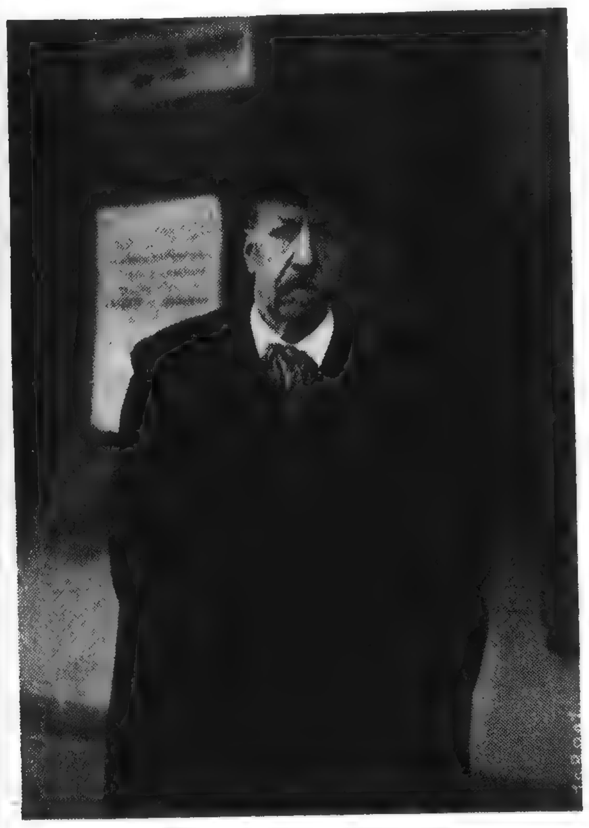
WIDOR: *As Recalled by Pupil and Friend*

Memories of the Great French Organist and Composer—and of the Ruthless Blue Pencil



Charles Marie Widor

By Dr. Alexander Russell

CHARLES MARIE WIDOR, famous French organist, composer, teacher, conductor, secretary of the French Academy of Fine Arts, died in Paris on March 12 at the age of ninety-two. This "grand old man" of the organ world exerted perhaps the greatest influence on organ playing and composition of any individual in the past half century. Had he lived but a few years longer he might have celebrated his one hundredth anniversary in America. For years he had been urged to visit America.

I started my own campaign years ago, at first seriously then half in jest, and we kept it up as a sort of joke between us. The last time I teased him about it he patted me on the back and with the famous twinkle in his eye and his inimitable lisp, said, "Be patient. Don't hurry me, Russell. I promise to come to America when I am one hundred years old!" Marcel Dupré, his pupil (who succeeded Widor at St. Sulpice) told me that in the summer of 1933 he climbed the stairs to the organ loft with Widor one Sunday morning. Widor, who usually bounded up the stairs, progressed slowly, pausing frequently to rest. He turned to Dupré, "I am getting old. I must stop playing." "No, Master," replied Dupré, "you can't do that! Remember you promised Russell to go to America when you were one hundred."

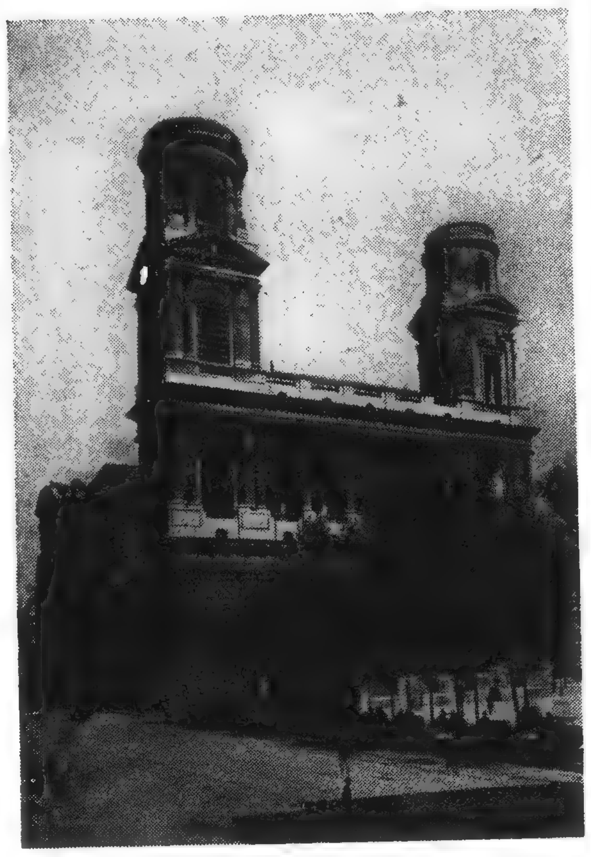
"So I did!" exclaimed Widor, and started up the stairs again.

The Storied Stairs

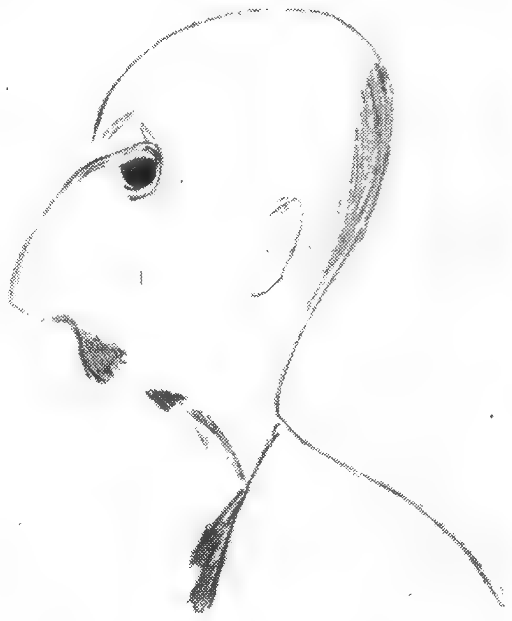
Those stairs at Sulpice will always be a precious memory to Widor's many pupils and admirers. They were a symbol; not merely a means of ascending to the organ loft. A symbol of rising to something fine and inspiring. For Sunday morning in St. Sulpice's organ loft when Widor was at the keyboard was an unforgettable experience. Here crowded friends and pupils who gathered to hear him play Bach, his own compositions and improvisations. The most thrilling experience was to hear him improvise, which he always did during the mass, and often for the sortie. For Widor's improvisations were perfect in form, architectural in structure, and majestic in harmony.

I shall never forget my introduction to him in the spring of 1907, when I arrived in Paris after a year's study in Berlin, and secured permission to visit the organ loft on Sunday morning to make arrangements to study with him.

I climbed the stairs, passed the place where men were walking up and down on the treadmill which worked the huge bellows (there was no organ motor in those days) and came out in the loft to find Widor seated at the console, surrounded by a crowd of men and women. He was in great form that day, improvising on the Gregorian tones of the mass being sung at the other end of the church, playing a Bach fugue at the offertory, and finally at the close of the service turning the full power of the organ loose in a brilliant toccata improvised on the phrases which we had just head from the choir. I had never before heard a master improvise. It seemed incredible at the time, and although I soon learned that improvisation had reached a high plane among French organists, Widor's feats, even now, still seem incredible, not because they were spectacular, but because they were such profoundly good music.

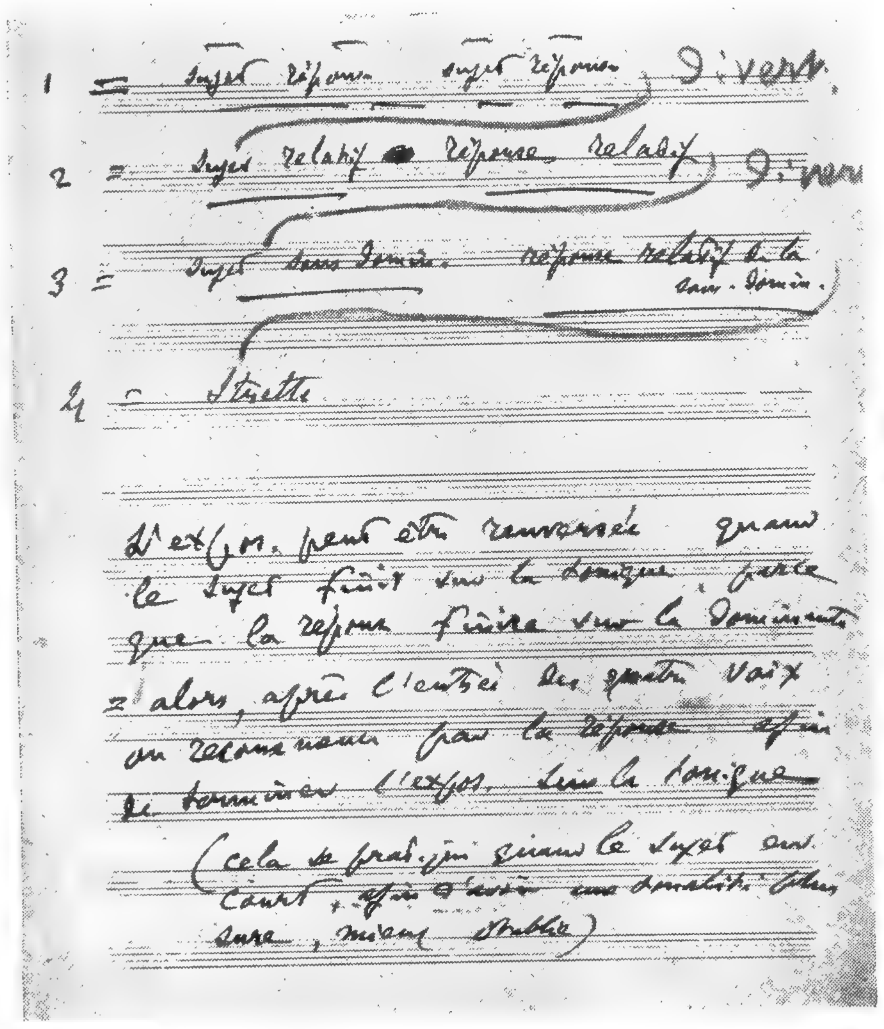


Church of Saint Sulpice, Where Widor Was Organist



A Caricature of Widor by Eduard Monet, Son of the Famous Painter

An Autograph Portrait—Before the Organ at Saint Sulpice



1 = Sujet réponse sujet réponse, Divert.

2 = Sujet relatif réponse relatif, Di:ver

3 = Sujet sous Domin. réponse relatif de la sous-Domin.

4 = Strette

L'expos. peut être renversée quand le sujet finit sur la tonique, parce que la réponse finira sur la dominante = alors, après l'entrée des quatre voix on recommence par la réponse afin de terminer l'expos. sur la tonique

(cela se pratique quand le sujet est court, afin d'avoir une tonalité plus sure, mieux établie)

A LESSON IN FUGUE

(Translation of Widor's Explanation of the Example—Note the Pencil Marks)

The exposition may be inverted when the subject ends on the tonic because the response will end on the dominant. Then, after the entrance of the four voices, you recommence with the response in order to end the exposition on the tonic.

(This is done when the subject demands it in order to have a more sure, better established tonality.)

Dr. Alexander Russell and a Manuscript from the Days of His Study with Widor

My French at that time was pretty bad, but I spoke German fairly well. Widor spoke practically no English, but he seemed to welcome the opportunity to air his German, which, by the way, was almost as poor as my French. But it sufficed for us to get along until I had reached a point where we could talk in French. "Come on Tuesday at ten o'clock in the morning to 7 Rue des St. Pierre and we will talk things over."

Widor's Dissecting Room

Tuesday morning found me ringing the bell at his door. His apartment was on the ground floor. He himself opened the door and ushered me into a little room facing the court through which I had just come. In front of the window looking on this court was a large flat table upon which were spread manuscripts. I was to learn to know that table well. Here were spread my orchestration, fugue and composition manuscripts every week, and here Widor performed his drastic surgical operations, using blue and red pencils instead of scalpels, but operating none the less. I used to call the room the hospital and begged for anesthetic one day when one of my brain children underwent an appendectomy.

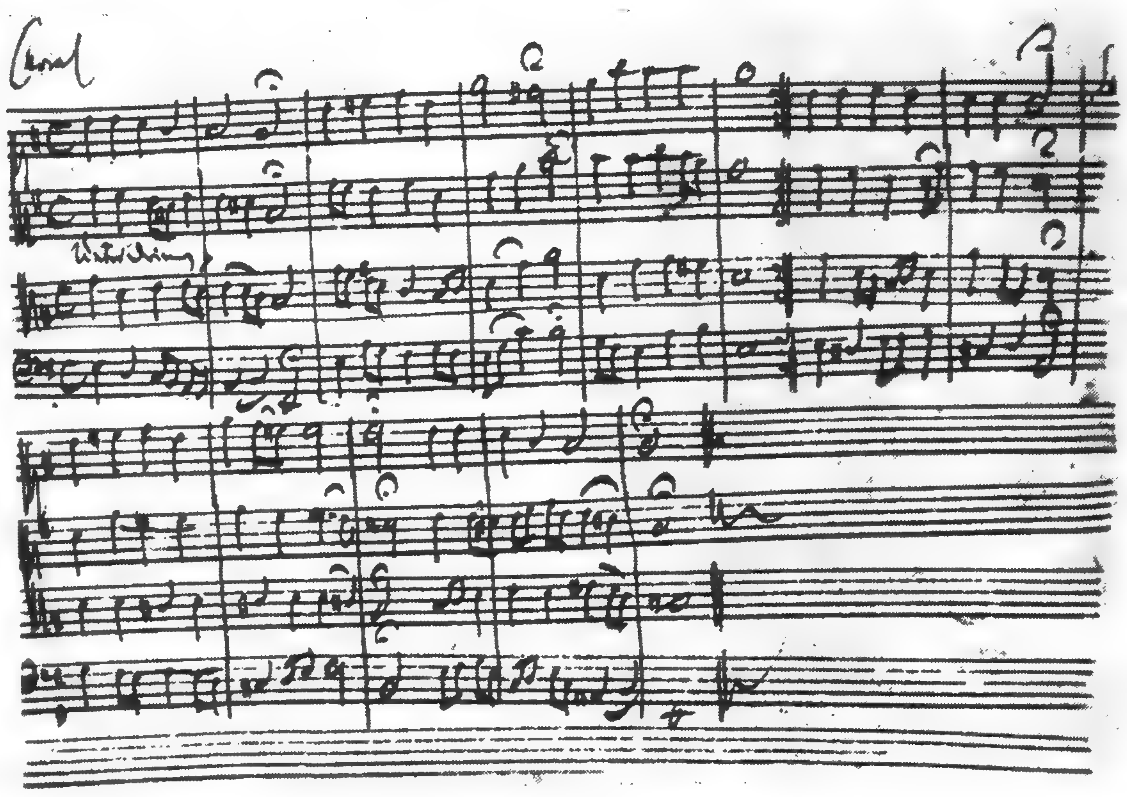
Beyond this room was Widor's salon which looked out through French windows on a charming garden. In this room was the little two-manual Cavaille-Coll organ on which he gave his organ lessons, and a grand piano. I leave the discussion of Widor as an organ teacher to those who had more opportunity than I to study with him. But in my first

(*Continued on page* 65)

Composers' Character Read from Their Script

Graphological Study of Manuscripts Reveals Personality and Art Traits of Masters

By DR. WILLI REICH



Choral from Bach's Cantata, 'Jesus schläft'

"THE music of many composers resembles their handwriting: hard to read, strange to look at; when one has figured it out, however, it is as if it could not be otherwise; the handwriting belongs to the thought, the thought to the character."

These words, which Robert Schumann once wrote to a woman friend, really contain the complete program of a musical graphology; it is only surprising that almost a century had to pass before any one set to work to study the handwriting of the great musicians systematically. The progress in photographic technique probably gave the impetus for making collections of photostats of the manuscripts of the masters (one of the largest, probably, is the photostat archives of the Vienna National Library), yet these collections always served merely for the safekeeping of the texts and for other technical musical purposes; seldom has there been a thorough examination of the handwritings themselves.

After insignificant beginnings by L. M. Vauzanges and a few allusions in general works of graphology, the book of plates recently issued by the publishing house, Atlantis (Zürich-Berlin), 'Musicians' Handwritings', which was excellently annotated by Professor Georg Schünemann, the head of the music division of the Prussian State Library, probably represents the first comprehensive attempt to impart to a larger reading public some essential facts about the handwriting of the masters of music from Bach to Schumann. With ninety-six plates to work with, which show an unusually happy choice (two of the most interesting are reproduced here with the kind permission of the publishers), from the whole arrangement and animation of the handwriting of the score, from the force, slant and form of the script, and from many other indications, conclusions are drawn about the character and methods of work of the composers which coincide quite startlingly with the data which the biographies in general furnish us. A few of the ingenious characterizations given by Schünemann for individual masters are cited below:

Johann Sebastian Bach

The almost imcomprehensible assurance in the architectural and spatial shows itself also in the writing; everything is balanced, carefully weighed, well proportioned in its relationships. Even the smallest group of notes conforms to the law which has been set up and which is adhered to with logical consistency.

Georg Friedrich Handel

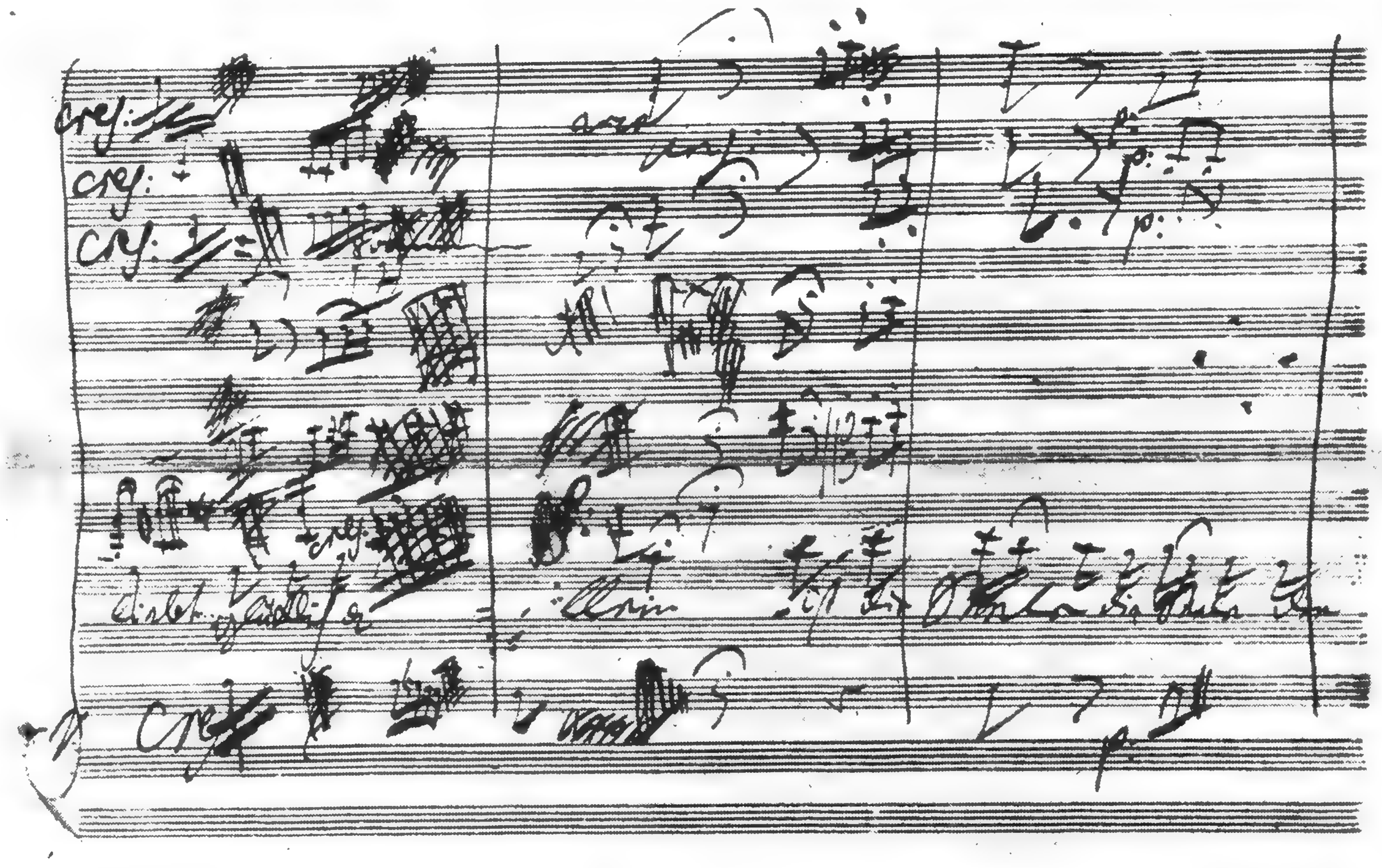
Just as a sketcher by a bold stroke often indicates more than he actually carries out, so the fantastically winding and self-supporting strokes of Handel reveal a truly elementary force and power. It is a picture of genius, subject to no law and following no pattern. Only the flights of thought control hand and script. . . . Here is revealed, more clearly than in biography and portrait, the elementary force of his music and the mighty energy of his deepest nature.

Joseph Haydn

The whole man, pious, modest, humble and naïve, painfully neat and endlessly diligent, speaks out of the dainty and beautiful handwriting. Just as he demanded of music that it should have flowing melody, connected ideas, no flourishes, nothing overdone, so his musical script likewise conforms to this ideal; it runs along and is joined together uniformly and knows no unnecessary extravagances and excesses. Little curlicues and lively flexibility in the control and treatment of details reveal everywhere his artistic versatility, his alert observation and his sense for cheerful thinking and fabulizing.

Wolfgang Amadeus Mozart

Mozart was accustomed from early childhood to pay attention to a clear and neat musical script. . . . In its main aspects he adhered to this basic principle all his life. . . . It is the picture of an unusually rich nature which speaks out of this handwriting, there is a musician behind it who finds his melodies and musical characters out of almost divine inspiration and who has handed them down to posterity in a wonderfully balanced, harmonious and yet multiform, highly animated script.



From Beethoven's 'Egmont' Music—'Glüchlich allein ist die Selle, die licht'

Ludwig van Beethoven

The written specimen is unusually rich, ever new and yet unmistakable—Beethoven's. No one else has these passionate features, this unruliness, this inner fire and vigor of the lines, no one else this serenity and aloofness from the world which speaks out of the written characters of the last works. There lives in the script the whole man with his titanic creations and ideas, with his mighty, indomitable will, with his defiance and his devotion to everything great, beautiful, eternal. "Go on," he wrote in 1812 to a young woman friend, "do not only practice art, but penetrate also into its soul; it deserves this, for art and science alone elevate man to the position of a god."

Franz Schubert

In his written characters, which harbor eternal sounds, in these beautiful curves and lines there is an overtone of a bit of Viennese life and Austrian nature, there lives in them, as Robert Schumann once wrote, "Vienna, with its cathedral of St. Stephan's, its beautiful women, its public pageantry, and, girdled by the countless ribbons of the Danube, as it stretches out into the blooming plain which gradually rises to higher and higher mountains, this Vienna with all its reminiscences of the great German masters. . . . Under the spell of the Schubert symphony, the bright, flourishing, romantic life in it, the city rises up before me again today more distinctly than ever, it once more becomes quite clear to me, how just in this environment such works can be written. . . ."

Robert Schumann

Out of Schumann's handwriting, too, there speaks the whole man with his poetizing and dreaming, his visions and ecstasies. There lives in it such an artistic power, such a richness and exuberance, that in the midst of the ingenious swing and sweep of these features one almost overlooks its frequently precipitate, unstable and flickering quality, indeed, there is an element of such greatness and such a youthful onrush in the Schumann we see, that in his early end we seem to perceive a law of nature.

Thus the detailed, strictly scientific graphological observations of Schünemann take us right into the midst of the creative world of our great composers. Their handwriting, like their works, is an object of reverent admiration for us. New, unexpected possibilities are opened up here for musical research.

Mozart Songs Discovered

Two songs composed by Mozart in 1791 and entitled 'Children at Play', and 'Springtime', of which all trace had been lost, were recently discovered in Vienna.

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PLEASE REPORT change of address immediately. (Be sure to send your old address together with new address.) Copies that have been mailed to an old address will not be forwarded by the post office unless extra postage is sent to the post office by the subscriber. Avoid such expense, and make sure of getting your copies promptly by notifying MUSICAL AMERICA at least two weeks in advance.

(scrap-book)

"Atlantic Montly", February, 1938

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BY SYLVIA G. DREYFUS

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able, hearty handclapping that greets an unknown performer at his debut before he has shown himself worthy of praise; the tumultuous applause of welcome for a world-famous pianist, applause which is due to his renown and which will, presently, be repeated either because he has justified his reputation or because the audience thinks he has; the kindly, sympathetic applause for a performer who has made a slip and corrected it and is encouraged by the friendliness of his audience to vindicate himself; the unconvincing applause, at an orchestral concert, after a new composition whose merits are not at once apparent. (And who has forgotten the awkward moment when it is discovered that the luckless composer is present, has risen from his seat, and, torn between delight and embarrassment, is making his way to the platform to receive those uncertain plaudits? And when the audience, moved either by good manners or by a natural tendency to bestow public laurel wreaths, suddenly changes the tone of its handclapping to determined heartiness?)

There is, too, the reaction to a tremendously exciting piece of music when the audience can hardly wait for the final beat and almost breaks into the last measure in its eagerness. Such applause is hysterical in effect; it is high-pitched and shrill, like an excited voice. Indeed, I cherish a theory — endorsed, I must admit, by no musician — that it has a key of its own, a major key of many sharps. There is still another kind of applause, and this must be for the performer the most precious of all and the rarest. It is preceded by a moment of breathless silence when the audience, truly moved, seems unwilling to break the spell of the music and almost unable to take up the ordinary motions of living: a brief and magnificent moment, lost all too quickly in the conventional demonstrations of approval, but uplifting to every person who shares it.

You may, occasionally, find an artist who is honestly convinced that the attitude of the audience has little effect on his performance. I know of one. A great musician, he deliberately shuts himself off from his hearers, will not permit the thought of them to intrude on his playing, and scoffs at the idea that there is any contact between performer and listener. But I think he is the exception — and even he has been heard to comment on the coldness or sympathy of an audience! I could name six others, all of the first rank, who are quick to acknowledge that bond, who admit that they are extremely sensitive to it and can 'feel' the audience the moment they step across the stage.

One of them said to me once, 'I can, of course, give a perfectly good performance even when I realize that the audience is not "with" me. If necessary I can build a wall around myself and play for my own satisfaction inside that wall. But the spark is not there; I can't give a great performance without their response. And if, when I finish, they do not show by their applause that they like it, if they do not ask for encores, what am I to think? How can I tell that I have succeeded? Their applause, their enthusiasm, is my only means of knowing!'

I do not suggest that Americans should ape the easy exuberance of the Latin audience. That would be an affectation, alien to our habit and our nature. But I wish that we could break down the icy barrier of self-consciousness and learn to take our music with zest.

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Fortunately the music is clearer than the explanation. It is pleasant music, built transparently on polyphonic lines. It is classical in style, with just enough harmonic seasoning to make it palatable. It poses no problems and makes no pretensions, but maintains a nostalgic mood with an air of restraint. It was beautifully played.

The program closed with the Overture to "The Flying Dutchman."

- L. A. S.

NEW YORK, N. Y.
SUN
FEB 2 - 1938

MLLE. BOULANGER HERE

Vincent Sheean, Author, Also on the Champlain.

Mlle. Nadia Boulanger, head of the department of composition at the Ecole Normale de Musique in Paris and professor of harmony at the American Conservatory at Fontainebleau, who will be the first woman ever to have conducted the Boston Symphony Orchestra, arrived today in the French liner Champlain.

Mlle. Boulanger, who taught orchestration to the late George Gershwin and is regarded as probably the greatest living woman organist, said that she was a little uncertain as to how the conservative Boston music lovers would receive a woman conductor.

She will lecture at Radcliffe and Wellesley colleges during her visit and will study American educational methods on behalf of the French Government.

Also on board the liner, which carried 269 passengers, were Vincent Sheean, the author, his wife and their infant daughter, Linda. Mrs. Sheean is the former Diana Forbes-Robertson, youngest daughter of the late Sir Johnston Forbes-Robertson, actor. It is her first visit to America.

Mr. Sheean will confer with his publishers on his latest book, "The Day of Battle," a historical novel concerned with the Battle of Fontenoy. The action of the story is confined within the single day of May 11, 1745, when the French Army under Marshal Saxe defeated the Anglo-Allied Army under the Duke of Cumberland at Fontenoy, a village near Tournai in Belgium.

Notes of Coming Concerts; New

Notable Choral Program to Be Prese

Nadia Boulanger; Items of the

Trans Feb 5

Mlle. Nadia Boulanger will conduct the Harvard Glee Club and the Radcliffe Choral Society in a varied program at Sanders Theater, Harvard University, on Thursday evening, March 3. Assisted by members of the Boston Symphony Orchestra and soloists whom Mlle. Boulanger is bringing from Paris, the singing societies will perform Bach's cantata, "Christ lag in Todesbanden"; "Hodie Christus natus est," by Palestrina; Four Motets by Leo Preger, written for the Harvard Glee Club and Radcliffe Choral Society; Poulenc's, "Litanies a la vierge noire"; "Iste Confessor" (XIII century); "O nata lux de lumine," by Tallis; Hindemith's "O Herr, gib jedem seinen eignen Tod"; Stravinsky's "Ave Maria"; Palestrina's "Hosanna-Gloria," and scenes from "King Arthur," by Purcell.

At the Festival of College Glee Clubs in Symphony Hall on Friday evening, Feb. 25, an ensemble of 850 voices, representing fourteen glee clubs, will sing Brahms' "Chorus of Homage," Tshesnokov's "Mother of Moscow," Handel's "May no rash intruder," from "Solomon," and Bach's "To Thee Alone Be Glory." The festival is under the supervision of the New England College Glee Club Association. Also on the program will be several groups of songs by the several participating choruses.

Music News and Comment

Nadia Boulanger, the eminent French musician, will be guest conductor and organist at the next concerts here by the Boston Symphony Orchestra, Feb. 18 and 19. This week the orchestra is away on tour. Two weeks hence the program will appropriately consist of French music—the Requiem of Gabriel Faure, which Mlle. Boulanger will conduct, and the C minor Symphony of Saint-Saens, the organ part of which Mlle. Boulanger will play. The chorus for the Requiem will be the Bach Cantanta Club; the soloists, Gisela Peyron, soprano; Hugues Cuenod, tenor, and Doda Conrad, baritone. Dr. Koussevitzky will, of course, conduct Saint-Saens' Symphony. Mlle. Boulanger was a pupil of Faure, whose Requiem she has conducted in England. The coming performance will be the first in Symphony Hall.

Feb Globe

Y 5, 1938

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

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C. W. D.

Post

AY, FEBRUARY 5, 1

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The applause which greeted both concertos suggested that, so far as the audience was concerned, there was nothing to choose in either piece or performance. But the way of an audience with a soloist is something to which we all became accustomed long ago. Actually, Mr. Menuhin, freed of the burdens of sponsorship and busied with more grateful music, was heard to far better advantage upon his second appearance. A more effective performance of Mendelssohn's Concerto would be something to hear, but one is not likely to hear it.

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HOUSTON, TEX.
CHRONICLE

FEB 6 - 1938

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Herald

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ter' Open

MUSIC

By ALEXANDER WILLIAMS

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The 15th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Yehudi Menuhin, violinist, was the soloist. The program was as follows:

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Wagner..........Overture to "Der fliegende Hollaender"

The value and the harmful nature of publicity have been clearly demonstrated in the history of the Schumann Violin Concerto. This involved story has been succinctly and impartially set forth by Mr. Burk in the program notes. His is, in fact, by far the best account that has come to our notice; and Messrs. Evans and Salter, Mr. Menuhin's managers, have outdone the United States government in their press releases. As we said at the outset, this deluge of publicity has certainly achieved its end in calling attention to a particular event, but it has worked harm in raising hopes which the music itself was unlikely to fulfill.

In New York the Concerto met with a very severe reception, as far as we read the reports. Actually it was much too condemnatory. The critics were especially put out by the theory that Schumann's work could have influenced the Brahms Viiolin Concerto, which followed it at the concert. Well, why not? Schumann's mind was original and inventive, and he may easily have given a hint in his use of the opening orchestral tutti that Brahms eventually worked out in masterly fashion. Nor is it likely that Brahms would have admitted owing anything to Schumann's experiments in this field, if this agreement between him, Clara Schumann and Joachim, about which Schumann's only surviving daughter wrote so pathetically to the London Times, were true. Schumann was in many ways an innovator, and it is in no way impossible to believe that Brahms picked up a suggestion here and there for his own splendid works in concerto form.

The concerto is curious and uneven. It would be pointless to deny that there are weaknesses, as Joachim knew, in the developments, that it is not one of Schumann's first flights of genius, that it does not compare in effectiveness with the brilliant piano concerto. Yet with what beautiful lyric invention are the slow movement and the finale filled! The concerto suffers from monotony of mood, and the first movement, with the exception of the treatment of the opening, is uninteresting. Schumann neglected to supply the dramatic contrasts which abound in the piano concerto. He seemed to rely on the continuous cadenza-like nature of the solo part as sufficient for contrast with the orchestral tuttis and the otherwise very simple accompaniment. Still, there are not many violin concertos, and this of Schumann is preferable to many which are generally played. When it is handled as superbly as in Mr. Menuhin's performance, it ought not to fade from the repertoire after its too spectacular launching.

Malipiero's austere music has a sincerity which compels our admiration even if it does not excite us. His Second Symphony is not meant to be exciting music. On the contrary it is an example of a rare musical intelligence working with forms and employing an idiom that is the reverse of lush. Very possibly its interest is largely intellectual. Its mood, as the composer truly stated, was one of melancholy varied by a feeling of wild despair in the first and third movements. It is unlikely that this symphony will ever be popular; but there is a nobility of thought in it that makes it remarkable. This work and the Schumann concerto were heard for the first time in Boston yesterday.

Mr. Menuhin, having acquitted himself so well, in the unfamiliar Schumann, proceeded to do equally as well by Mendelssohn. This is the third time this season that he has played in Boston, and our supply of adjectives in his praise is wearing out. Let it be said simply that there could be no question of the excellence and vitality of his interpretations. Dr. Koussevitzky and the orchestra provided accompaniments in the best taste and presented a sympathetic performance of the Malipiero.

Next week the Boston Symphony will be out of town. In its place Boston and Symphony Hall will be visited by the Cleveland orchestra, Artur Rodzinski, conductor, on Thursday evening and the Philadelphia orchestra, Eugene Ormandy, conductor, on Friday afternoon and Saturday evening. Here is an interesting opportunity for comparison.

Feb 4

BOSTON EVENING AMERIC

Menuhin's Playing Is Superb

Mendelssohn Work Features His Solos With Symphony

By RUTH MARSTERS

An audience, copious and curious, filled Symphony Hall even to the aisles yesterday afternoon for the obvious purpose of applauding Yehudi Menuhin in his first appearance with the Boston Symphony Orchestra since 1934.

It was rewarded with a superb performance of the Mendelssohn Concerto in E minor, and further indulged with a first hearing here of the lately resurrected and fabulously publicized violin concerto which was Schumann's last major work and is in the key of D minor.

The latter work is unique in that, 85 years after its composition, it is still the subject of controversial disputes.

Was Schumann possessed of his full mental faculties when he wrote it, or had the madness which was so soon after to cause his death already taken its toll?

That was the question asked by Clara Schumann in 1853. Her answer lies in the decision, abetted by both Joachim and Brahms that in loyalty to Robert it should never be published.

* * *

Of how it was subsequently willed by Joachim's heir to the State Library in Berlin with a stipulation prohibiting its publication for a century after the composer's death, of how it was apparently forgotten and then brought to mind by "spirit messages" from both Schumann and Joachim direct to the grandneices of the latter—all this has been duly reported.

But the fundamental question is not as yet satisfactorily answered. Was the devoted Clara right or wrong?

Yehudi Menuhin at any rate believes ardently in the work. So ardently that yesterday afternoon's performance of it must have caused him other than unmitigated happiness.

The vigorous first movement in which elaborate violin passages are accompanied sparsely by strings was accomplished only with considerable effort. The second movement, Langsan, sweetly songful, went off somewhat better as did the last altogether joyous movement. Its effectiveness, however, was somewhat forced throughout.

* * *

The Mendelssohn work, as has already been observed, went otherwise. Here the dazzling skill of the soloist, the warmth and sweetness of tone, the purity of line, together with the perfectly synchronized support of the orchestra resulted in a truly glowing performance.

Dr. Koussevitzky opened the program with a first presentation here of Malipiero's Second Symphony. That it sounded a little odd to the audience at first may partially be accounted for by the fact that it also appeared a little strange to the orchestra. (Not wholly of course.) Malipiero's works usually require a tutored understanding. The most musical part of the work seemed to us to be found in the last movement where the elegiac quality predominates.

The program closed on a sonorous note with Wagner's Overture to "The Flying Dutchman."

B. Adv.
Feb. 5/38

Concerto Makes Bow

By RUTH MARSTERS

Music Editor

THE appearance of Yehudi Menhuin as soloist with the Boston Symphony Orchestra under Serge Koussevitzky at the concerts of Friday afternoon and Saturday evening had a two-fold consequence which should provide everybody with something to talk about for days. (Practically everybody was in one audience or the other.)

We base this review on Friday's concert which was the occasion for the first performance of Schumann's lately resuscitated violin concerto in Boston, and what we believe to be one of the finest, most glowing performances ever given the Mendelssohn E minor concerto anywhere.

The amazing circumstances which have surrounded the unearthment of the Schumann work is vied with only by the number of conflicting reports as to the reasons for its interment.

* * *

Whether or not Clara Schumann was right in keeping Robert's last major work from publication on the grounds that it betrayed the encroachment of the malady which brought about his death will eventually be decided in subsequent hearings. Her decision was reached only after deliberation with both Brahms and Joachim, for whom it was written.

But why Joachim, into whose hands it was entrusted, should have guarded it so sedulously from the public during his life and then left it lying about is not so easily solved. Nor why the son and heir to the Joachim estate should present it to a library (the Staatsbibliothek in Berlin) with the stipulation that it should not be published until the hundredth anniversary of the composer's death.

It is also odd, as Mr. Burke so succinctly points out, that the grandnieces of Joachim should have heard nothing at all about the whole thing until informed through "spirit messages" from both Schumann and Joachim directing them to go and hunt it up.

The subsequent performance of the work by Menhuin have not as yet gone very far in clearing things up, for the simple reason that not every one is agreed as to whether the resurrection of the work is a good thing or not. (Its performance now could scarcely do Schumann's reputation any harm it is true. It can only be a question as to the good of the audience in this case.)

* * *

While it would seem to us doubtful whether or not to place it among the great violin concertos, we do not at the same time feel qualifide to judge, after a single hearing.

It is undeniably true that the work contains many passages of beauty and freshness. The second movement in particular is possessed of that quality of tenderness and sweetness for which Philip Hale couold find no better term than "inig," and which was so peculiarly Schumann's own as to be known generally as "Schumannesque."

On first hearing thework did appear to us to lack continuity. But Joachim's criticism of the weakness of development sections does not necessarily indicate the mental disintegration of the composer. Schumann was never a symphonist in the architoctonic sense. His claim to greatness was not his inventiveness in the development of idea, but in the inspired creation of the ideas themselves.

The concerto calls upon all the powers of virtuosity any violinist may be reasonably expected to possess. Menhuin's mastery of it was apparent, but the performance as a whole was more deliberatetha n flowing on this occasion.

The surpassing excellence of the performance given the Mendelssohn concerto has already been cited. To go any further on the subject one would have to call upon the full stock of superlatives at hand and then bemoan their inadequacy.

NEW ORLEANS, LA.
TIMES - PICAYUNE

JAN 30 1938

News of great interest to gramophiles is the announcement that the long-awaited recording of Bach's "Passion of Our Lord According to St. Matthew" will be released in February. The colossal work will be issued in three albums and the performing artists include Dr. Koussevitzky and the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, in addition to noted soloists.

The first album will be issued next month and it is planned to have the remaining albums in circulation before Easter. The recording of this work is a splendid contribution to the repertoire of the phonograph. Some years ago, an abridged version of the "St. Matthew Passion" was issued, but Dr. Koussevitzky's performance of the work will be the first complete edition ever issued on records.

While on the subject of records, we would like to recommend Sir Thomas Beecham's reading of Brahms' "Tragic Overture," recently issued. The odd side of the two-record set is devoted to the overture to "Figaro," which is played with delightful crispness and dispatch.

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Wagner..........Overture to "Der fliegende Hollaender"

The value and the harmful nature of publicity have been clearly demonstrated in the history of the Schumann Violin Concerto. This involved story has been succinctly and impartially set forth by Mr. Burk in the program notes. His is, in fact, by far the best account that has come to our notice; and Messrs. Evans and Salter, Mr. Menuhin's managers, have outdone the United States government in their press releases. As we said at the outset, this deluge of publicity has certainly achieved its end in calling attention to a particular event, but it has worked harm in raising hopes which the music itself was unlikely to fulfill.

In New York the Concerto met with a very severe reception, as far as we read the reports. Actually it was much too condemnatory. The critics were especially put out by the theory that Schumann's work could have influenced the Brahms Viiolin Concerto, which followed it at the concert. Well, why not? Schumann's mind was original and inventive, and he may easily have given a hint in his use of the opening orchestral tutti that Brahms eventually worked out in masterly fashion. Nor is it likely that Brahms would have admitted owing anything to Schumann's experiments in this field, if this agreement between him, Clara Schumann and Joachim, about which Schumann's only surviving daughter wrote so pathetically to the London Times, were true. Schumann was in many ways an innovator, and it is in no way impossible to believe that Brahms picked up a suggestion here and there for his own splendid works in concerto form.

The concerto is curious and uneven. It would be pointless to deny that there are weaknesses, as Joachim knew, in the developments, that it is not one of Schumann's first flights of genius, that it does not compare in effectiveness with the brilliant piano concerto. Yet with what beautiful lyric invention are the slow movement and the finale filled! The concerto suffers from monotony of mood, and the first movement, with the exception of the treatment of the opening, is uninteresting. Schumann neglected to supply the dramatic contrasts which abound in the piano concerto. He seemed to rely on the continuous cadenza-like nature of the solo part as sufficient for contrast with the orchestral tuttis and the otherwise very simple accompaniment. Still, there are not many violin concertos, and this of Schumann is preferable to many which are generally played. When it is handled as superbly as in Mr. Menuhin's performance, it ought not to fade from the repertoire after its too spectacular launching.

Malipiero's austere music has a sincerity which compels our admiration even if it does not excite us. His Second Symphony is not meant to be exciting music. On the contrary it is an example of a rare musical intelligence working with forms and employing an idiom that is the reverse of lush. Very possibly its interest is largely intellectual. Its mood, as the composer truly stated, was one of melancholy varied by a feeling of wild despair in the first and third movements. It is unlikely that this symphony will ever be popular; but there is a nobility of thought in it that makes it remarkable. This work and the Schumann concerto were heard for the first time in Boston yesterday.

Mr. Menuhin, having acquitted himself so well, in the unfamiliar Schumann, proceeded to do equally as well by Mendelssohn. This is the third time this season that he has played in Boston, and our supply of adjectives in his praise is wearing out. Let it be said simply that there could be no question of the excellence and vitality of his interpretations. Dr. Koussevitzky and the orchestra provided accompaniments in the best taste and presented a sympathetic performance of the Malipiero.

Next week the Boston Symphony will be out of town. In its place Boston and Symphony Hall will be visited by the Cleveland orchestra, Artur Rodzinski, conductor, on Thursday evening and the Philadelphia orchestra, Eugene Ormandy, conductor, on Friday afternoon and Saturday evening. Here is an interesting opportunity for comparison.

Feb 4

BOSTON EVENING AMERIC

Menuhin's Playing Is Superb

Mendelssohn Work Features His Solos With Symphony

By RUTH MARSTERS

An audience, copious and curious, filled Symphony Hall even to the aisles yesterday afternoon for the obvious purpose of applauding Yehudi Menuhin in his first appearance with the Boston Symphony Orchestra since 1934.

It was rewarded with a superb performance of the Mendelssohn Concerto in E minor, and further indulged with a first hearing here of the lately resurrected and fabulously publicized violin concerto which was Schumann's last major work and is in the key of D minor.

The latter work is unique in that, 85 years after its composition, it is still the subject of controversial disputes.

Was Schumann possessed of his full mental faculties when he wrote it, or had the madness which was so soon after to cause his death already taken its toll?

That was the question asked by Clara Schumann in 1853. Her answer lies in the decision, abetted by both Joachim and Brahms that in loyalty to Robert it should never be published.

* * *

Of how it was subsequently willed by Joachim's heir to the State Library in Berlin with a stipulation prohibiting its publication for a century after the composer's death, of how it was apparently forgotten and then brought to mind by "spirit messages" from both Schumann and Joachim direct to the grandneices of the latter—all this has been duly reported.

But the fundamental question is not as yet satisfactorily answered. Was the devoted Clara right or wrong?

Yehudi Menuhin at any rate believes ardently in the work. So ardently that yesterday afternoon's performance of it must have caused him other than unmitigated happiness.

The vigorous first movement in which elaborate violin passages are accompanied sparsely by strings was accomplished only with considerable effort. The second movement, Langsan, sweetly songful, went off somewhat better as did the last altogether joyous movement. Its effectiveness, however, was somewhat forced throughout.

* * *

The Mendelssohn work, as has already been observed, went otherwise. Here the dazzling skill of the soloist, the warmth and sweetness of tone, the purity of line, together with the perfectly synchronized support of the orchestra resulted in a truly glowing performance.

Dr. Koussevitzky opened the program with a first presentation here of Malipiero's Second Symphony. That it sounded a little odd to the audience at first may partially be accounted for by the fact that it also appeared a little strange to the orchestra. (Not wholly of course.) Malipiero's works usually require a tutored understanding. The most musical part of the work seemed to us to be found in the last movement where the elegiac quality predominates.

The program closed on a sonorous note with Wagner's Overture to "The Flying Dutchman."

B. Adv.

Concerto Makes Bow

Feb. 5/38

By RUTH MARSTERS
Music Editor

THE appearance of Yehudi Menhuin as soloist with the Boston Symphony Orchestra under Serge Koussevitzky at the concerts of Friday afternoon and Saturday evening had a two-fold consequence which should provide everybody with something to talk about for days. (Practically everybody was in one audience or the other.)

We base this review on Friday's concert which was the occasion for the first performance of Schumann's lately resuscitated violin concerto in Boston, and what we believe to be one of the finest, most glowing performances ever given the Mendelssohn E minor concerto anywhere.

The amazing circumstances which have surrounded the unearthment of the Schumann work is vied with only by the number of conflicting reports as to the reasons for its interment.

* * *

Whether or not Clara Schumann was right in keeping Robert's last major work from publication on the grounds that it betrayed the encroachment of the malady which brought about his death will eventually be decided in subsequent hearings. Her decision was reached only after deliberation with both Brahms and Joachim, for whom it was written.

But why Joachim, into whose hands it was entrusted, should have guarded it so sedulously from the public during his life and then left it lying about is not so easily solved. Nor why the son and heir to the Joachim estate should present it to a library (the Staatsbibliothek in Berlin) with the stipulation that it should not be published until the hundredth anniversary of the composer's death.

It is also odd, as Mr. Burke so succinctly points out, that the grandnieces of Joachim should have heard nothing at all about the whole thing until informed through "spirit messages" from both Schumann and Joachim directing them to go and hunt it up.

The subsequent performance of the work by Menhuin have not as yet gone very far in clearing things up, for the simple reason that not every one is agreed as to whether the resurrection of the work is a good thing or not. (Its performance now could scarcely do Schumann's reputation any harm it is true. It can only be a question as to the good of the audience in this case.)

* * *

While it would seem to us doubtful whether or not to place it among the great violin concertos, we do not at the same time feel qualifide to judge, after a single hearing.

It is undeniably true that the work contains many passages of beauty and freshness. The second movement in particular is possessed of that quality of tenderness and sweetness for which Philip Hale couold find no better term than "inig," and which was so peculiarly Schumann's own as to be known generally as "Schumannesque."

On first hearing thework did appear to us to lack continuity. But Joachim's criticism of the weakness of development sections does not necessarily indicate the mental disintegration of the composer. Schumann was never a symphonist in the architoctonic sense. His claim to greatness was not his inventiveness in the development of idea, but in the inspired creation of the ideas themselves.

The concerto calls upon all the powers of virtuosity any violinist may be reasonably expected to possess. Menhuin's mastery of it was apparent, but the performance as a whole was more deliberatetha n flowing on this occasion.

The surpassing excellence of the performance given the Mendelssohn concerto has already been cited. To go any further on the subject one would have to call upon the full stock of superlatives at hand and then bemoan their inadequacy.

NEW ORLEANS, LA.
TIMES - PICAYUNE

JAN 30 1938

News of great interest to gramophiles is the announcement that the long-awaited recording of Bach's "Passion of Our Lord According to St. Matthew" will be released in February. The colossal work will be issued in three albums and the performing artists include Dr. Koussevitsky and the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, in addition to noted soloists.

The first album will be issued next month and it is planned to have the remaining albums in circulation before Easter. The recording of this work is a splendid contribution to the repertoire of the phonograph. Some years ago, an abridged version of the "St. Matthew Passion" was issued, but Dr. Kousevitsky's performance of the work will be the first complete edition ever issued on records.

While on the subject of records, we would like to recommend Sir Thomas Beecham's reading of Brahms' "Tragic Overture," recently issued. The odd side of the two-record set is devoted to the overture to "Figaro," which is played with delightful crispness and dispatch

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BOSTON EVENING TRANSCRIPT, SATURDAY, FEBRUARY 5, 1938

Yehudi Menuhin Plays the Rediscovered Schumann Violin Concerto at the Symphony Concert

"Novelty" from the Past In Revealing Performance

Mendelssohn Concerto, New Malipiero Symphony and Wagner Overture Round Out Program

By Moses Smith

Two concertos appear on this week's program of the Boston Symphony Orchestra, played, with the assistance of Yehudi Menuhin and under the direction of Serge Koussevitzky, in Symphony Hall yesterday afternoon and to be repeated this evening. The procedure of doubling up has enjoyed a certain vogue recently, not only here but elsewhere. In the present instance it was due at least partly to Menuhin's desire to show the close connection (as he contends) between the rediscovered Schumann Concerto and that of Brahms, both in the key of D minor. But after a private performance before Dr. Koussevitzky some weeks ago, it was decided that the Schumann Concerto was eloquent enough to be presented in its own right. And so the Mendelssohn Concerto in E minor was substituted instead for the Boston concerts of yesterday and today.

Some observers, hearing the few recent performances of the Schumann Concerto in other American cities, have found few ties between it and Brahms's work. Nor has the Schumann composition commanded the enthusiastic praise lavished on it by the two principal protagonists of yesterday's performance. Making due allowances for the illusory nature of first impressions, I am inclined to agree with Menuhin and Koussevitzky in both matters.

As to the Brahmism overtones, there are striking resemblances. In the first movement, for example, there is a long, elaborate and fairly brilliant passage for solo violin, at the end of which one almost expects the orchestra to burst forth into the main theme of the last movement of the Brahms Concerto. There is furthermore a similarity between this theme and the principal theme of the last movement of the Schumann Concerto. It is not so much a matter of melodic outline or exact meter as of a certain rhythmic heaviness that characterizes both.

The music itself is of exceedingly uneven character. The mediocre success the Concerto has thus far achieved is due not only to this fact but also, very likely, to an almost total lack of surface brilliance and display. There is no cadenza. There are extremely difficult passages for the solo violinist, but few that sound conventionally difficult. Nor is the composition constructed along the symphonic lines of the earlier Concertos of Beethoven and Mendelssohn and the later one of Brahms. And so the listener who expects such a Concerto is likely to be let down.

But the name, after all, is not important. On the basis of yesterday's performance it seems better to regard the "new" work as not a concerto at all but as another Fantasy for violin and orchestra. In that light it takes on new meaning. Much of the thematic material sounds beautifully on the ear—like the second theme of the first movement, the main theme of the slow movement and several typically Schumannesque subsidiary themes in the last. The main trouble with the Concerto, in fact, seemed on first hearing to be the first theme of the opening movement, which gets nowhere at all.

Yesterday's performance of the work seemed exquisitely contrived by all concerned. Menuhin, who is now playing better than ever, revealed the solo section with a warmth and care and devotion that were in themselves touching. The difficulties, of which a good deal has been made, were not apparent; and the solo part came forth with admirable clarity. Much was due, naturally, to the almost equally devoted attention of Dr. Koussevitzky and his assistants.

The audience seemed to be very much moved, as attested by the prolonged and demonstrative applause at the end. There was an even longer and noisier demonstration after the more brilliant Mendelssohn Concerto. Here, too, all hands contributed to a performance extraordinarily persuasive and apt. At the beginning of the first movement and for a few moments in the third Menuhin's tone was conveyed with excessive vibrato, so that it even sounded sharp. But otherwise his presentation was marked by brilliance and virtuosity, warmth and dash and, when occasion demanded, by exceptional sensitivity to melodic contour.

It would have been easy for the orchestra to have been reduced, for the better part of yesterday's concert, to the role of mere accompanist. But that, fortunately, was not Dr. Koussevitzky's notion. In both Concertos there seemed to be an admirable spirit of co-operation between conductor and soloist. The Schumann Concerto, for all its virtues, demands much from the conductor and orchestra if a sympathetic presentation is to result, as it did yesterday. The Mendelssohn, on the other hand, can easily be made a solo display piece instead of the symphonic composition which, because of the superb fusion between solo and orchestral parts, emerged at yesterday's concert.

The program began with Malipiero's Second Symphony and ended with the Overture to Wagner's "Flying Dutchman." The Symphony, new to Boston, has, like the Schumann Concerto, a "story" in back of it. But the reticent composer has vouchsafed no more illuminating information than the subtitle, "Elegiaca," and the statement ment that the music was written during a period of "anxious and tragic months" in 1936.

He insists that "this symphony is just music," and that one must not look for a "program." One may say, after yesterday's performance, that Malipiero has written not only "music" but also good music. There are four movements: a fast movement to begin, a slow movement in which the elegiac note begins to intrude, a scherzo that achieves a measure of boisterousness without, however, corresponding exuberance, and the finale, which begins slowly, has an excited middle section, and ends slowly and quietly in a retrospective vein.

The harmonic schemes are essentially tonal, though considerable recourse is made to the modes, and the composer does not shun dissonance. His prevailing method, especially noted in the first movement, is not symphonic in the nineteenth-century sense, but it resembles more closely that kind of insistent iteration of thematic fragments in which Bach frequently indulged. It is a dangerous procedure when the key-system is not maintained as strictly as it was in the case of Bach. But Malipiero brings it off successfully. His Symphony is certainly not pretentious, but it is a likeable work, engrossing at every turn and on several occasions rising to a dignified eloquence. It seemed yesterday to have been given a beautifully understanding performance by Dr. Koussevitzky and the orchestra.

Times Change And Remain The Same

(In the years immediately following the Great War the new school of Italian modernist composers was still waging a struggle in behalf of tolerance and vitality and against smug prejudice. Of their number was Francesco Malipiero, now established composer, whose Second Symphony appears on the program of the Boston Symphony Orchestra of yesterday afternoon and this evening. In 1920 he set down some of his thoughts and opinions in a monograph, "The Orchestra." From it Laning Humphrey has courteously culled and translated, for the benefit of the readers of the Transcript, the following notes. Much, it will be noted, is equally applicable today.)

It seems to me not too rash to state that it is still possible for Italy to give birth to a school of music entirely different from those which have prevailed until today—or, to be more specific, those which for a little more than a century have presented nothing but opera for export. . . .

The prejudice for melody, and the fanaticism over bel canto may be traced to Italy's abundant production of beautiful voices, and this prodigality is the cause of the atrophy of the musical sense, and of the uniformity of operatic standards. . . .

Causes extraneous to art have lulled but not destroyed the musicality of our country; and for the native land of Palestrina, Monteverdi, Frescobaldi, Scarlatti and other great composers, there is yet hope for the future.

Outside the theater, for some forty years, there has manifested itself in Italy an academic reflection of the "classic" music of Germany. Italian production derived from the German school is particularly boresome, and has made for developing idolatry, in that field, for Beethoven, Schumann and so on.

Richard Wagner stands midway between the theater and the symphony, and has brought among us an impulse which, in the first case, has offset the uniformity of "national" opera, and, in the second, has unburdened the symphony from the classic incubus. . . .

Everything has its limits, and to take no notice of inevitable adversaries certainly is a sign of superiority, but too much is too much! But it is quite necessary in this epoch (when intellectual effort should re-examine all the energies of the new Italy) to define the limits between calm and legitimate criticism and malicious libel.

Has there never entered the heads of the conscienceless destroyers the thought that they might be wrong, and has it ever occurred to them that through the young independents there might be a repetition of the Gluck-Beethoven-Wagner cases, for example? . . .

The important thing is to state that a new direction in (Italian) music is beginning to make itself felt to a widespread degree, despite enormous difficulties, and the orchestra is taking the position awaiting it. . . .

It seems to me of use to reaffirm the importance of the orchestra as the fountainhead of musical expression—all the more so, since that great mine of sound has its origins in Italy, both through the construction of instruments and through orchestral technique. The first germs of the symphony made their appearance in Italy; and the opera has been enabled to fascinate and dominate for an entire century only because of the special conditions of our country, created by political vicissitudes.

GEORGES LAURENT
Director of the Flute Players' Club, which will give their third concert of the season in the Hotel Vendome, tomorrow afternoon.

Proverbial Paper-Hanger

Rudolph Serkin was a busy pianist last week. On Monday night he gave a solo recital in New York; on Tuesday he played the last of three sonata recitals with his father-in-law, Adolph Busch, violinist, in Jordan Hall; on Wednesday he and Busch repeated their sonata recital in New York; and on Thursday and Friday he appeared as soloist with the New York Philharmonic-Symphony Society Orchestra under Georges Enesco. For good measure he will again be soloist with the Philharmonic tomorrow.

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DRAMATIC PAGE

ILD'S

SYMPHONIES IN VISITS HERE

News and Notes About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

THIS week the Boston Symphony Orchestra will be away from home. But does that mean that we shall therefore be deprived of orchestral music? It does not. From Thursday through Saturday we shall hear three concerts from two visiting orchestras, a feast of out-of-town music which would seem to be without precedent. On Thursday evening the orchestra will be that of Cleveland, conducted by Arthur Rodzinski, and on Friday afternoon and Saturday evening, that of Philadelphia, under Eugene Ormandy.

As already announced in these columns, Rose Pauly will be the soloist with the Cleveland group and Jan Smeterlin with the Philadelphians. The Hungarian soprano, now singing the role of Elektra in New York, and generally considered to be the greatest living interpreter of Strauss' operatic music, will introduce to Boston the closing scene from his "Salome"; that in which the daughter of Herodias apostrophizes the severed head of John the Baptist, the scene which dramatically has made all the trouble, but which musically has invoked no less a comparison than that of the finale of Wagner's "Tristan." The other "scandalous" episode in a no longer scandalous opera, Salome's Dance of the Seven Veils, music which has often figured on the programmes of our orchestra, will also be played by Mr. Rodzinski's forces. Strauss' "Till Eulenspiegel's Merry Pranks," Bach's Toccata and Fugue in D Minor, and the First Symphony of Shostakovich complete a most alluring programme. Mr. Rodzinski, by the way, is by no means unknown here to the owners of radio sets. Those who thus heard him last season conduct a concert version of "Elektra" with the New York Philharmonic Symphony and with Miss Pauly as one of the singers, still thrill at the recollection.

The placing of the Cleveland Orchestra first in this announcement is a matter of chronology. The prowess and prestige of the Philadelphia Orchestra need not be stressed; but though we have heard it, and more than once, we have yet to make other than a radio acquaintance of Mr. Ormandy, who now shares the conductorship with Stokowski. From the Philadelphians we will get more Strauss, the rarely played Burleske for piano and orchestra, a product of the composer's earlier years, when he still inclined toward absolute music. Mr. Smeterlin will play the Burleske on Saturday evening, while on Friday afternoon his piece will be Mozart's familiar Concerto in A major. A Philadelphia Orchestra programme without a transcription, either by Mr. Stokowski or by Lucien Cailliet of the orchestra, is almost unthinkable. On Friday we will hear the Bach-Cailliet Prelude and Fugue in B minor, and on Saturday, a Buxtehude-Cailliet Passacaglia. Brahms' C minor Symphony completes the first of these interesting lists and Beethoven's Seventh Symphony, Debussy's Prelude to "The Afternoon of a Faun" and the dances from De Fallia's ballet, "The Three-Cornered Hat" complete the second.

NEW YORK HERALD TRIBUNE, SUNDAY, F

THE ORCHESTRAS

Feb. 4/38

Bostonians in Ravel Tribute

As already announced, Serge Koussevitzky's program for the Boston Symphony Orchestra's concerts next Thursday night at the Brooklyn Academy of Music and Friday night and Saturday afternoon at Carnegie Hall will be in the nature of a memorial tribute to Maurice Ravel, consisting of his music, except for Schumann's D minor symphony Thursday and Saturday and Mozart's "Prague" symphony on Friday. There will be no soloist in Brooklyn. On Friday night in Carnegie Hall Jesus Maria Sanroma will play Ravel's piano concerto and on Saturday afternoon Olga Averino will sing "Sheherazade," Ravel's settings of three poems by Tristan Klingsor.

Symphony Displays Old Music Scripts

One of the country's more valuable collections of books and manuscripts on music is displayed at Symphony Hall in connection with concerts by the Boston Symphony Orchestra today and tomorrow.

The exhibition, loaned by the New England Conservatory of Music, includes the 1769 first edition of Gluck's "Alceste" and "Ipheginie in Aulis," and "The Beggar's Opera" (1728), and the manuscript of the vocal score of Debussy's "Pelleas et Melisande."

MUSIC, THE DANCE AND THE STAGE

Tribute to Ravel. The third concert by the Boston Symphony Orchestra on Thursday evening, February 10, is dedicated to the memory of the great French composer, Joseph Maurice Ravel (March 7, 1875 – December 28, 1937). Ravel once said, "In art nothing is left to chance." In his own art, meticulous, symmetrical and economic, there was little that was left to the moment. His "Le Tombeau de Couperin," with which Serge Koussevitzky will open the program, was first composed for the piano and later brilliantly orchestrated. Couperin, first master composer for the harpsicord, taught Bach and Scarlatti many excellent devices. And Ravel, who has been said to incarnate "the very spirit of the precise and ordered classicism of the eighteenth century," has written an enchanting score in his elegant "Le Tombeau." Schumann's Fourth Symphony will bring the first half of the program to an end.

Ravel once said of himself, "I try to create beautiful ideas in music and attempt to develop them to their logical, perhaps inevitable, end." Born in Ciboure, near the Spanish frontier, it is said that as a boy he discovered the major seventh cord which he so distinctively used. In 1901 he received the *second grand prix de Rome* for his cantata, "Myrrha." In spite of officialdom, his "Rapsodie Espagnole," mysterious, haunting music which the Boston Symphony will also play, established his growing authority. The following year, 1910, his "Mother Goose Melodies" ("Ma Mère L'Oye"), to be performed at this concert, was written for two small friends and played by pianists in pigtails and pinafores. There was a succession of triumphs culminating in the 1928 Paris début of his "Bolero." The shy, retired composer had built on this rather modest Spanish dance, by repetition of a simple theme, an excitement that becomes completely obsessive. With the performance of the "Bolero" the concert in homage to Ravel comes to a climatic end.

No more sympathetic conductor of Ravel's works could be found in America than Serge Koussevitzky. Acclaimed for his performance of the classical masters, Koussevitzky has also shown, clearly and consistently, that the masters of our own day are worth hearing, that they deserve the magnificent playing of a great orchestra, equally as much as their teachers and their teachers' teachers. And his audiences have grown with this beloved conductor to an intimate feeling for the richness of all music, be it past or present. What Koussevitzky has done for Sibelius to a most eminent degree, he has done for many another contemporary. No finer tribute to the memory of that quiet and earnest Frenchman, Maurice Ravel, could be offered than the concert by the Boston Symphony Orchestra to be held on the evening of February 10.

Concert in Memory of Maurice Ravel

THE BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Program

RAVEL	Suite: "Le Tombeau de Couperin"
SCHUMANN	Symphony No. 4 in D Minor
RAVEL	Rapsodie Espagnole
RAVEL	"Mother Goose" (Five Children's Pieces)
RAVEL	Bolero

THUSDAY EVENING **FEBRUARY 10**

AT 8:30 O'CLOCK

OPERA HOUSE **ACADEMY OF MUSIC**

REMAINING TICKETS NOW ON SALE
EARLY RESERVATION IS ADVISABLE
$1.25, $1.50, $1.75, $2.25, $2.75. No Tax.

Yehudi Menuhin Plays

"Novelty" from the Past In Revealing Performance

B. Trans. Feb. 1938

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NEW BRUNSWICK, N. J.
HOME NEWS

FEB 4 1938

Prof. McKinney To Give Talk

The music to be played by the Boston Symphony Orchestra at its concert here Tuesday evening will be played and explained by Prof. Howard D. McKinney, director of the Department of Music, this evening and Monday at 8 p. m., at the music house on College avenue.

Rutgers undergraduates and all others interested may attend the sessions, which are designed to enable concert-goers to appreciate the music more by becoming familiar with it before attending the concert. Professor McKinney will lecture on and play recordings of the Symphony No. 2 in D major by Sibelius, Mozart's D major symphony and parts of Ravel's 'Daphnis et Chloe."

147

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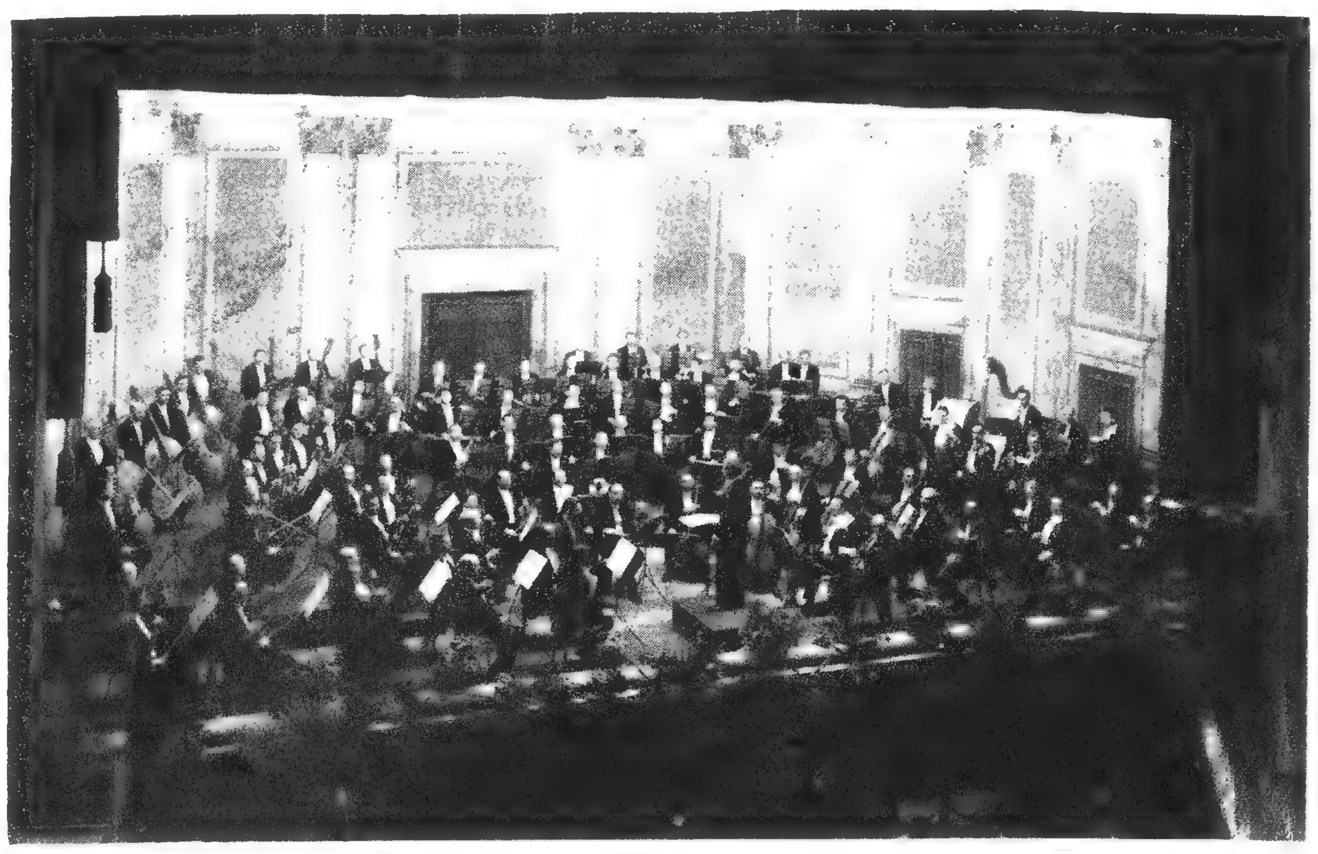

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SCHUMANN	Symphony No. 4 in D Minor
RAVEL	Rapsodie Espagnole
RAVEL	"Mother Goose" (Five Children's Pieces)
RAVEL	Bolero

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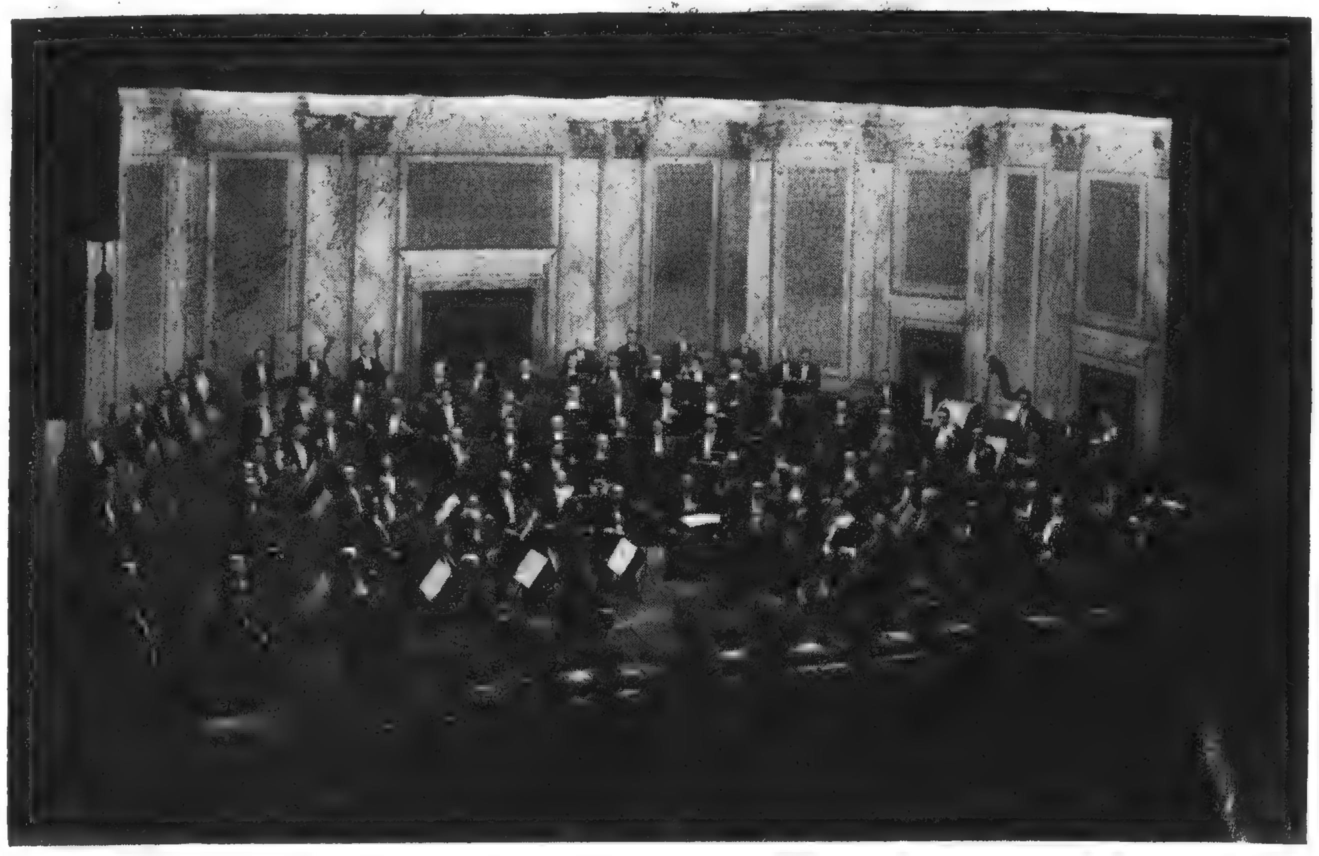

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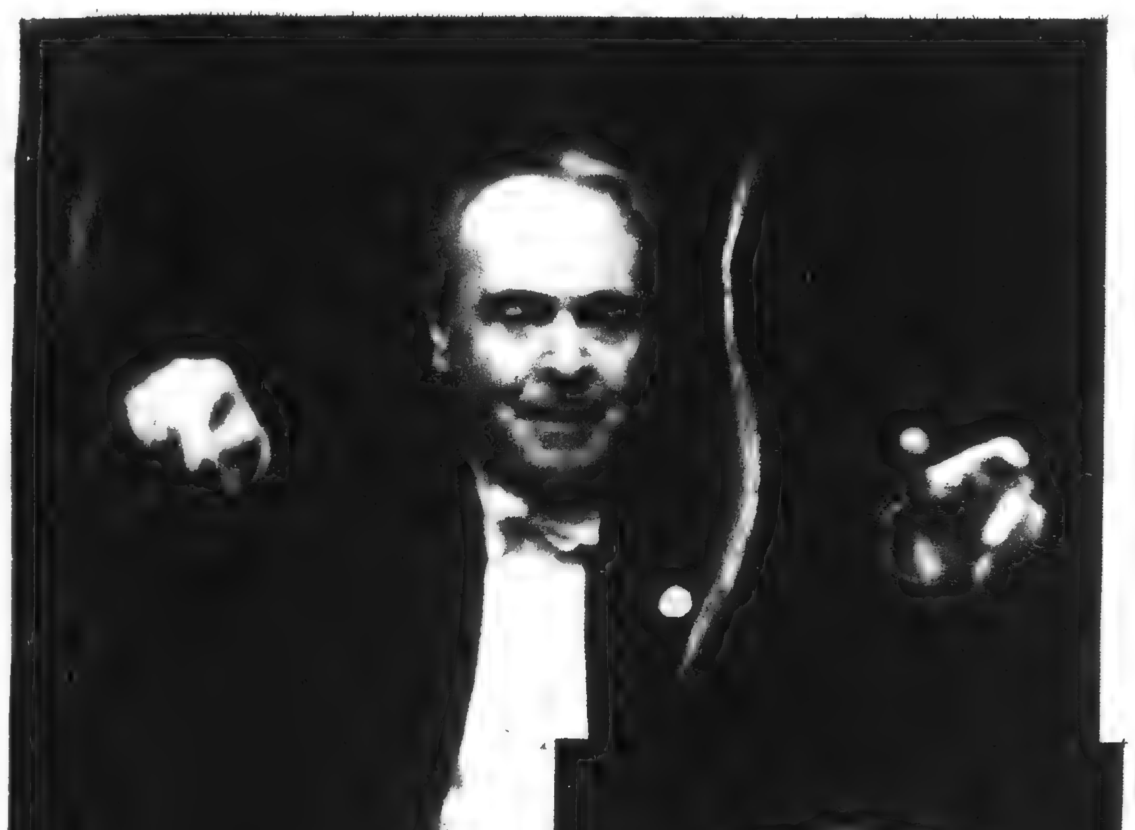
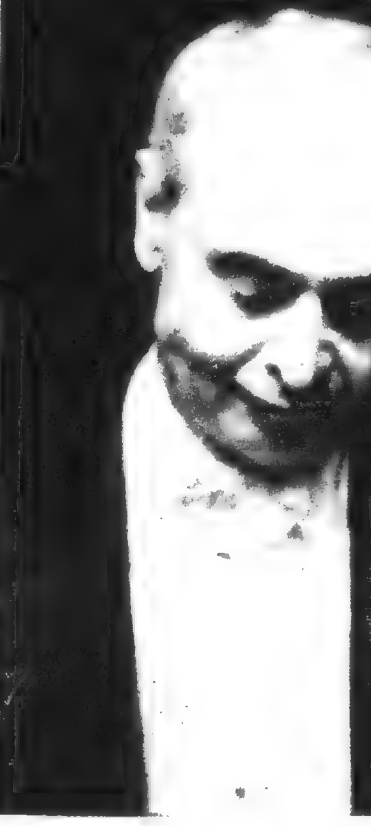
ROTOGRAVURE SECTION B. Herald Feb. 6/38 THE

Koussevitzkian Facial By-Play

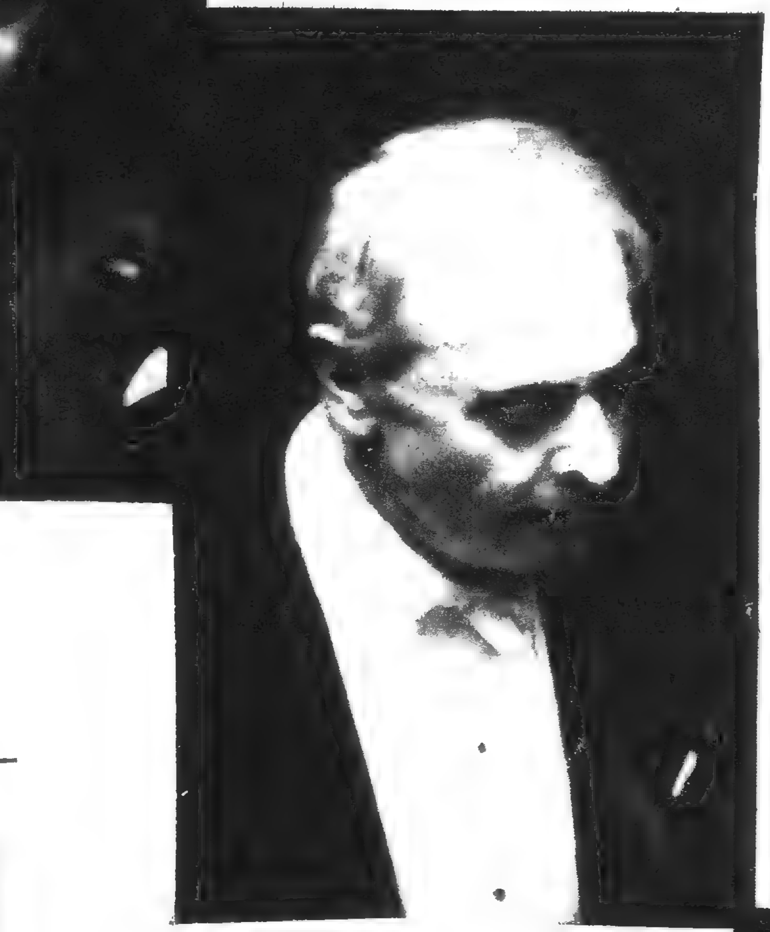
THESE EXTRAORDINARY STUDIES are Judkins-Wolff photographs taken with a telephoto lens from a concealed vantage point during an actual performance of the Boston Symphony Orchestra. They show the remarkable variety of facial expressions which the musicians see as they take their directions from their great leader but which are never seen by audiences.



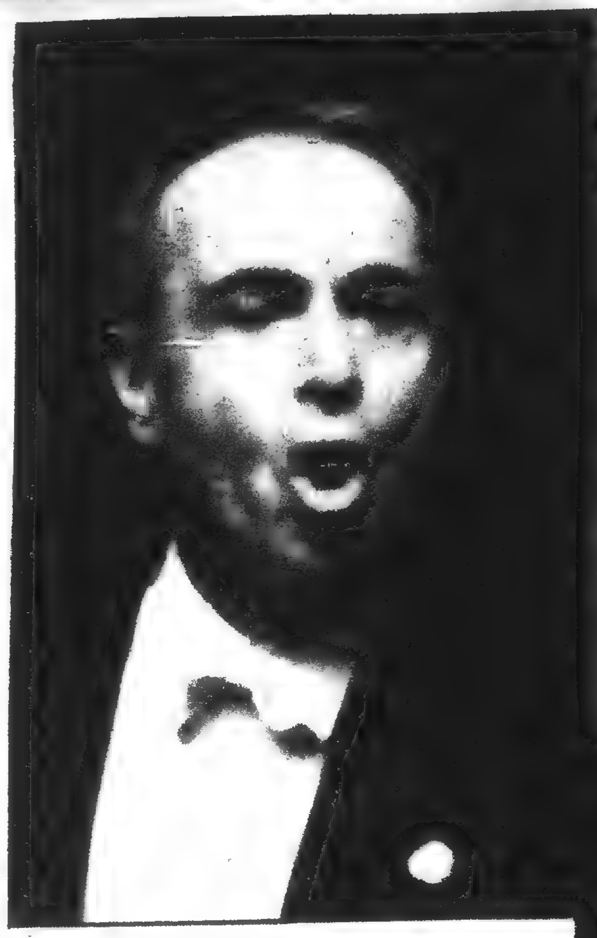
READY TO ATTACK! A study of the controlled nervous energy of Serge Koussevitzky—power in leash. No matter how complex may be the problems before leader and men, a glance at this face inspires the musicians' confidence of being under supreme powers of leadership.



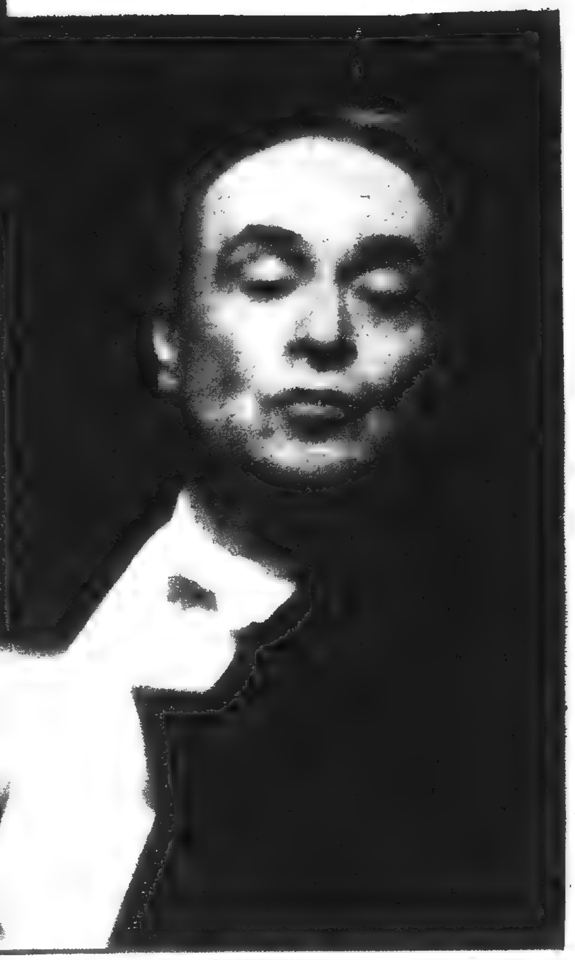
DOLCE. Koussevitzky asks that the playing be sweet—and his face registers that it is. No one in the audience ever enjoys the music more than Koussevitzky, when the performance is going to his liking and he is not involved in fast and furious action. At such moments, he will follow a smiling glance at the score by darting a look of appreciation and a pantomimed compliment at the orchestra.



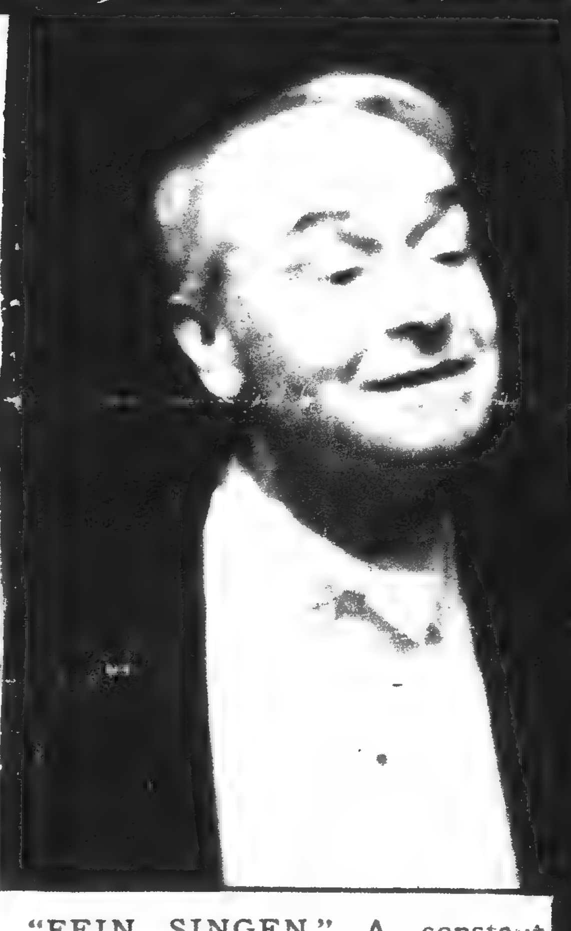
CON MOTO! Here a complex rhythmic pattern is being worked out. With pursed lips, the great leader keeps each unit of tonal design moving with mathematical precision yet, with esthetic variegation of prominence of the individual colors of the tonal strands.



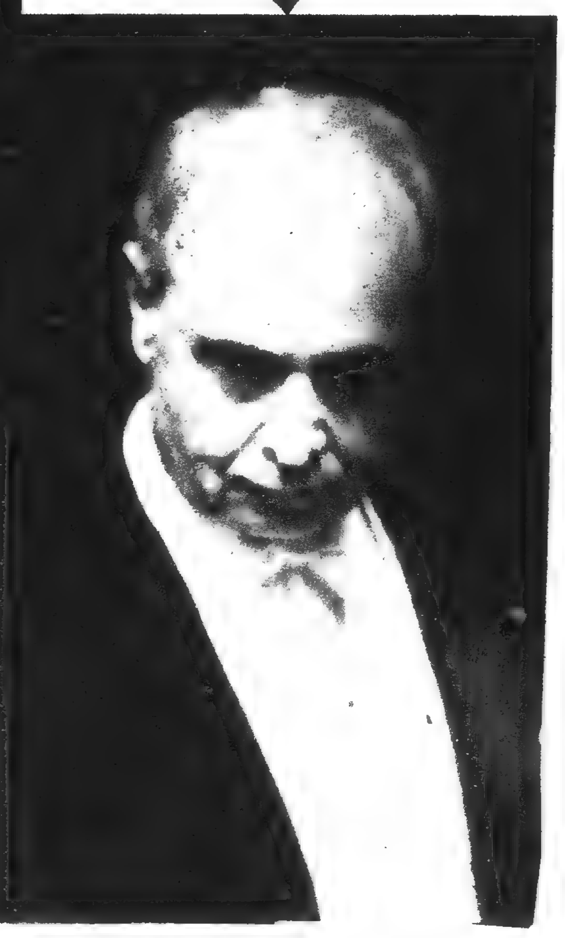
FORTE, TROMBONES! Eyes busy with the score, Koussevitzky bids the trombones deliver a strong tone, by shaping the sound, "Pom!" with his lips. "Pom!" is a favorite Koussevitzkian signal for big tones from the brasses.



TENUTO. With this suspension of Koussevitzky's lip and eyebrows, players know that they must not let the final beats of a tone fall off like the collapse of a toy balloon, but continue with firmness to the last split-second of the final beat.



ACCELERANDO! Now begins the ever-hastening march to the climax. But it must be a well-ordered march, and not a mad scramble. Koussevitzky maintains firm rein over 110 instrumentalists, calm, yet under the highest tension.



"FEIN SINGEN." A constant call of Koussevitzky to his instrumentalists, as well as vocalists on the stage, is a German phrase by which he means: "Let it be well sung!"

CHARLOTTE, N. C.
OBSERVER

"Music is not a matter of the length of time it takes to play but rather of its thoroughness of expression."

—Sergei Koussevitzky.

SALT LAKE CITY, UTAH
UTAH TRIBUNE

Conductor Who Keeps Orchestra Busy

Serge Koussevitzky, wielding the baton for ~~Boston Sym-~~phony, leads one of the oldest orchestras of the country.

CLEVELAND, O.
PLAIN DEALER

JAN 31 1938

Build Fan-Shaped Hall for Symphony

STOCKBRIDGE, Mass., Jan. 30.—(AP)—Six months before the first note sounds, hotels in this vacation land have many reservations for the two weeks of the Berkshire Symphonic Festival. One or two have no more space.

Paralleling this record is the construction of one of the strangest festival buildings in America, which already is taking shape in one of the meadows at "Tanglewood," the estate given the Boston Symphony Orchestra a year ago by Mrs. Gorham Brooks of Boston.

The building, which will seat 4,662 persons under a permanent roof, is to be the shape of a half-opened fan. Where the fan would be held the stage will stand. The sides will be open.

The stage is experimental. It will not be attached to the auditorium at all, and the conductor, who will, of course, be Serge Koussevitzky, will stand exactly 160 feet from his most distant auditor.

It is possible that later a permanent stage may be developed exactly fitted to the need of an orchestra playing out of doors.

The festival is an experiment in community co-operation. When a building at Tanglewood became necessary, $80,000 was given in a few months by more than 700 people in amounts from $1 to $10,000.

The festival will be held the first two weeks of August.

SCHENECTADY, N. Y.
UNION - STAR

FEB 1 - 1938

Berkshire Group in Final Financial Drive

The Berkshire Symphonic Festival, Inc., this week launched what it hopes will be the final effort to secure the balance of funds needed to complete the major portions of the music shed at Tanglewood, between Stockbridge and Lenox, in time for the six concerts by the Boston Symphony Orchestra in August. Simultaneously the Festival announced the concert dates as August 4, 6 and 7; August 11, 13 and 14, with Dr. Serge Koussevitzky again conducting the orchestra.

Concrete foundations are being poured for the steel framework weighing 308 tons, to be erected by the Bethlehem Steel Company. The building, in the shape of a huge fan, will seat 5,000. From one side of the fan to the other, within the colonade, the distance will be 325 feet. From the podium on the stage to the last seat in the shed the distance will be 160 feet. The porportions of the stage will be similar to those of Symphony Hall in Boston. Final tests for acoustics are scheduled tentatively for July 1, under the direction of Professor Richard Fay of Massachusetts Institute of Technology.

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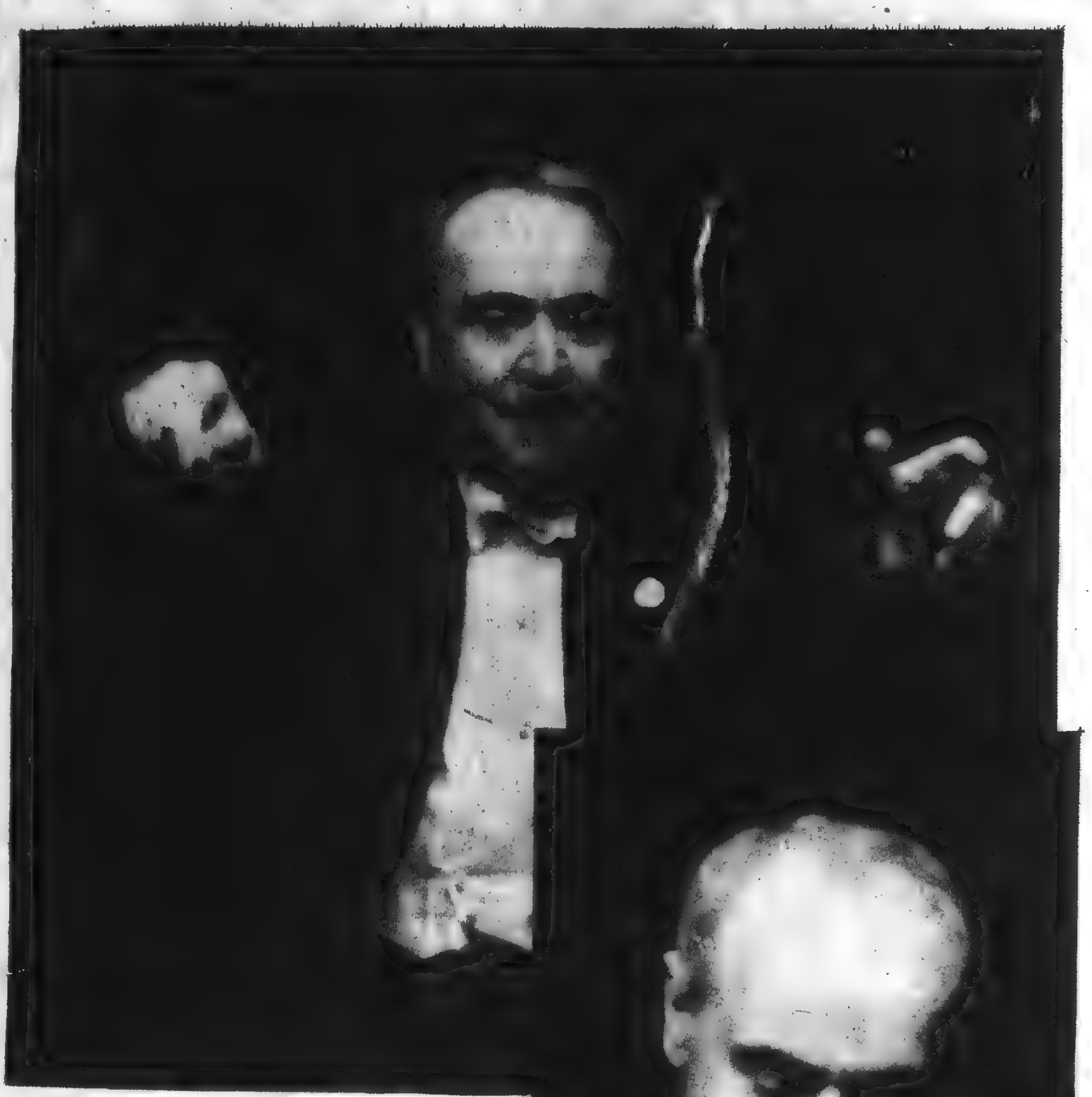
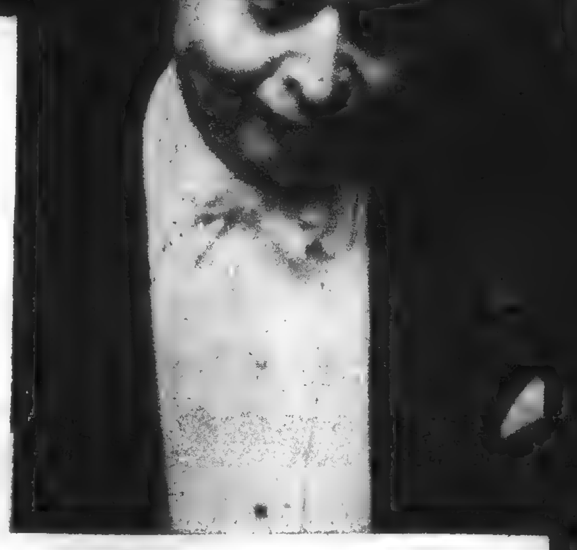
ROTOGRAVURE SECTION B. Herald Feb. 6/38 THE

Koussevitzkian Facial By-Play

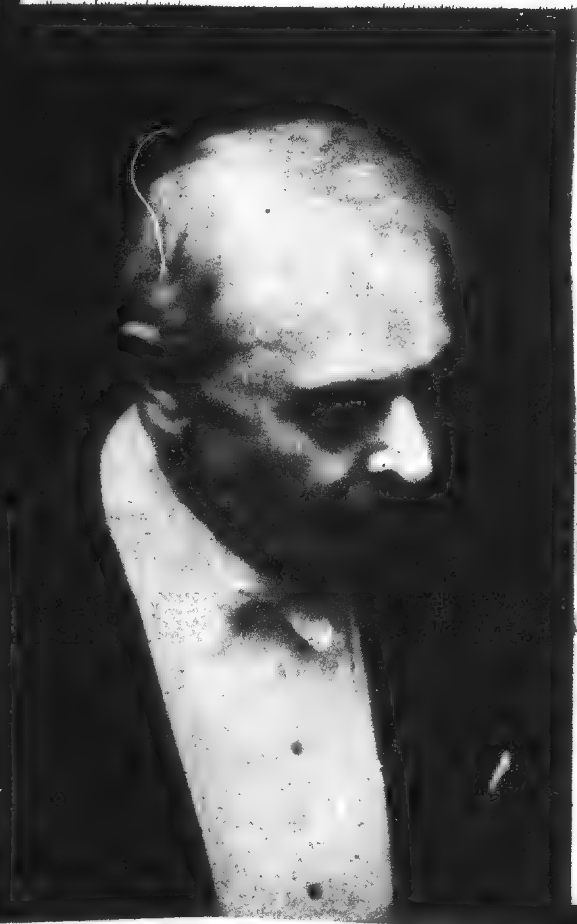
THESE EXTRAORDINARY STUDIES are Judkins-Wolff photographs taken with a telephoto lens from a concealed vantage point during an actual performance of the Boston Symphony Orchestra. They show the remarkable variety of facial expressions which the musicians see as they take their directions from their great leader but which are never seen by audiences.



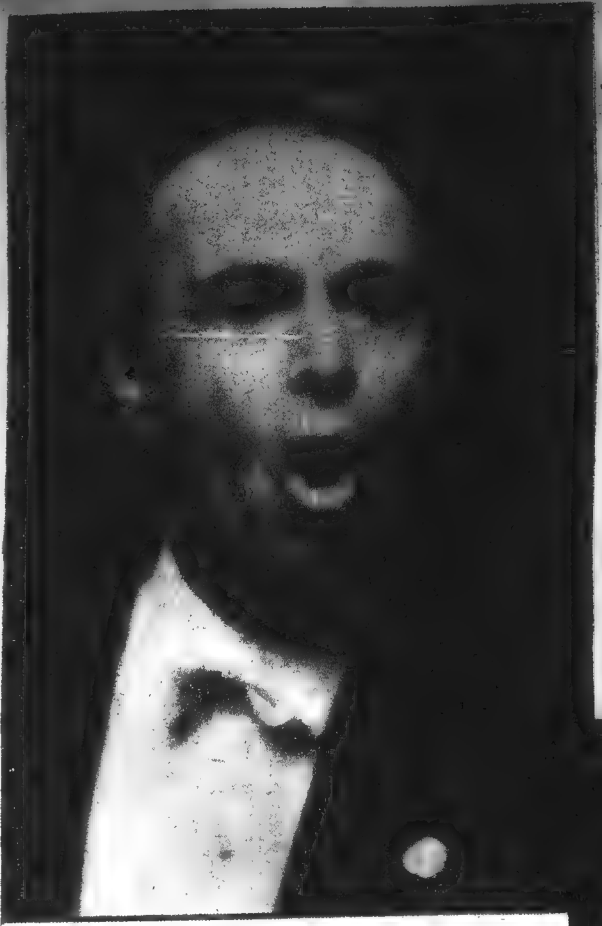
READY TO ATTACK! A study of the controlled nervous energy of Serge Koussevitzky—power in leash. No matter how complex may be the problems before leader and men, a glance at this face inspires the musicians' confidence of being under supreme powers of leadership.



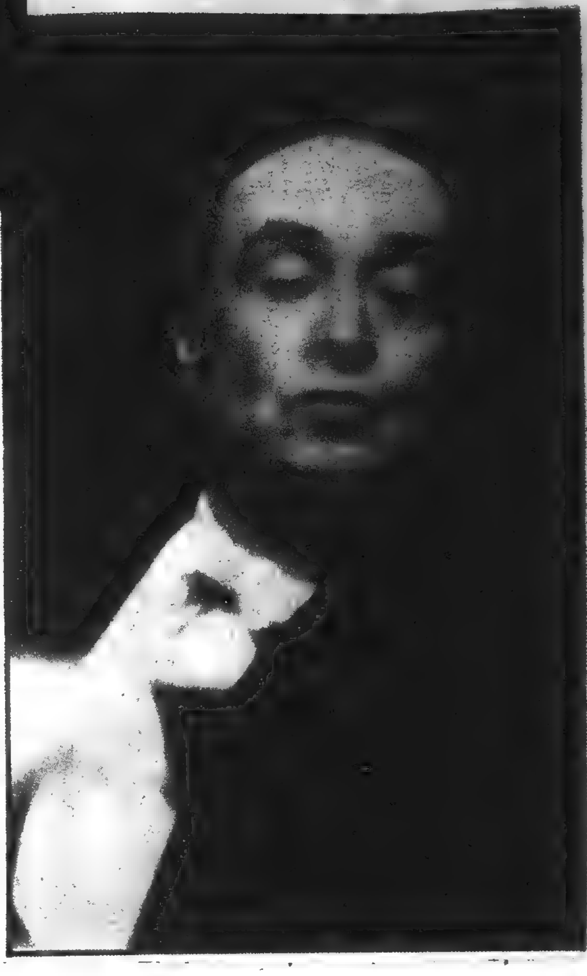
DOLCE. Koussevitzky asks that the playing be sweet—and his face registers that it is. No one in the audience ever enjoys the music more than Koussevitzky, when the performance is going to his liking and he is not involved in fast and furious action. At such moments, he will follow a smiling glance at the score by darting a look of appreciation and a pantomimed compliment at the orchestra.



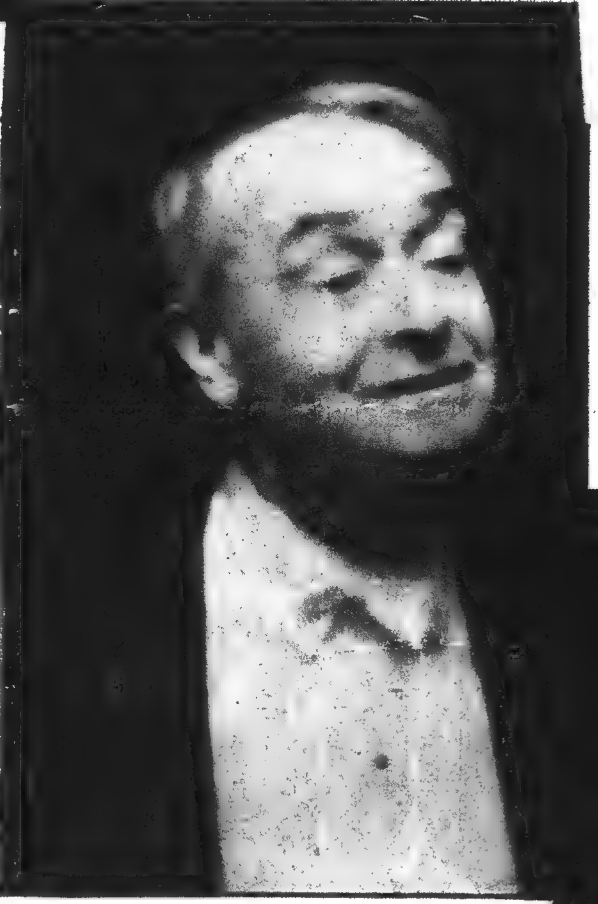
CON MOTO! Here a complex rhythmic pattern is being worked out. With pursed lips, the great leader keeps each unit of tonal design moving with mathematical precision yet, with esthetic variegation of prominence of the individual colors of the tonal strands.



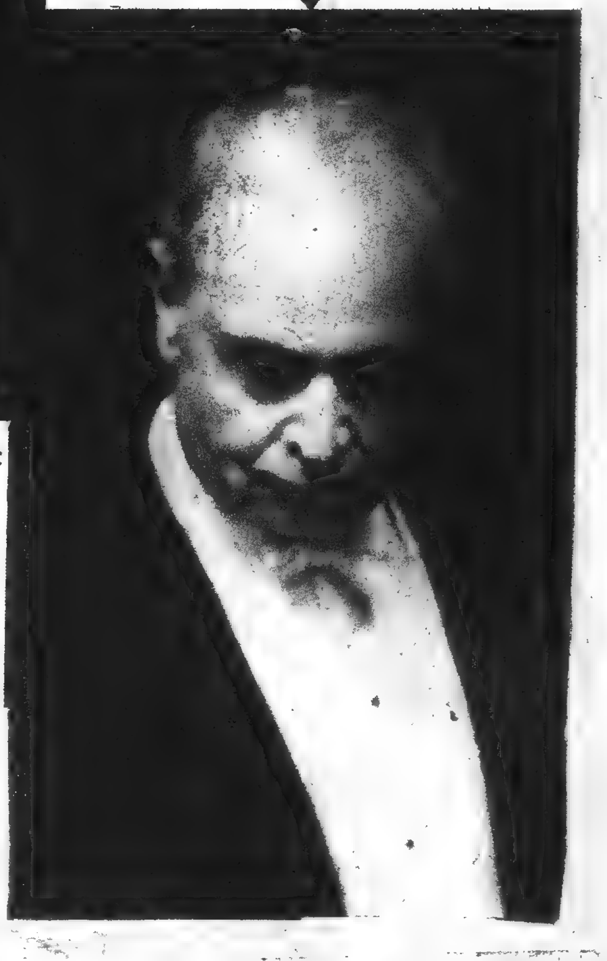
FORTE, TROMBONES! Eyes busy with the score, Koussevitzky bids the trombones deliver a strong tone, by shaping the sound, "Pom!" with his lips. "Pom!" is a favorite Koussevitzkian signal for big tones from the brasses.



TENUTO. With this suspension of Koussevitzky's lip and eyebrows, players know that they must not let the final beats of a tone fall off like the collapse of a toy balloon, but continue with firmness to the last split-second of the final beat.



ACCELERANDO! Now begins the ever-hastening march to the climax. But it must be a well-ordered march, and not a mad scramble. Koussevitzky maintains firm rein over 110 instrumentalists, calm, yet under the highest tension.



"FEIN SINGEN." A constant call of Koussevitzky to his instrumentalists, as well as vocalists on the stage, is a German phrase by which he means: "Let it be well sung!"

CHARLOTTE, N. C.
OBSERVER

FEB 6 - 1938

"Music is not a matter of the length of time it takes to play but rather of its thoroughness of expression."

—Sergei Koussevitzky.

SALT LAKE CITY, UTAH
UTAH TRIBUNE

JAN 2 3 1938

Conductor Who Keeps Orchestra Busy

Serge Koussevitzky, wielding the baton for Boston Symphony, leads one of the oldest orchestras of the country.

CLEVELAND, O.
PLAIN DEALER

JAN 3 1 1938

Build Fan-Shaped Hall for Symphony

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The building, which will seat 4,662 persons under a permanent roof, is to be the shape of a half-opened fan. Where the fan would be held the stage will stand. The sides will be open.

The stage is experimental. It will not be attached to the auditorium at all, and the conductor, who will, of course, be Serge Koussevitzky, will stand exactly 160 feet from his most distant auditor.

It is possible that later a permanent stage may be developed exactly fitted to the need of an orchestra playing out of doors.

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SCHENECTADY, N. Y.
UNION - STAR

FEB 1 - 1938

Berkshire Group in Final Financial Drive

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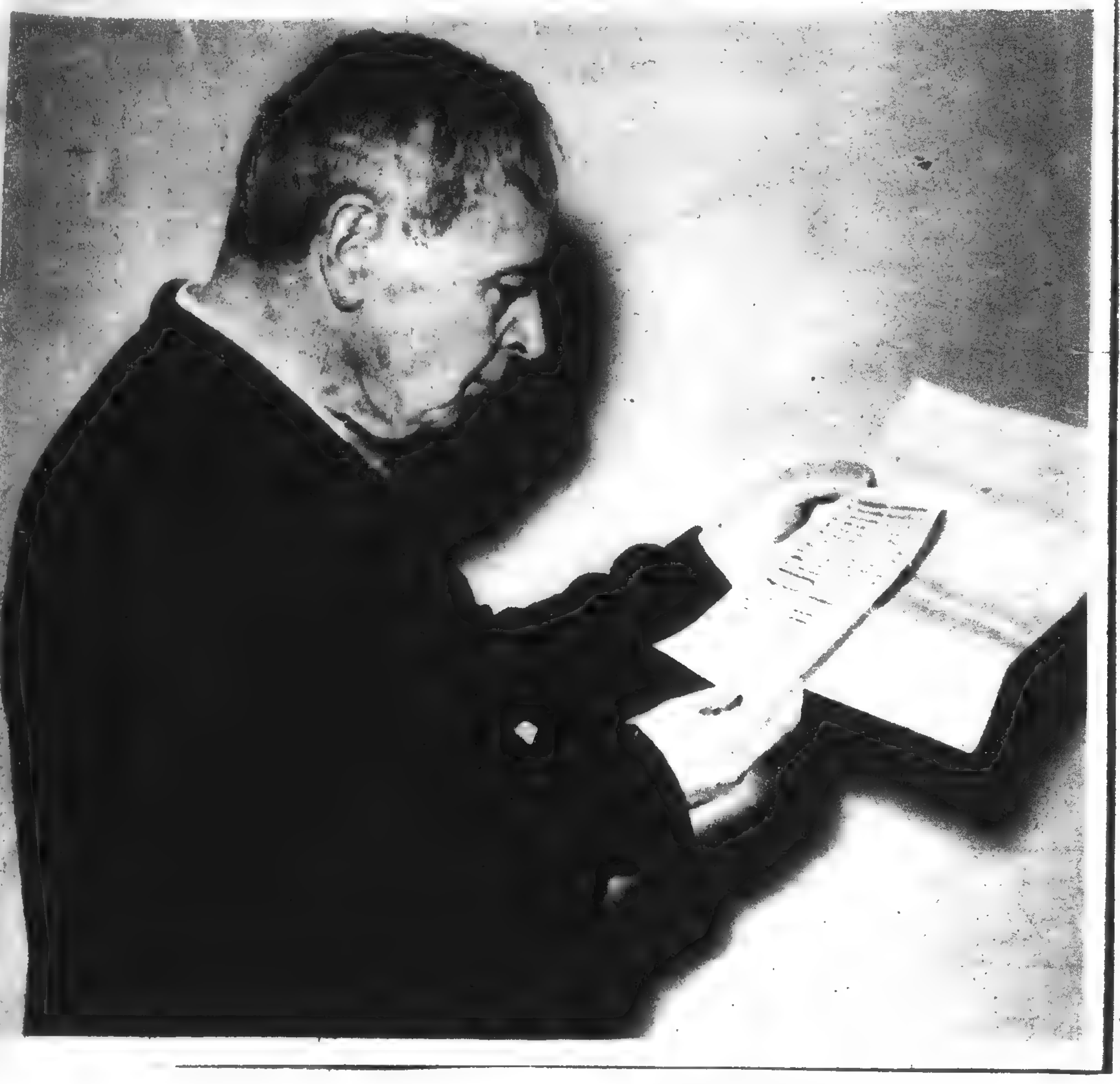
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JAN 30 1938



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Boston Symphony Leader Will Bring Orchestra Here Feb. 9.

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Born in Northern Russia, Mr. Koussevitzky's early career in that country was conspicuous. His Beethoven and Bach festivals in Moscow and Petrograd became famous. In 1920 he began work in Paris, making for himself an enviable place there and later in London.

In the season of 1924-1925 he came to this country. His success as leader of the Boston Symphony Orchestra was impressive. For a period of fourteen years he has been conductor of the organization, serving with distinction.

A music critic comments: "This great conductor has a volcanic temperament, but it never runs away with him; on the contrary, it is precisely when his temperament is at the boiling point that his hand is steadiest and surest. As a musician he is endowed with a temperament that can on occasion sweep everything before it. There is an authenticity, a quenchless enthusiasm and a vigorous sweep to all that he does."

All who wish seats should not delay in making reservations, as there will be no tickets on the stage. Unity Institute Office is at 67 Church Street. The telephone number is Montclair 2-6770.

NEW YORK, N. Y.
TIMES

FEB 3 - 1938

FRENCH MUSICIAN HERE

Madia Boulanger Will Conduct Boston Orchestra Soon

Miss Madia Boulanger, French pianist and orchestra leader, arrived yesterday on the French liner Champlain to lecture and give concerts here. On Feb. 18 and 19 she will conduct the Boston Symphony Orchestra, the first woman, it is said, ever to lead that group. Included in her concert tour will be appearances in Washington and New York, and she will lecture at Radcliffe and Wellesley Colle

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METUCHEN, N. J.
WEEKLY RECORDER

FEB 3 - 1938

Boston Symphony Will Appear Tuesday Nite For Rutgers Concer

Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the University gymnasium in New Brunswick next Tuesday evening at

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GREENSBORO, N. C.
NEWS

JAN 31 1938

MUSIC

We have heard that Arturo Toscanini consented to come to thi country and conduct a series of cor certs for the National Broadcastin company on three conditions: Tha he have all the money that h wanted, that he have all the musicians that he wanted, and that h have all the time he wanted. Whe we sit by our radios from 10 t approximately 11:30 o'clock ever Saturday night and listen to thes concerts by the NBC symphony orchestra under the master's exper direction, we think that he was justified in asking almost anything Yet, being Americans, we canno but wonder at the actual cost to th National Broadcasting company an what has prompted them to give t America this rare privilege.

It costs the company $250,000 for the 16 broadcasts. It costs them approximately $49,000 a night, of which $40,000 goes to Toscanini. The highest paid member of the odchestra gets $450 a week, the lowest paid gets $210.

And what does the National Broadcasting company get out of it? They have the privilege of presenting to the American people the finest concerts that they have been able to hear. These concerts have made the public conscious of the National Broadcasting company as a unit, instead of just a broadcasting company. And they have the use of the highly trained musicians in the symphony for their sustaining programs.

The NBC Symphony orchestra is made up of musicians drawn from all the symphonies of the world with the exception of the New York Philharmonic symphony, the Philadelphia symphony, and the Boston symphony. These symphonies are excepted because the members of the New York Philharmonic are under contract, the members of the Boston symphony are all non-union, and the Philadelphia symphony was so gracious in offering to lend their players that no members were taken from the organization.

The first string section is considered the best ever assembled anywhere. Most of these violinists came from quartets, and were so well trained that when the whole section played a Bach string quartet during their second concert, the effect was that of one quartet.

The horn section is considered second only to that of the Boston symphony, and the woodwind section is considered the weakest section if it is possible to call any of them weak.

It is interesting to note that the first trumpet man is also a hot jazz man, as is also the first trombone man. It is gratifying to know, also, that 39 per cent of the American people have heard of Toscanini and 71 per cent of that 39 per cent know that he is the world's foremost conductor.

PERTH AMBOY, N. J.
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The world-famous symphonic group conducted by Dr. Serge Koussevitsky, has become one of the chief attractions of the series. Dr. Koussevitsky was awarded the honorary degree of doctor of music by Rutgers University at the conclusion of the concert last year and responded by departing from precedent to play an encore.

The program for next Tuesday's concert will include music by Maurice Ravel, the great French composer who died last month, and to whose memory the Boston Symphony concerts in Boston concerts in Boston and New York

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ADVOCATE

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149

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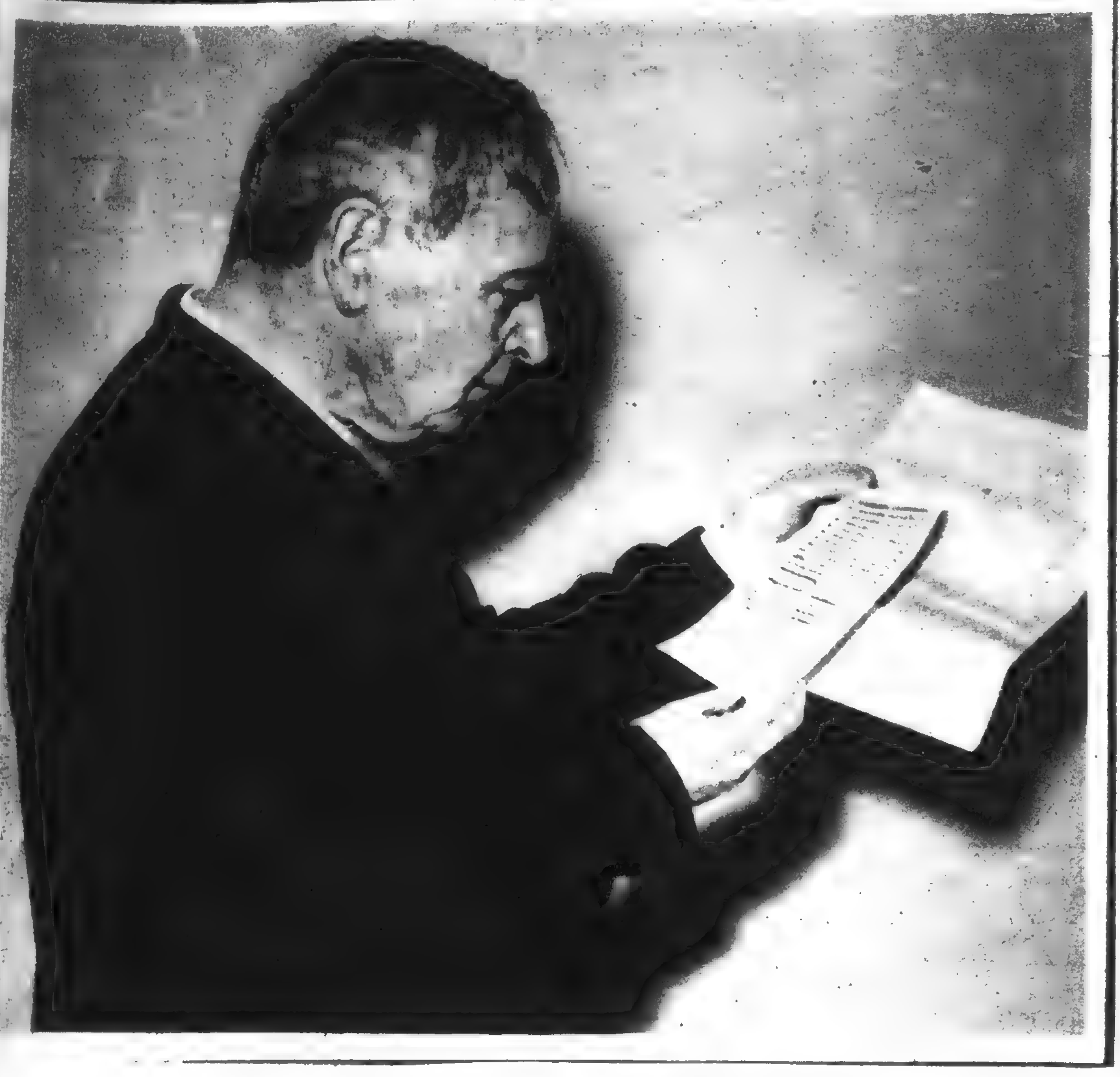

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FRENCH MUSICIAN HERE

Madia Boulanger Will Conduct Boston Orchestra Soon

Miss Madia Boulanger, French pianist and orchestra leader, arrived yesterday on the French liner Champlain to lecture and give concerts here. On Feb. 18 and 19 she will conduct the Boston Symphony Orchestra, the first woman, it is said, ever to lead that group. Included in her concert tour will be appearances in Washington and New York, and she will lecture at Radcliffe and Wellesley Colleges.

As on her last visit a year ago, Miss Boulanger will make a study of American teaching methods under a commission of the French Government. She left for Boston soon after the ship docked.

For Rutgers Concert

Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the University gymnasium in New Brunswick next Tuesday evening at

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PERTH AMBOY, N. J.
NEWS

FEB 3 - 1938

List Boston Group In Rutgers Concert

Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the University gymnasium in New Brunswick next Tuesday evening at 8.30 in the fourth presentation of the current Rutgers Concert Series.

The world-famous symphonic group conducted by Dr. Serge Koussevitsky has become one of the chief attractions of the series. Dr. Koussevitsky was awarded the honorary degree of doctor of music by Rutgers University at the conclusion of the concert last year and responded by departing from precedent to play an encore.

The program for next Tuesday's concert will include music by Maurice Ravel, the great French composer who died last month, and to whose memory the Boston Symphony concerts in Boston concerts in Boston and New York have been dedicated for the past two weeks. Dr. Koussevitsky will present the Second Suite from "Daphnis et Chloe" which has often meen mentioned as Ravel's masterpiece.

Also on the program will be the Second Symphony of Sibelius in D major, which was recently called by Lawrence Gilman, critic "one of the most exciting and extraordinary achievements of the modern musical mind;" and Mozart's Symphony in D major, K 504, known as the "Prague Symphony."

15

NEW YORK, N. Y.
SUN
FEB 3 - 1938

On the Sun Deck

The Children's Hour on the Champlain—Water Front Journal.

By ROBERT WILDER.

PERSONAL MENTION.

Vincent Sheean, who used to be a newspaper man himself, but who of late has turned to novels, arrived to "gallop about" and see about the publication of his latest book, "The Day of Battle." Mrs. Sheean, the former Diana Forbes-Robertson, accompanied him on her first visit to the United States, as did Linda, the twenty-month old baby. As a matter of record we must report that only Linda appeared to be impressed with all the journalistic attention which was showered upon her parents.

Mlle. Nadia Boulanger, noted French pianist and conductor, here to study American methods of teaching music, lecture at Radcliffe and Wellesley and conduct, as guest, the Boston Symphony. We told her that the sight of a woman on the podium would quite likely be a terrible shock to the Back Bay clans, but she seemed to think that nothing much would happen.

LOS ANGELES, CAL.
MORNING NEWS
FEB 5 - 1938

Conductor

MLLE. NADIA COULANGER, noted French pianist and orchestra conductor, pictured as she arrived at New York City en route to Boston, where she will conduct the Boston Symphony orchestra. Later she will appear in concerts throughout the United States.—Acme Photo.

NEW YORK, N. Y.
DAILY NEWS
FEB 6 - 1938

Ravel Concert

The third appearance this year of the Boston Symphony Orchestra, Thursday at the Academy, will be dedicated to the late Maurice Ravel, French composer who died recently.

PHILADELPHIA, PA.
BULLETIN
FEB 3 - 1938

WOMAN CONDUCTOR

MLLE. NADIA BOULANGER

One of world's few women orchestra conductors arrives from her native France to lead Boston Symphony Orchestra

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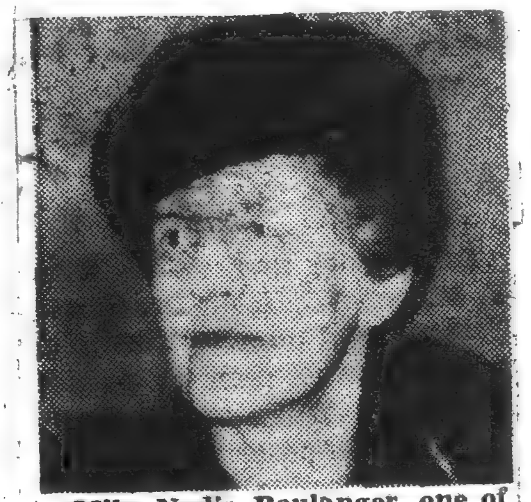
NEW YORK, N. Y.
SUN
FEB 3 - 1938

CONDUCTORS HERE FROM EUROPE

Associated Press Photo.

John Barbirolli, British musician, who returned on the Berengaria to conduct the New York Philharmonic Orchestra, is shown with Miss Nadia Boulanger, French pianist, who arrived on the Champlain. Miss Boulanger will conduct the Boston Symphony Orchestra on February 18 and 19. She is said to be the first woman ever selected to lead that orchestra.

PITTSBURGH, PA.
SUN - TELEGRAPH
FEB 5 - 1938



Mlle. Nadia Boulanger, one of the few women symphony orchestra directors, arrives to guest conduct Boston's symphony.

BROOKLYN, N. Y.
CITIZEN
FEB 5 - 1938

Boston Symphony Will Offer Ravel Program Here Thursday

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in a special program in memory of the late Maurice Ravel, Thursday evening, Feb. 10. The concert, third in this season's Brooklyn series by the Boston Symphony Orchestra, will fatur the outstanding works in the various phases of Ravel's career. Schumann's Fourth Symphony in D Minor will also be played. The concert is held under the auspices of the Brooklyn Institute of Arts and Sciences.

The Ravel works wil linclude "Le Tombeau de Couperin" suite, which will open the program; "Rapsodie Espagnol," which will follow the Schumann Symphony; "Ma Mere l'Oye," (Mother Goose, five children's pieces) and wil lconclude with his popular "Bolero."

NEW YORK, N. Y.
SUN
FEB 5 - 1938

Jesus Maria Sanroma

Pianist, who will appear as soloist with the Boston Symphony Orchestra at Carnegie Hall next week.

NEW YORK, N. Y.
EVENING POST
FEB 5 - 1938

BOSTON SYMPHONY TO HONOR RAVEL

The memory of Maurice Ravel will be specially honored at the third pair of concerts by the Boston Symphony Orchestra, to be conducted by Serge Koussevitzky in Carnegie Hall next Friday evening (instead of Thursday), February 11, and Saturday afternoon, February 12. The program for Friday's concert will include Ravel's Concerto for Piano and Orchestra with Jesus Maria Sanroma soloist; the "Mother Goose" Suite, and the Second Suite from "Daphnis et Chloe." The program will open with Mozart's Symphony in D major, K-504, known as the "Prague" Symphony.

The Saturday afternoon program, February 12, will include Ravel's "Scheherazade," three poems for soprano and orchestra to the texts of Tristan Klingsor, suggested by the Arabian Nights. The soloist will be Olga Averino, who has appeared previously in this music with the orchestra. Ravel's "Le Tombeau de Couperin" and "Rapsodie Espagnole" will also be played and the concert will end with his "Bolero." The Fourth Symphony of Schumann in D minor will be played in the first part of the program.

PLAINSFIELD, N. J.
COURIER - NEWS
FEB 5 - 1938

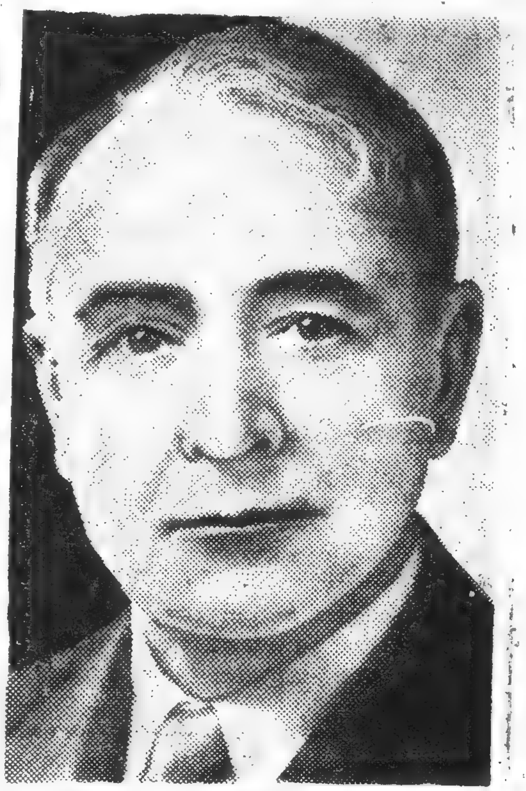
Boston Symphony Plays at Rutgers Tuesday Evening

The famous Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky will give its fourth annual concert in the Gymnasium of Rutgers University, New Brunswick, Tuesday evening, Feb. 8, at 8:30 o'clock. This magnificent organization is recognized as one of the world's greatest ensemble groups, playing as it has done for many years under one conductor, and maintaining the highest of musical ideals ever since its founding under Major Higginson in 1881.

Dr. Koussevitsky last year received the honorary degree of Doctor of Music at the conclusion of his annual concert at Rutgers. The Boston group then played an encore, the first departure from their normal procedure of never playing encores. The degree was given to the much-admired conductor in recognition of his eminence in the musical world and as a token of the high favor he has won by his annual appearance on the University's concert series.

The program Tuesday evening will include the Mozart "Prague" Symphony, the Second Symphony by Sibelius, and Ravel's "Daphnis et Chloe" suite.

NEW YORK, N. Y.
EVENING POST
FEB 5 - 1938
BOSTON LEADER



SERGE KOUSSEVITZKY
Conducts the Boston Symphony Orchestra Friday evening and Saturday afternoon, February 11 and 12, at Carnegie Hall; also Thursday night, February 10, at the Brooklyn Academy of Music, in programs dedicated to Maurice Ravel.

MUSIC EVENTS IN BROOKLYN

The week's presentations at the Brooklyn Academy of Music, under the auspices of the Institute of Arts and Sciences, include: Today, a young people's matinee performance of Humperdinck's "Haensel and Gretel," in English, and an evening performance of the Continental Ensemble, starring Victor Chenkin; Wednesday evening, February 9, ninth session of the "Layman's Music Course," under the supervision of Olga Samaroff Stokowski; Thursday evening, February 10, the Boston Symphony Orchestra, Koussevitzky conducting, in works of Ravel and Schumann; Friday evening, February 11, lecture-demonstration by John Martin, "The Renaissance, the Academic Ballet and the Reforms of Noverre"; Sunday evening, February 13, Verdi's "La Traviata," under the direction of Giuseppe Bamboschek, starring Pino Bontempi and Santa Biondo.

NEW YORK, N. Y.
TIMES
FEB 6 - 1938

CONCERT TO HONOR MEMORY OF RAVEL

Boston Orchestra to Pay Its Tribute Thursday at the Brooklyn Academy

MIZRACHI PROGRAM SET

Soloists to Join Performance Tonight—Ensemble Practice Course to Open Tomorrow

A special program in memory of the French composer, Maurice Ravel, will be offered by the Boston Symphony Orchestra, Dr. ~~Serge~~ Koussevitsky conducting, on Thursday night in the Brooklyn Academy of Music. The concert, the third in this season's Brooklyn series, will include "Le Tombeau de Couperin" suite; "Rhapsodie Espagnole"; "Ma Mère l'Oye" (Mother Goose); five children's pieces, and bolero. Schumann's Symphony 4 in D minor, Op. 120, will also be played.

Mrs. Lewis W. Francis will be hostess in the box of the Brooklyn committee. The concert is under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn committee.

Box holders will include Rear Admiral and Mrs. Clark H. Woodward, Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, the Adelphi Academy Alumnae Association, Mrs. James Maclay, Mrs. Robert E. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Mrs. Henry R. Simmons and Miss Mary E. Mills.

Members of the Junior League committee include Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Mrs. Kent Rhodes.

The fourth program will be presented on March 11 and the final concert on April 1.

(151)

BROOKLYN, N. Y.
EAGLE
FEB 6 - 1938

Boston Symphony Orchestra To Give Concert Thursday; Mrs. Francis to Be Hostess

AT THE third of the series of five concerts of the 52d season of the Boston Symphony Orchestra on Thursday evening at the Academy of Music, Mrs. Lewis W. Francis will be hostess in the committee box. The concert will be devoted to the memory of the late Maurice Ravel, great French composer, who died Dec. 28 last.

The appearances in Brooklyn of the Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is conductor, are sponsored by the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman.

Dr. Koussevitsky will open the program with Ravel's Suite, "Le Tombeau de Couperin," music in which the French composer remembered his earlier countrymen in an approximation of the eighteenth century manner. The symphony of the evening will be the Fourth of Schumann in D minor, and the second half of the program will be devoted to the music of Ravel; the brilliant and colorful "Rapsodie Espagnole" will be played, likewise the "Mother Goose" Suite. The final number will be "Bolero."

Other boxholders of the third concert will be Rear Admiral and Mrs. Clark H. Woodward, Mrs. Thomas E. Murray, Jr., Mrs. Benjamin Prince, the Adelphi Academy Alumnae Association, Mrs. James Maclay, Mrs. Robert E. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Mrs. Henry R. Simmons and Miss Mary E. Mills.

Officers of the Brooklyn committee for the 1937-38 season in addition to Mr. Van Sinderen and Mrs. Davenport are Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League committee.

Members of the Junior League committee include Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Mrs. Kent Rhodes.

The fourth concert will be presented Friday evening, March 11, and the final concert, Friday evening, April 1.

CAMDEN, N. J.
POST
FEB 5 1938

Orchestra To Appear In 2 Boston Concerts, Ormandy Conducting

Plans Being Made for Elaborate Ballet Week With Monte Carlo Dancers

There will be no concerts by the Philadelphia Orchestra on Friday afternoon, February 11, and Saturday evening, February 12, because of an engagement which will take the organization to Boston for two performances.

During an out-of-town booking by the Boston Symphony, the local musicians will give a Friday matinee and a Saturday evening concert to replace the events ordinarily given at those times by Serge Koussevitzky and his musicians.

The present engagement in Boston takes the Philadelphia Orchestra to that city for their first concert since 1936 when during the first transcontinental tour they gave a performance on April 14 with Leopold Stokowski conducting. Previous concerts in Boston were given by the orchestra during 1914 and 1904.

Jan Smeterlin, pianist, will be the soloist with the orchestra at the Boston concerts which Eugene Ormandy will conduct.

PITTSBURGH, PA.
SUN - TELEGRAPH
FEB 6 - 1938

On the Records

By MICHAEL SHAW, JR.

"THE PASSION According to St. Matthew," Bach's last and greatest of five such oratorios, long has waited a discing consonant with its massive splendor.

An opportunity was granted and seized recently at a notable performance in Symphony Hall, Boston, by the Boston Symphony, Harvard Glee Club, Radcliffe Choral Society and seven noted soloists under the baton of Serge Koussevitzky.

The release of the first volume (Victor Set M-411; 20 sides) reveals the best recorded version to date, but technicians have left considerable to be desired in what is one of their most pretentious efforts.

The duet of Jeannette Vreeland, soprano, and Kathryn Meisle, contralto, followed by the great chorus, "Ye Lightnings, Ye Thunders," are among the most effective portions. Other high spots are the chorales "The Sorrows Thou Art Bearing;" "Acknowledge Me," beautifully sung but inexcusably interrupted and carried over on another side, and "Here Will I Stay Beside Thee."

The inclusion of instruments of Bach's day, such as the harpsichord and oboi d'amore, shows a care in presentation which makes the shortcomings of sound experts doubly unfortunate. Nor can blame be laid to the reproduction not having been done in a studio.

The labels list none of the soloists, but in addition to those mentioned above, there are John Triebe, tenor; Keith Falkner, baritone; Fritz Lechner, bass; Dr. Victor Ernst Wolff, harpsichord, and Carl Weinrich, organ.

The remaining two albums will be issued monthly and it is to be hoped, as the performance progressed, those at the controls lost their evident jitters in the face of the work's stupendous reputation and used some logic in capturing proper tonal texture.

BROOKLYN, N. Y.
EAGLE
FEB 6 - 1938

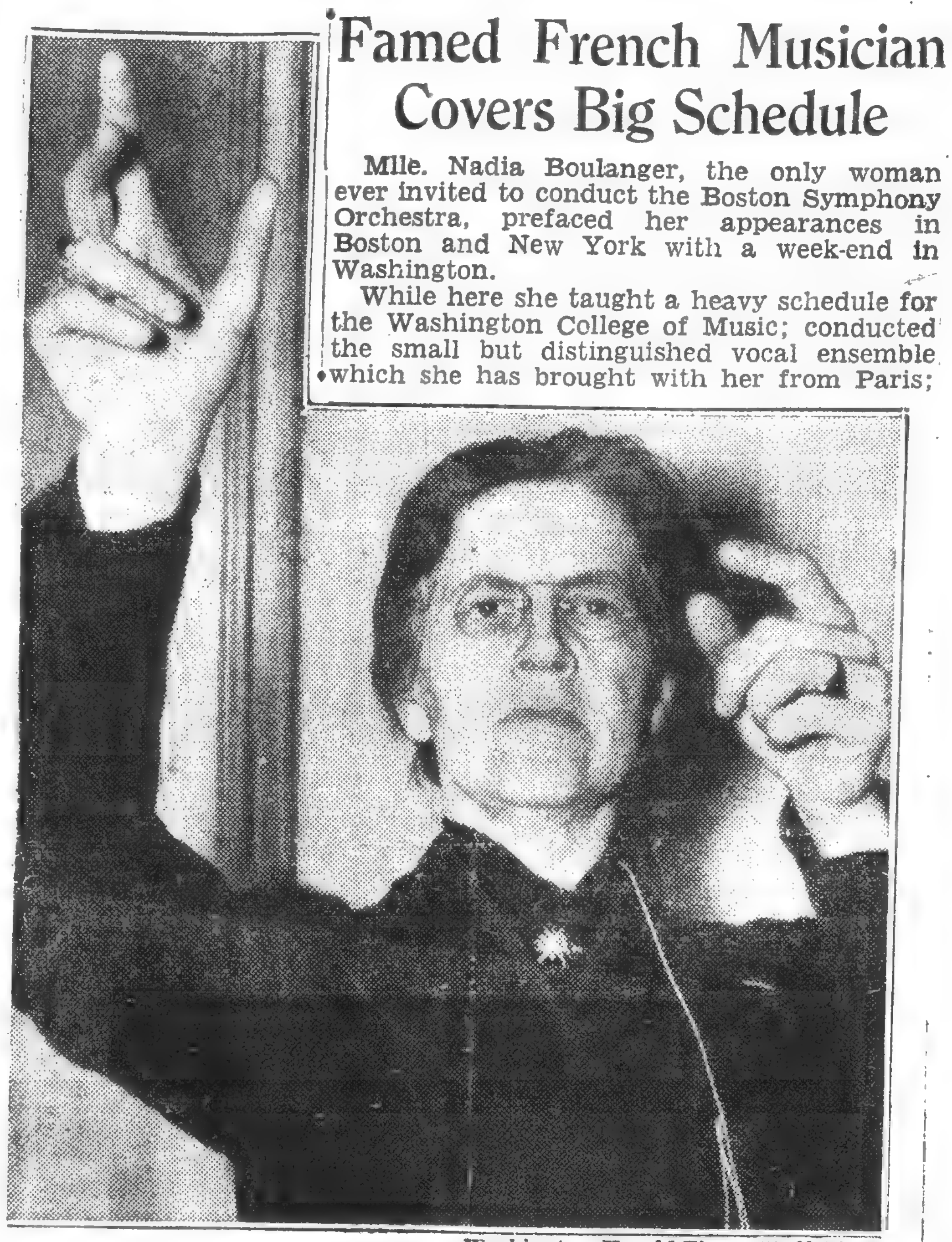
Boston Symphony In Ravel Memorial

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in a special program in memory of the late Maurice Ravel, Thursday evening, Feb. 10. The concert, third in this season's Brooklyn series by the Boston Symphony Orchestra, will feature the outstanding works in the various phases of Ravel's career. Schumann's Fourth Symphony in D minor will also be played. The concert is held under the auspices of the Brooklyn Institute of Arts and Sciences.

WASHINGTON, D. C.
HERALD
FEB 6 - 1938

Mlle. Nadia Boulanger In Lecture Tour Here

Famed French Musician Covers Big Schedule



Washington Herald-Times Staff Photo

MLLE. NADIA BOULANGER
Only Woman Ever Invited to Conduct Boston Symphony.

Mlle. Nadia Boulanger, the only woman ever invited to conduct the Boston Symphony Orchestra, prefaced her appearances in Boston and New York with a week-end in Washington.

While here she taught a heavy schedule for the Washington College of Music; conducted the small but distinguished vocal ensemble which she has brought with her from Paris; lectured on "Harmonic Structure of Certain Masterpieces," on "Early and Modern Music—A Comparative Study," on a highly original psychological approach to the problems of musical pedagogy.

She took time out from the lecture schedule to receive the degree Doctor of Music, conferred upon her last summer by the Washington College of Music and accepted then in her behalf by the French Ambassador.

Mlle. Boulanger already has had the Prix de Rome, most coveted honor within the gift of the Paris Conservatoire. She also has been made Chevalier of the Legion of Honor. She is head of the department of composition at the Ecole Normale de Musique, Paris, and of the Montainebleau School of Music.

Because of these honors and achievements she commonly is referred to by her compatriots as the most gifted of women musicians.

PORTLAND, MAINE
SUNDAY TELEGRAM
FEB 6 - 1938

Bowdoin Glee Club To Give "Lightnin"

Modern Negro Spiritual Was Written By Brunswick Man In 1933

A modern Negro spiritual, "Lightnin'," with words by the Rev. Sheldon Christian of Brunswick, will be one of the leading numbers to be presented by the Bowdoin College Glee Club Feb. 17 in Memorial Hall, under the leadership of Prof. Frederic Tillotson, head of the department of music at Bowdoin.

The song had its inception in the Summer of 1933, while Mr. Christian was still in Massachusetts. Sitting in his study late at night, with the roar and flashes of a terrific thunderstorm outside of the windows, he exclaimed involuntarily "Lightnin', yo' keep out ob ma do'yard!" That was the germ of the text, and while the storm raged with increasing fury, he sat down at his typewriter and wrote out what is now the fourth stanza of the completed song:

"Lightnin', yo' keep out ob mah pasture!
Yo' keep out ob mah cabin,
Yo' keep out ob mah hencoop,
Yo' keep out of mah backyahd!"

Just here lightning actually struck nearby. All the electric lights in the vicinity went out, but Mr. Christian absorbed in the labor of composition, went on, typing by touch in the dark, until he had finished the first draft. Then he hunted up a candle, and by its feeble light worked on into the early morning hours revising and polishing his verses. The underlying theme, the suffering of a southern negro during a lightning storm, was developed with that blending of humor and sublimity which characterizes some of the better-known negro spirituals of African heritage.

Next day Mr. Christian took the song poem to Prof. Leo Rich Lewis of Tufts College, whose musical compositions have been played by the Boston Symphony Orchestra. The professor expressed his approval and promised to begin work at once on a glee club arrangement for it. This he did. The song had its first presentation by the noted Apollo Club chorus of Boston, and was later printed in the "Music of Tufts College" series.

Prof. Lewis told Mr. Christian that "Lightnin'" is the most difficult song to sing of which he knows. Its place on the program of the Bowdoin College Glee Club illustrates the ability of this organization to render difficult music.

WORCESTER, MASS.
TELEGRAM
FEB 6 - 1938

I HOPE you are marking changes of date on your calendar, Jane. The Boston Symphony Orchestra, climax of the year's Civic Music concerts, will come to the Auditorium on Tuesday, April 12, instead of the 15th of April as originally announced. It is suggested that patrons change the date on tickets as well, as the concert is earlier than planned.

NEWARK, N. J.
CALL
FEB 6 - 1938

In the Realm of Music

'Rigoletto' Opens Series

Opera House... Elsa Moegle, New York harpist, will play at the seventh annual concert of Drew University Choir Thursday night on the campus. Henry Weston Smith is director. Boston Symphony Orchestra plays in the Unity Institute series Wednesday and at Rutgers Tuesday.

WASHINGTON, D. C.
HERALD
FEB 6 - 1938

Mlle. Boulanger Honor Guest At Henry Musicale

Jules Henry, charge d'affaires of France, gave a musicale last evening at the embassy, inviting about 100 guests for 10 o'clock to hear Mlle. Nadia Boulanger, distinguished French pianist and conductor, who arrived in this country on Thursday.

Mlle. Boulanger will be guest conductor of the Boston Symphony Orchestra on February 18 and 19, the first woman leader in the long history of the orchestra.

While in this country, Mlle. Boulanger will make a study of American methods of music teaching and has arranged to give special courses in music at the Washington College of Music and will lecture at Radcliffe and Smith Colleges.

BROOKLYN, N. Y.
CITIZEN
FEB 7 - 1938

Mrs. Francis to Be Box Hostess At Boston Symphony Concert; Program to Honor Ravel

Mrs. Lewis W. Francis will be the hostess in the box of the Brooklyn committee at the third of the series of five concerts comprising the fifty-second season of the Boston Symphony Orchestra in Brooklyn, on Thursday evening, Feb. 10, at the Brooklyn Academy of Music. The concert will be devoted to the memory of the late Maurice Ravel, great French composer, who died on Dec. 28.

Other box holders will be: Rear Admiral and Mrs. Clark H. Woodward, Mrs. Thomas E. Murray, Jr., Mrs. Benjamin Prince, the Adelphi Academy Alumnae Association, Mrs. James Maclay, Mrs. Robert E. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Mrs. Henry R. Simmons and Miss Mary E. Mills.

The borough appearances of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, are sponsored by the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman. Mrs. Trafton O. Badger heads a Junior League Committee for the series. The fourth concert will be presented Friday evening, Mar. 11, and the final concert on Friday evening, April 1.

NEW YORK, N. Y.
EVENING POST
FEB 9

KOUSSEVITZKY IN BROOKLYN

Serge Koussevitzky will conduct the Boston Symphony Orchestra in a special program dedicated to the memory of Maurice Ravel on Thursday evening, February 10, in the Brooklyn Academy of Music. This concert, the third in the series sponsored by the Brooklyn Iustitute of Arts and Sciences, opens with Ravel's suite, "Le Tombeau de Couperin."

Other Ravel compositions to be played are the "Rapsodie Espagnole," the Mother Goose suit of five children's pieces and the "Bolero," which has probably done more than any other work in making its composer generally known. Schumann's Symphony No. 4 in D minor will also be included in this program.

METUCHEN, N. J.
WEEKLY RECORDER

FEB [illegible] 1938

Boston Symphony Will Appear Tuesday Nite For Rutgers Concert

Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the University gymnasium in New Brunswick next Tuesday evening at 8:30 in the fourth presentation of the current Rutgers Concert Series.

The world famous symphonic group, conducted by Dr. Serge Koussevitzky, has become one of the chief attractions of the series. Dr. Koussevitzky was awarded the honorary degree of Doctor of Music by Rutgers University at the conclusion of the concert last year and responded by departing from precedent to play an encore.

The program for next Tuesday's concert will include music by Maurice Ravel, the great French composer who died last month, and to whose memory the Boston Symphony concerts in Boston and New York have been dedicated for the past two weeks. Dr. Koussevitzky will present the Second Suite from "Daphnis et Chloe" which has often been mentioned as Ravel's masterpiece.

Also on the program will be the Second Symphony of Sibelius in D major, which was recently called by Lawrence Gilman, critic "one of the most exciting and extraordinary achievements of the modern musical mind;" and Mozart's Symphony in D Major, K 504, known as the "Prague Symphony."

The Boston Symphony, now recognized as one of the world's greatest musical organizations, is in its 57th season, having been founded in 1881 by Major Higginson.

The last concert in the Rutgers series for this season, on February 21, will feature a string trio composed of Harold Bauer, pianist, Albert Spalding violinist, and Gaspar Cassado, 'cellist.

NEW YORK, N. Y.
SUN

FEB 9 - 1938

Fairchild Music to Be Heard at Concert

A committee of patrons of music will honor the memory of Blair Fairchild by presenting a program of his music in Town Hall on the afternoon of February 17. The program will be offered by Mme. Florence Easton, soprano; Mme. Marie Romaet-Rosanoff, cellist; Samuel Dushkin, violinist; Beveridge Webster, pianist, and the Schola Cantorum, directed by Hugh Ross.

Blair Fairchild was born in Belmont, Mass., on June 23, 1877, and died in Paris on April 23, 1933. His musical studies began as a child and he composed at an early age. His symphonic works were first introduced in America by Dr. Walter Damrosch, Dr. Serge Koussevitzky and Vladimir Golschmann.

The sponsoring committee includes Mrs. Blaine Beale, Mr. and Mrs. Robert Woods Bliss, Miss Helen Brice, Mrs. Winthrop Chanler, Dr. and Mrs. Walter Damrosch, Dr. and Mrs. Richard Derby, Miss Ruth Draper, Mme. Emma Eames, Mr. and Mrs. Leonard Elmhirst, Mrs. Reginald Fincke, Mr. and Mrs. Harry Harkness Flagler, Mrs. Walton Martin, Mrs. Walter E. Maynard, Mr. and Mrs. Francis Rogers, Mrs. Theodore Roosevelt, Mr. and Mrs. Ernest Schelling, the Misses Wetmore, Mrs. Stanford White, Mr. and Mrs. Lawrence Grant White and Mrs. Egerton Winthrop.

CHICAGO, ILL.
TRIBUNE

FEB 6 - 1938

Symphonic Fete

The Berkshire Symphonic Festival, Inc., announces that the 1938 festival will take place at Tanglewood between Lenox and Stockbridge, Mass., on Aug. 4, 6, 7, 11, 13, and 14. A n'w music shed seating 5,000 is to be erected. Approximately $78,000 of the $100,000 needed for its construction has already been pledged. All six of the concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Inquiries concerning the festival may be directed to the Berkshire Symphonic festival, Stockbridge, Mass.

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 7 - 1938

Dinner Party Will Precede Concert

Dr. and Mrs. Robert C. Clothier of College avenue will entertain a number of friends at dinner tomorrow night prior to the concert to be given in the gymnasium by the Boston Symphony Orchestra.

The list of guests includes Judge and Mrs. Richard Hartshorn of East Orange, Mr. and Mrs. Walter Coursen of New Rochelle, N. Y., Mr. and Mrs. Timothy Pfeiffer of Riverdale, N. Y., and Dr. and Mrs. Ralph G. Wright of Bishop place.

NEW YORK, N. Y.
TIMES

FEB 10 1938

SYMPHONY AT MONTCLAIR

Capacity Audience Greets Boston Orchestra's Return

Special to THE NEW YORK TIMES.

MONTCLAIR, N. J., Feb. 9.—Returning to Montclair after an absence of seven years, the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, gave a concert tonight before more than 1,200 persons, a capacity audience, in the Montclair High School auditorium.

The concert was arranged by the Unity Concert Course. The orchestra opened the program with Haydn's Symphony in G major, No. 88. Next came Ravel's "Ma Mère l'Oye." The program closed with Sibelius's Symphony No. 2 in D major, Op. 43.

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"American," Wed., Feb. 9/38

BOST

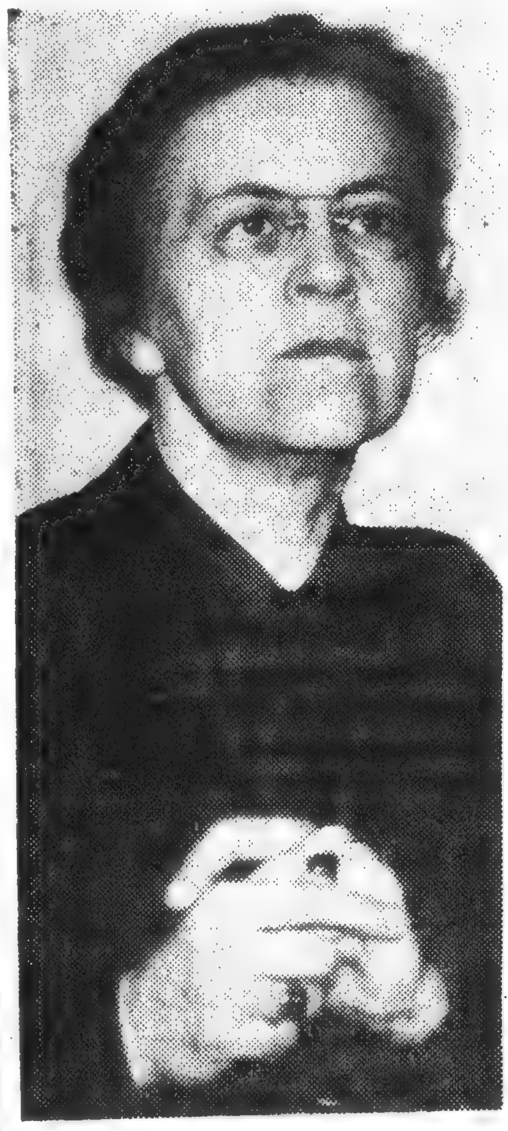
Aim in Life Told By Mlle. Boulanger

By RUTH MARSTERS

That in Nadia Boulanger there exists a personality unique in the annals of music past or present, is an incontrovertible fact.

Never before has any woman exercised such an enormous influence on the art of her epoch—and surely never before has anyone been found so reticent on the subject of her own achievements.

In the first interview of her long career as teacher, lecturer, conductor, and concert organist, Mlle. Boulanger talked with the press at Radcliffe College for a few moments prior to giving her first lecture to students of Radcliffe and Harvard on "Early and Modern Music."



Has Renowned Pupils
NADIA BOULANGER

KEEN SENSE OF HUMOR

But her sense of humor, which is keen and of a delightful variety, was a successful weapon in parrying all direct questions.

Typical was her response to the query, "What does it feel like to be the only woman conductor of an orchestra?"

(There have, to be sure, been other women conductors, but never one before to conduct the Royal Philharmonic Symphony Society, or for that matter the Boston Symphony. And Mlle. Boulanger will conduct the Boston Symphony Orchestra in a performance of Faure's Requiem at the concerts of February 18 and 19.)

What Mlle. Boulanger said, anyway, was:

"Well, I was born a woman, and it has long ceased to astonish me. In fact, when I am conducting an orchestra," here her voice rose on a crescendo, and then dropped to a whisper for the denoument, "I scarcely think about it."

What Mlle. Boulanger wants to do is "to teach people to understand more about music." In her current lecture course she will emphasize the correlation of the music of the 12th and 13th centuries and that of the present.

"The tendency today is back toward the early realization of music as essentially sound," she said.

The twelve tone scale was dismissed with "Well, after all, music should be simple." And the shrug which accompanied the remark was, as is often the case when Mlle. employes gesture, more effective than the words themselves.

Strauss is reported to have said on an occasion to Hindemith, "Why do you write atonally? You do not have to, you have talent." Which is much the same thing.

But though Mlle. Boulanger stresses simplicity, her pupils are notable for the esoteric methods they employ to attain it.

PUPILS GAIN RENOWN

The pupils who have known her influence form a stellar galaxy in which practically every European nationality is represented and from which most of our foremost American composers spring.

Among the latter category, Aaron Copland, Roy Harris, and Walter Piston may be listed. Aside from Mr. Piston, head of the department of music at Harvard University, Mlle.'s pupils number on the faculty, three. Other talents of her fostering are engaged on the music faculty of Dartmouth, Smith, Vassar, Wellesley, Oberlin, Ohio State, Western Reserve and Columbia.

Among twentieth century composers whom Mlle. Boulanger did not teach was George Gershwin.

GERSHWIN INCIDENT TOLD

Mistaken reports to the contrary have been rife and Mlle. Boulanger's report of the incident which occasioned them is:

"Mr. Gershwin came to me with the idea in mind of studying, it is true. But after talking with him for ten minutes I persuaded him that he could learn from me nothing that would be of value to him. He had his own individual style. There would have been no benefit in attempting to change or modify it."

Mlle. Boulanger would not express any opinions as to the significance of any particular contemporary achievements in music. She emerged from her reticence concerning composers in general only on the occasion when Faure was mentioned.

"Those of us who knew him worshipped him . . ." And as she spoke of her "master" she became suddenly vibrant in the very real desire to transmit her enthusiasm to her listeners.

Hers is an infectious idealism, a compelling force which has made her the greatest teacher of her day.

It is small wonder that her working hours are eighteen out of every twenty-four.

Small wonder, too, that she has stimulated so many talents to development in real achievement.

OSSINING, N. Y.
CITIZEN - REGISTER

FEB 1 - 1938

Novel Recital Set at School

Painter and Pianist to Appear Tomorrow

"A Recital in Black and White," featured by a three-act ballet by the French composer, Debussy, will be presented by Robert Alden Reaser, portrait and landscape painter, and his wife, Bernice Dalziel, pianist, tomorrow at the 11:10 o'clock assembly program at Ossining Junior-Senior High School.

Each character will be drawn and explained by Mr. Reaser as the musical score is played. The synchronization of these two arts, originated by the Reasers, has been successfully presented before audiences so far removed culturally and geographically as the Town Hall Club, New York, an English girls' boarding school, an island in Bermuda and in upper Harlem.

Both performers, well-established artists in their own fields, find both fun and a practical means of travel in their joint recitals. Mr. Reaser, who has had several one-man showings in New York, concentrates on portraiture, while Mrs. Reaser, in addition to teaching piano has appeared in joint concerts in New York and on tour with such artists as Lisa Parnova, Russian dancer; Jean Lafranc, first viola of the Boston Symphony Orchestra; ~~and Sydney~~ Thompson, diseuse.

The two artists have recently moved to this vicinity, having established a Westchester studio in a cottage on the E. J. Leikert property, "Meadowbrook," north of Briarcliff on the Bronx River Parkway. Earlier this season they appeared at the Briarcliff and Tarrytown High Schools. They will appear Mar. 2 in Pleasantville. This week they will play in White Plains, Rye, at the Albany Institute of Arts and Sciences, and at the Greenwich Academy for Girls.

152

Mlle. Boulanger Ready to Conduct Symphony

Post Feb 9

TO LEAD BOSTON SYMPHONY
Mlle. Nadia Boulanger, who will be the first woman to conduct the Boston Symphony Orchestra, shown after her arrival here yesterday.

The fact that Mlle. Nadia Boulanger will be the first woman to conduct the famed Boston Symphony Orchestra doesn't disturb her in the least—and, as a matter of fact, she doesn't consider herself as a woman at all, but as a person who happens to have a job to do.

Starting at Radcliffe College yesterday as a visiting lecturer in music, Mlle. Boulanger paused long enough in her brisk approach to her job to set her low-heeled, sensible black shoes down firmly and state that she, least of all, intended to give any ranking to composers. "What," demanded Mlle. Boulanger with a tremendous shrug, "is my right to say who is first and who is second? I have my prejudices, are you not?" Which will convey a vague idea of Mlle. Boulanger.

Anyone who remembers the slight, five-foot-four music teacher who used to come to the house late in the afternoon to give the hated piano lesson will recognize Mlle. Boulanger instantly. She wears the same black herring-bone broadcloth suit, the same pair of eyeglasses, and she even wags her finger like a metronome so that you can almost hear her counting one-two, one-two. Mlle. Boulanger is just like everybody's piano teacher, except that she doesn't rap you on the knuckles for breaking down in the middle of an enthusiastic but clumsy performance of the Burning of Rome.

Mlle. Boulanger will conduct the Boston Symphony Orchestra a week from Friday, and she will be a change from the dynamic, towering, powerfully-built conductors usually found on the podium. She is very slender, 50 and so frail that it would appear one of her vast shrugs would shake her shoulders off. But she has large, blue-veined hands that are probably the most expressive hands in the world.

She speaks English, but punctured by exclamations and shrugs, "How do you say it!" "My English," she inserted swiftly, "is what it can." But, even if she couldn't speak English she could get her meaning across with her hands.

Asked if she felt any apprehension about being the first woman to conduct Boston Symphony she said, "When I am making my job I do not consider that I am a woman. I was born so and it does not astonish me."

She is the head of the department of music at Ecole Normale in Paris and professor of harmony at the American Academy at Fontainebleau. While she is in this country she will also teach at Wellesley College and the Longy School of Music.

NEW YORK, N. Y.
TIMES

FEB 10 1938

MUSIC NOTES

Today's major events: Philharmonic-Symphony Orchestra, Carnegie Hall, 8:45 P. M.; "La Bohème," Metropolitan Opera House, evening; Pauline Pierce, mezzo-soprano, Town Hall, afternoon; Boston Symphony Orchestra, Serge Koussevitzky, conductor, Brooklyn Academy of Music, in memory of the late Maurice Ravel, evening.

The National Opera Club of America will hold its February meeting today at 2:15 P. M. at the Waldorf-Astoria. The topic will be "The National Month for American Composers and Musicians."

"Five Tone Pictures," orchestral suite by Carl Mathes, blind composer of South Bend, Ind., will be played Tuesday evening at the Federal Music Theatre by the New York Civic Orchestra.

Jovita Fuentes, Filipino soprano, will be heard in recital tonight at the Master Theatre.

Sarat Lahiri will conduct a series of lecture-recitals on Indian music Thursdays and Tuesdays at 3 P. M. at 329 West Fifty-eighth Street, beginning today.

Emma Redell, soprano, formerly with the Chicago Civic Company, will be heard in the role of Elsa in "Lohengrin," in the production of the Civic Grand Opera of Philadelphia.

NEW YORK, N. Y.
TIMES

FEB 10 1938

NEW JERSEY

Mrs. Earl Leroy Wood of Newark opened her home yesterday for a meeting of the Music Study Club of Newark and the Oranges.

Mrs. T. H. Bopp was hostess to a group from the Woman's Club of Bloomfield yesterday and Mrs. Ethel Sinteff entertained another group.

Mr. and Mrs. Wilfred J. Funk of Montclair gave a dinner last night before the Boston Symphony Concert at Montclair High School.

Miss Mary Gene Larson of Glen Ridge and her fiance, C. Ellison Harkrader, whose wedding will take place on Feb. 19, were honored last night at a dinner given by Miss Lucille Niemeyer of New York.

Mrs. Frank L. Van Wie of Montclair gave a luncheon yesterday.

Mrs. John Ellison of South Orange will be hostess today to a luncheon-bridge club.

Mr. and Mrs. J. Carroll Barnes of Maplewood have gone to Clearwater, Fla.

The Rev. and Mrs. Walter Lowrie of Princeton have left for a visit to Miss Frances Whitehouse in Winter Park, Fla.

Mrs. William V. Lee of Trenton was hostess at a luncheon and bridge yesterday.

Mrs. James Ingham of Buffalo, regional director of the Association of Junior Leagues of America, was guest of the Junior League of Englewood yesterday.

Mrs. Lloyd A. Case of Trenton will give a bridge-tea this afternoon.

Feb. 9/38

Mlle. Boulanger, Composer, Here to Guide Students

Noted French Woman Will Help College Aspirants, Also Direct Symphony

MLLE. NADIA BOULANGER

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Mlle. Boulanger is the first woman to conduct the Boston Symphony Orchestra. Many a time has she wielded the baton over orchestras in France, where her interest in composers and choral work has been the inspiration of many a student. Last year she became the first woman to conduct the Royal Philharmonic Society Orchestra in London.

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"I forget that I am a woman. I am interested only in my job."

Until Mlle. Boulanger's arrival Harvard men were excluded from classes at Radcliffe. Radcliffe girls, heretofore, have been permitted to take courses at Harvard. Now the tables are turned and it took a French woman to do it.

Mlle. Boulanger, accompanied by Pres. Ada L. Comstock of Radcliffe and Prof. Walter Piston of the Music Departments of Harvard and Radcliffe Colleges, was interviewed while she was seated behind a grand piano in her office at Fay House. She launched into the subject of modern music.

"People have a tendency to love what they are used to," she said. "They also have a great respect for sound. Music today may not have the sound that we are accustomed to, the sound of the music of Mozart, Wagner or Beethoven. It has far more similarity to the sound of the music in the 12th and 13th centuries.

"The great need in composing today," she continued, "is discipline. No," she replied in answer to a question, "I am not the teacher of all the contemporary American composers. I just do what I can, nothing more. I've taught 34 years. Enjoy teaching?" She shrugged her shoulders as only a Parisienne can. "Of course! If I did not, then my work, it is war!"

Asked her opinion of the jazz motifs used by such eminent composers as Artur Honneger and the late George Gershwin, Mlle. Boulanger quickly replied that it is always interesting to employ anything in music, if it is used in the right way.

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MILWAUKEE, WIS.
JOURNAL

JAN 30 1938

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Luboshutz's attractive partner in his joint recitals, Genia Nemenoff, is Mrs. Luboshutz. Her mother was an accomplished pianist and her father was an opera singer. Her brother studied the cello and at 10 she was giving ensemble performances with him.

Eight years ago Pierre Luboshutz was conducting a master class in Paris, and Genia Nemenoff enrolled as his pupil. Two years later they were married.

NIAGARA FALLS, N. Y.
GAZETTE

FEB 5 - 1938

MUSICAL MEANDERS

WHITMAN

ON Thursday the French liner Champlain carried a number of well-known musicians into New York harbor. Arriving in the United States for concert appearances was the most important of this group, Mlle. Nadia Boulanger, French pianist, teached and conductor. Mlle. Boulanger will go immediately to Boston where she will conduct the Boston Symphony orchestra. She is proud to be the first woman given such an honor. Besides her Boston appearance, Mlle. Boulanger will give concerts in Washington, and New York. She will also lecture to advanced music students in several schools and colleges in the East.

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N. Y. Sun

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Feb. 12/38

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Two other works by Ravel were heard in company with the concerto last night. These were "Ma Mere l'Oye," which in its piano-duet form dates from 1908, and the second of the suites extracted from the ballet, "Daphnis and Chloe" of two years later. The concert was not an all-Ravel one, however, the Boston conductor choosing to open it with Mozart's so-called "Prague" symphony—that in D major, which is No. 504 of the Kochel catalogue. Its three movements were fastidiously played, with the famous strings of the orchestra justifying their reputation.

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The concerto, like its companion for left hand alone, was among the last of Ravel's major orchestral works. No great headway has been made by it in this country since its introduction some six years ago, when Mr. Sanroma was the soloist in Boston and Sylvain Levin in Philadelphia and New York. As experienced again last night, it is a work of superficial brilliance, symptomatic of a time when jazz had invaded the ateliers of the Old World. It belongs to the era when the percussion section held new hopes for many composers. The in- chestral ery e is per- ting ssly co-ordinated. ond-ed whole heartedly and Mr. Sanroma had to bow repeatedly.

Mr. Koussevitzky is something of specialist in surprisingly diverse types of symphonic music, but in none more than the music of Ravel. His performances of the coruscating "Daphnis and Chloe" suite have set a standard. On this occasion both this work and "Ma Mere l'Oye" were about as beautifully achieved as it is possible to conceive for them. The orchestra, like the conductor, was very much in the vein.

O. T.

MUSIC IN REVIEW

By JULES WOLFFERS

Advocate Feb 11 '38

Menuhin and the Schumann Concerto

"Yesterday's Prodigy — Today's Genius":—this is what the placards shriek concerning the very well publicized violinist, Yehudi Menuhin. Yesterday's prodigy — well, quite likely; today's genius—it all depends what one means by that term, "genius." Today's Genius, last summer proclaimed to a suitably awed world that on first playing the more or less newly-discovered Schumann Violin Concerto he wept,—tears of emotion streamed down his face. After hearing Today's Genius perform this same Concerto with the Boston Symphony Orchestra last week, one entirely agrees with the violence of Menuhin's reaction: it is to weep.

Now before we go any further, a word regarding the manner in which this article is written might prove illuminating to the reader. This writer's views concerning both Menuhin and the Schumann Concerto are of such a decided character that we decided on this occasion not to trust our own judgment. We therefore called for an expression of opinion from a talented composer, two excellent violinists and a professor of music at an eastern college, famed for his musical knowledge and critical abilities. The amazing fact is that the views of all of these persons and of the writer coincide almost point by point. These opinions were given to us verbally, on the understanding that no names be used. The initials at the end of this article may or may not represent the first, middle or last names of these consultants. They will serve, however, as a thank-you.

To proceed: there is no great mystery, as far as we can see, why Schumann's wife and Joachim did not wish this work to be published. The concerto is distinctly inferior to the great majority of Schumann's writing. The first movement gets nowhere at all; it is pointless and rambling. An inane use of timpani coming at most inopportune times serves but to punctuate the rambling incoherence of the movement. The neutral second movement becomes acceptable only in contrast with what has gone before while the last movement is not far behind the first in general hopelessness. It is all too evident that Schumann's unfortunate malady had already begun to sap his powers at the time he composed this work. We can sympathize with the attitude of Schumann's wife and his friends in wishing to have the Concerto kept from the world. However, Schumann's place in music cannot seriously be impaired by the publication of a few inferior works, and even a great composer's decline has a melancholy interest for students, musicologists, cataloguers and psychiatrists.

But we violently protest against the cheap use made of this tragic phase in a great composer's life to excite popular interest for the purpose of enhancing anyone's box-office appeal. The so-called spirit messages concerning the work, the struggle over precedence in presenting it, the mysteryizing of what is no mystery, all this merely serves to disgust the true musician. A moment's thought must convince any reasonable person that had the work sufficient merit, Schumann's wife, certainly no enemy of her husband, would have seen to it that the Concerto was published.

As for Menuhin's capabilities, shown on this occasion via the Mendelssohn Concerto as well as the Schumann, but one conclusion seems to be possible. Divorce Menuhin from the glamor surrounding his name, disregard his early successes as a prodigy and then really listen to his playing. You will find, of course, a good violinist, but by no manner of means a violinistic genius. Examine his attributes, point by point: his technique is adequate but nothing particularly remarkable: his intonation is good but not perfect: his tone, while quite pleasant, can hardly be called rich or full or vibrant: his bowing, perhaps his best technical talking-point, is really good. As for his interpretation, it might be characterized as "very nice," but his interpretive powers are not particularly deep, nor is his emotion terrifically overwhelming, nor, it might be said, are his performances so remarkable for true originality.

If the objection is made that Menuhin is young and that he will develop as he matures, then stop ramming the word genius down our throats. Genius needs no extenuation or excuses. We are perfectly willing to accord to Menuhin his rightful place in the violinistic world as a fine performer, but if comparisons must be made, we can think off-hand of ten violinists, greater than Menuhin is at present or probably ever will be, who would think twice before allowing the use of the word "genius" in connection with their talents.

Dr. Koussevitsky led his orchestra in most sympathetic accompaniment to the Concerti. Malipiero's Symphony No. 2 (Elegiaca) and the Overture to The Flying Dutchman by Wagner, respectively opened and closed the program. On first hearing, the Malipiero, new to Boston, made a distinctively favorable impression. It is almost axiomatic to add that the orchestra did a good job.

—K.B.-H. G.

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10 HARVARD MEN RADCLIFFE 'CO-EDS'

B. Trav. Feb 9/38

Ten Harvard men trooped over to Radcliffe today to sit with five Radcliffe girls in the first Radcliffe class to which Harvard boys were invited as "co-eds." Their study will be counterpoint, fugues and original composition and the lecturer will be Mme. Nadia Boulanger, composer and teacher of many noted composers.

Mlle. Boulanger, welcomed to Harvard and Radcliffe by Prof. Walter Piston, head of Harvard's music factulty and her own pupil and by Dr. Ada Comstock, president of Radcliffe, will be the first woman to conduct the Boston Symphony Orchestra. She will lead the orchestra in performances Feb. 18 and 19.

Music and The Drama

BERKSHIRE GROUP ASKS MORE FUNDS

The Berkshire Symphonic Festival announced last week that it has opened a campaign to complete the $100,000 needed to assure the construction of the principal portions of the music shed on the Tanglewood estate, near Lenox, Mass., in time for the six concerts to be given there by the Boston Symphony Orchestra under Serge Koussevitzky next summer. The dates are Thursday, Saturday and Sunday evenings, August 4, 6, 7, 11, 13 and 14.

Thus far, 750 persons have subscribed to the building fund, which now is more than $78,000, and letters signed by Miss Gertrude Robinson Smith, president of the festival board of trustees, are being sent to many music lovers who have not contributed, while previous contributors have been asked to interest their friends in this cause.

The building is to be in the shape of a fan, with seats for 5,000. Concrete foundations are already being poured for the 308-ton steel framework to be constructed by the Bethlehem Steel Company. The distance between the sides of the fan, within the colonnade, will be 325 feet, and that from the conductor's podium to the rearmost seat, 180 feet. The proportions of the stage will be similar to those of Symphony Hall in Boston.

Final tests for acoustic conditions are to be made July 1 under the direction of Professor Richard Fay, of the Massachusetts Institute of Technology.

Inquiries about next summer's festival and the building fund may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass. In her letter to prospective contributors, Miss Robinson Smith points out that the sum in hand will obviously not complete the music shed, although it will provide such essentials as protection from storms, accommodations for the conductor and orchestra and cloak and dressing rooms for the publi

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NIAGARA FALLS, N. Y.
GAZETTE
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Two other works by Ravel were heard in company with the concerto last night. These were "Ma Mere l'Oye," which in its piano-duet form dates from 1908, and the second of the suites extracted from the ballet, "Daphnis and Chloe" of two years later. The concert was not an all-Ravel one, however, the Boston conductor choosing to open it with Mozart's so-called "Prague" symphony—that in D major, which is No. 504 of the Kocehel catalogue. Its three movements were fastidiously played, with the famous strings of the orchestra justifying their reputation.

This is sometimes called "the symphony without a minuet," though there are others in the long list of Mozart symphonies to which the designation may be given quite as properly. This work might better be identified by reference to the noble introduction to the first movement, an extended adagio which presents much of kinship to certain pages of "Don Giovanni," composed shortly after the symphony and similarly brought out in Prague.

The concerto, like its companion for left hand alone, was among the last of Ravel's major orchestral works. No great headway has been made by it in this country since its introduction some six years ago, when Mr. Sanroma was the soloist in Boston and Sylvain Levin in Philadelphia and New York. As experienced again last night, it is a work of superficial brilliance, symptomatic of a time when jazz had invaded the ateliers of the Old World. It belongs to the era when the percussion section held new hopes for many composers. The ingenuity of a virtuoso in orchestral writing is discoverable on every page. But the musical substance is pretty thin. Mr. Sanroma's performance was one of captivating dash, with the orchestra flawlessly co-ordinated. The audience responded whole heartedly and Mr. Sanroma had to bow repeatedly.

Mr. Koussevitzky is something of specialist in surprisingly diverse types of symphonic music, but in none more than the music of Ravel. His performances of the coruscating "Daphnis and Chloe" suite have set a standard. On this occasion both this work and "Ma Mere l'Oye" were about as beautifully achieved as it is possible to conceive for them. The orchestra, like the conductor, was very much in the vein.

O. T.

MUSIC IN REVIEW

By JULES WOLFFERS

Advocate Feb 11 '38

Menuhin and the Schumann Concerto

"Yesterday's Prodigy — Today's Genius":—this is what the placards shriek concerning the very well publicized violinist, Yehudi Menuhin. Yesterday's prodigy — well, quite likely; today's genius—it all depends what one means by that term, "genius." Today's Genius, last summer proclaimed to a suitably awed world that on first playing the more or less newly-discovered Schumann Violin Concerto he wept,—tears of emotion streamed down his face. After hearing Today's Genius perform this same Concerto with the Boston Symphony Orchestra last week, one entirely agrees with the violence of Menuhin's reaction: it is to weep.

Now before we go any further, a word regarding the manner in which this article is written might prove illuminating to the reader. This writer's views concerning both Menuhin and the Schumann Concerto are of such a decided character that we decided on this occasion not to trust our own judgment. We therefore called for an expression of opinion from a talented composer, two excellent violinists and a professor of music at an eastern college, famed for his musical knowledge and critical abilities. The amazing fact is that the views of all of these persons and of the writer coincide almost point by point. These opinions were given to us verbally, on the understanding that no names be used. The initials at the end of this article may or may not represent the first, middle or last names of these consultants. They will serve, however, as a thank-you.

To proceed: there is no great mystery, as far as we can see, why Schumann's wife and Joachim did not wish this work to be published. The concerto is distinctly inferior to the great majority of Schumann's writing. The first movement gets nowhere at all; it is pointless and rambling. An inane use of timpani coming at most inopportune times serves but to punctuate the rambling incoherence of the movement. The neutral second movement becomes acceptable only in contrast with what has gone before while the last movement is not far behind the first in general hopelessness. It is all too evident that Schumann's unfortunate malady had already begun to sap his powers at the time he composed this work. We can sympathize with the attitude of Schumann's wife and his friends in wishing to have the Concerto kept from the world. However, Schumann's place in music cannot seriously be impaired by the publication of a few inferior works, and even a great composer's decline has a melancholy interest for students, musicologists, cataloguers and psychiatrists.

But we violently protest against the cheap use made of this tragic phase in a great composer's life to excite popular interest for the purpose of enhancing anyone's box-office appeal. The so-called spirit messages concerning the work, the struggle over precedence in presenting it, the mysteryizing of what is no mystery, all this merely serves to disgust the true musician. A moment's thought must convince any reasonable person that had the work sufficient merit, Schumann's wife, certainly no enemy of her husband, would have seen to it that the Concerto was published.

As for Menuhin's capabilities, shown on this occasion via the Mendelssohn Concerto as well as the Schumann, but one conclusion seems to be possible. Divorce Menuhin from the glamor surrounding his name, disregard his early successes as a prodigy and then really listen to his playing. You will find, of course, a good violinist, but by no manner of means a violinistic genius. Examine his attributes, point by point: his technique is adequate but nothing particularly remarkable: his intonation is good but not perfect: his tone, while quite pleasant, can hardly be called rich or full or vibrant: his bowing, perhaps his best technical talking-point, is really good. As for his interpretation, it might be characterized as "very nice," but his interpretive powers are not particularly deep, nor is his emotion terrifically overwhelming, nor, it might be said, are his performances so remarkable for true originality.

If the objection is made that Menuhin is young and that he will develop as he matures, then stop ramming the word genius down our throats. Genius needs no extenuation or excuses. We are perfectly willing to accord to Menuhin his rightful place in the violinistic world as a fine performer, but if comparisons must be made, we can think off-hand of ten violinists, greater than Menuhin is at present or probably ever will be, who would think twice before allowing the use of the word "genius" in connection with their talents.

Dr. Koussevitsky led his orchestra in most sympathetic accompaniment to the Concerti. Malipiero's Symphony No. 2 (Elegiaca) and the Overture to The Flying Dutchman by Wagner, respectively opened and closed the program. On first hearing, the Malipiero, new to Boston, made a distinctively favorable impression. It is almost axiomatic to add that the orchestra did a good job.

—K.B.-H. G.

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10 HARVARD MEN RADCLIFFE 'CO-EDS'

B. Trav. Feb 9/38

Ten Harvard men trooped over to Radcliffe today to sit with five Radcliffe girls in the first Radcliffe class to which Harvard boys were invited as "co-eds." Their study will be counterpoint, fugues and original composition, and the instructor will be Mme. Nadia Boulanger, composer and teacher of many noted composers.

Mlle. Boulanger, welcomed to Harvard and Radcliffe by Prof. Walter Fiston, head of Harvard's music factulty and her own pupil and by Dr. Ada Comstock, president of Radcliffe, will be the first woman to conduct the Boston Symphony Orchestra. She will lead the orchestra in performances Feb. 18 and 19.

Music and The Drama

BERKSHIRE GROUP ASKS MORE FUNDS

The Berkshire Symphonic Festival announced last week that it has opened a campaign to complete the $100,000 needed to assure the construction of the principal portions of the music shed on the Tanglewood estate, near Lenox, Mass., in time for the six concerts to be given there by the Boston Symphony Orchestra under Serge Koussevitzky next summer. The dates are Thursday, Saturday and Sunday evenings, August 4, 6, 7, 11, 13 and 14.

Thus far, 750 persons have subscribed to the building fund, which now is more than $78,000, and letters signed by Miss Gertrude Robinson Smith, president of the festival board of trustees, are being sent to many music lovers who have not contributed, while previous contributors have been asked to interest their friends in this cause.

The building is to be in the shape of a fan, with seats for 5,000. Concrete foundations are already being poured for the 308-ton steel framework to be constructed by the Bethlehem Steel Company. The distance between the sides of the fan, within the colonnade, will be 325 feet, and that from the conductor's podium to the rearmost seat, 180 feet. The proportions of the stage will be similar to those of Symphony Hall in Boston.

Final tests for acoustic conditions are to be made July 1 under the direction of Professor Richard Fay, of the Massachusetts Institute of Technology.

Inquiries about next summer's festival and the building fund may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass. In her letter to prospective contributors, Miss Robinson Smith points out that the sum in hand will obviously not complete the music shed, although it will provide such essentials as protection from storms, accommodations for the conductor and orchestra and cloak and dressing rooms for the publ

154

-- Prospects in Concert

Portrait of an Artist at Work

B. Trans. Feb. 12/38

Nadia Boulanger Reflected By Her Conducting and Teaching

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Mlle. Boulanger was about to begin a course at Radcliffe College earlier in the week—her principal reason for being here now. In a group interview with the press she must have surprised some of the reporters by the directness and unhesitancy of her answers. She was unwilling, for example, to sit in judgment on contemporary music and musicians or to make sweeping generalizations on the various modern schools. "Each does what he can and must," she said. "The use of any form in music is always interesting."

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The conservative business attire, the sharp eyes behind the tortoise shell glasses, the cool and pleasantly untemperamental manner of address bespoke the industrial executive rather than the creator of music. There was nothing even faintly suggestive of the ivory tower. Mr. Prokofieff seemed, in fact, an embodiment of a new social attitude toward the arts and the artist. He comes to this country as an unofficial representative of that attitude.

An important part of that attitude is the belief that to composers must be assured a decent livelihood and the leisure to create. They do not want to be objects of charity, but desire to be remunerated for services rendered to society.

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"Thus, with these recognized sources of income, the composer takes his proper place in a society to which he contributes his services."

MUSIC

N.Y. Her. Tribune Feb. 12/38

By LAWRENCE GILMAN

The Boston Symphony Honors the Memory of Maurice Ravel

Concert by the Boston Symphony Orchestra, Serge Koussevitzky; assisting artist, Jesus Maria Sanroma, pianist; at Carnegie Hall.

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Mozart............Symphony in D Major (Koechel No. 504)

Intermission

Ravel..."Ma Mere l'Oye" ("Mother Goose") Five children's pieces.
- I. Pavane de la Belle au Bois Dormant
- II. Petit Poucet
- III. Laideronnette, Imperatrice des Pagodes
- IV. Les Entretiens de la Belle et de la Bete
- V. Le Jardin Feerique.

Ravel.."Daphnis et Chloe," Ballet; Orchestral Excerpts (Second Suite)
Lever du Jour — Pantomime — Danse Generale.

THE Boston Symphony Orchestra devoted the greater part of its third evening concert at Carnegie Hall to music performed in memory of Maurice Ravel. There was a prefatory symphony (the "Prague") by Mozart; the remaining numbers were by Ravel.

This was an admirable act of aesthetic piety on Mr. Koussevitzky's part. The two musicians—conductor and composer—had stood in a closely reciprocal relationship for years. Ravel had written music especially for performance by Koussevitzky, and Koussevitzky had long been one of the most loyal and eloquent of Ravel's exponents. The Boston Symphony Orchestra under Koussevitzky's leadership has become, indeed, almost Ravel's official mouthpiece in America. It was fitting that this tribute should have been paid to the memory of a gifted creative spirit by one of the great orchestras of the world.

* * *

Mr. Koussevitzky elected to begin his memorial exercises with the piano concerto, one of the last works of major dimensions composed by Ravel. It was Ravel's intention, he said, to write "a brilliant work, aiming less at profundity than at setting in relief the virtuosity of the pianist." It is a pity that he has not been taken at his word. He accomplished precisely what he set out to do. Despite the cheerfully blasphemous assertion of that admirable French savant, Monsieur Henry Prunières, that the slow movement of this concerto is "analogous with certain arias of Bach, whose melodic flow seems to reach out into the infinite," the concerto remains no more than an extremely brilliant, amusing, and immensely effective jeu d'esprit, wholly engaging and wholly inconsequential.

It is surefire with any audience, when it is played as superbly as it was last night by Mr. Sanroma. It would be unreasonable to ask for a better performance than he achieved, one more entirely in the vein of the music. When Mr. Sanroma had completed the dazzling feat of acrobatics which the final Presto requires, the audience gave him what one is obliged to call an ovation. It was well deserved.

* * *

The clou of the concert was not, for some of us, the gorgeous and dazzling music of "Daphnis et Chloé," which ended the program, but that perfect example of Ravel in one of his most characteristic incarnations, Ravel the miniaturist, the Lilliputian of genius. This was the performance—a consummate one—of "Ma Mère l'Oye" ("Mother Goose"), that delectable suite of "cinq pièces enfantines," derived from fairy tales of Perrault and others, which Ravel composed as piano duets for the amusement of two fortunate children, Mimie and Jean Godebski.

Serge Koussevitzky

Conducting the Boston Orchestra's Ravel concert

The captivating little work is scored for a limited body of instruments (save for two horns, Ravel foregoes the brass). This concentrated orchestra glows and flashes like a casket of fairy jewels—and once or twice it takes us out of doors into the wood beyond the world. Here is tonal poetry at its most laconic and concise. Enchanting things are said with the utmost economy of means, yet with astonishing completeness of effect. The gorgeous and exuberant Ravel of the "Rapsodie Espagnole," of "Daphnis et Chloé," of "La Valse," is here a spinner of gossamer and tender loveliness, achieving a humor and a poetic charm that are saved by Gallic irony from the offense of being whimsical or quaint.

* * *

For the finale of his suite, "The Fairy Garden," Ravel offers us no clew beyond his title. We can only listen with innocent ears and remember a line from Poe: "Ah. bear in mind this garden is enchanted!" The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its scrupulous reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained. And it is all most dexterously held to scale. This is an infinitesimal world, and all its marvels are in proportion to its miniature fragility. Even in the radiant climax of "The Fairy Garden," the jubilation is remote and delicate, muted with the pathos of frailness and distance.

* * *

Mr. Koussevitzky is always at his best when he gives us Ravel. All the memorializing music was beautifully played last night; and the resplendent music from "Daphnis et Chloé" provided the inevitable ending for a just and moving act of piety and affection.

BOSTON SYMPHONY IN RAVEL MEMORIAL

Festival of Music of French Composer Marks Program at Carnegie Hall

N.Y. Times Feb. 12/38

MISS AVERINO IS HEARD

Sings the Three Songs of Cycle 'Scheherazade' With Effect —Koussevitzky Directs

By **OLIN DOWNES**

Serge Koussevitzky and the Boston Symphony Orchestra ended yesterday afternoon in Carnegie Hall what amounted almost to a festival of the music of the late Maurice Ravel. The exception to a complete program of his works was the glowing and romantic interpretation of Schumann's D minor Symphony, one that haunts the ear and memory hours after the music has ceased to sound. But Ravel was the center of this concert, as of the one given by the same orchestra the preceding evening.

It seems that only the Boston orchestra and its leader, in this city, have thought fit so to remember one of the most distinguished musicians of his era, which is a little strange—its stranger for the remarkable variety and the unique style of each separate score thus unfolded.

For Ravel never repeated himself. Sometimes Debussy did. Almost every great composer has. One searches the memory for a score of Ravel, large or small, which merely echoes the pattern and the musical contexts of one of his other scores. Each work that he turned out was fashioned fastidiously and with the utmost care, with the cunning of a wizard, and by degree of taste and style which in themselves, and aside from all other characteristics of beauty, would bestow upon these compositions a special character and rank.

French Classic Spirit

The program of yesterday began with that evocation of the French classic spirit, and remarkable modern transformation of old idioms, the suite known as "Le Tom beau de Couperin." This is in no sense imitative Couperin.

There is no thought of a recent composer, at loss for some new idea, tampering with and endeavoring to imitate in a deceptive manner old music. No! This suite is a modern composer looking back with deep knowledge and racial instinct and the traditions of centuries of art upon him to Rameau's time; expetiating upon that time and that aristocratic old music in a very personal and fascinating way of his own.

As we are enabled to gain a clearer perspective of Ravel's art, this suite, so delicate and unpretentious, emerges as one of his most original creations.

Miss Olga Averino, a singer of the most exceptional intelligence and sensitivity, sang the three songs of the cycle, "Sheherazade," that Ravel wrote to the exotic-tinted poems of Tristan Klingsor. It is many colored, lapidary verse, a mosaic of subtle tints and images, evocaive of imaginings and moods of far-off lands.

Two things make "Schéhérazade" somewhat caviar in the big concert room. One is what after all stands as an introspective rather than directly emotional response to the imaginary scenes. The other is the arrangement of the three songs. For concert purposes the first one, "Asie," with the great outbursts of glowing orchestral tone and the declamatory and rhapsodic manner of the singer, would come best at the end.

Ravel is far more distinguished. "L'Indifferent" is the most intimate and paradoxically expressive of them all, and it is the one that has the fewest big brush-strokes or effects calculated to seize the uninitiated listener. On the other hand, Ravel never wore his coat on his sleeve; even in his music he refuses to forget that as an artist he is an aristocrat. And some would say, that underneath his very cultivated elegance there is, as a matter of fact, exceedingly intense and sensuous feeling. At any rate, this is one of the compositions in which Ravel asks the most sympathy of his most sympathetic listeners.

A Dramatic Effect

Had it been another conductor and another singer the music might have escaped the audience. But as it was Mme. Averin sang with such understanding, eloquence, and dramatic effect, and colored her tones so skillfully, and observed so admirably the faintest nuance of the text, that as a recital of poetry this would have been consummate.

In the meantitme, the picture painted by the orchestra was as gorgeous as the peacocks and the perfumes of the magical east of the fables. The orchestra alone provided a tone-poem, a mosaic, a tapestry, and the modern colorist of the baton matched his art with that of the composer. We are not sure that ever again will we hear the "Sheherazade" cycyle performed as beautifully and leoquently as yesterday.

Finally, as if to balance this piece for the sophisticates, the orchestra played the most popular piece that Ravel wrote—need we say, the "Bolero"? It piled up to an overwhelming climax, and it did not sound old, hackeneyed, or self-conscious. A slight technical slip of a wind instrument was the accident that happens now and again in the best of orchestras. The performance as a whole was a crash and a scintillation.

On all counts, from his most fanciful to his most realistic, from his most esoteric to his most obvious, Ravel had triumphed, as had the superb leader and the magnificent players who carried out his wishes. Ravel was not only remembered, but revealed, by these performances.

INDIANAPOLIS, IND.
TIMES

FEB 3 - 1938

Good Radio Music

By JAMES THRASHER

Dr. Howard Hanson, the noted American composer, directs the Eastman School of Music's symphony orchestra as well as the school itself. And tonight he is to conduct a 45-minute concert which will be sent from station WHAM, Rochester, to the NBC-Blue network at 7:45 o'clock.

The program is to include Locatelli's Concerto Grosso for two string orchestras; a Symphony by Christian Cannabich, and a composition by Gabrielli which I rather hesitate to set down here as NBC sent it. According to network publicity it is "Piano Forte for Two Brass Choirs."

Now it is quite possible that the "piano" and "forte" in the title have the original Italian meaning, and that one brass choir is going to play softly, and the other with considerable gusto. But the combination of piano and forte, as applied to our modern keyboard instrument, makes one wonder.

cont. left

Gabrielli was a 17th Century Italian opera composer and cellist. His only instrumental compositions listed by Grove's are a collection of dance tunes for two violins, cello and "basso continuo."

Cannabich, who was born at Mannheim in 1731, was more noted as a violinist than as a composer. But his chief claim to fame rests upon his conducting—which just goes to prove that nothing's new under the sun, not even expressive orchestra playing.

Mozart, in letters to his father, spoke frequently of the perfect ensemble of Cannabich's Mannheim orchestra, and called him the best conductor he had ever met. A writer named Schubart wrote of one of these orchestra performances in the following effusive phrases:

"Here the forte is a thunder, the crescendo a cataract, the diminuendo a crystal streamlet babbling away into the far distance, the piano a breeze of spring."

Of course Herr Schubart never saw a Toscanini nor heard a Boston Symphony. But he was an accepted writer and doubtless knew something about his subject. Perhaps, despite the imperfect brasses and woodwinds, vibrato-less strings, lack of rehearsals and so on, there may have been moments of orchestral beauty before the days of von Buelow and Richter.

-- Prospects in Concert

Portrait of an Artist at Work

B. Trans. Feb. 12/38

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Conducting the Boston Orchestra's Ravel concert

THE Boston Symphony Orchestra devoted the greater part of its third evening concert at Carnegie Hall to music performed in memory of Maurice Ravel. There was a prefatory symphony (the "Prague") by Mozart; the remaining numbers were by Ravel.

This was an admirable act of aesthetic piety on Mr. Koussevitzky's part. The two musicians—conductor and composer—had stood in a closely reciprocal relationship for years. Ravel had written music especially for performance by Koussevitzky, and Koussevitzky had long been one of the most loyal and eloquent of Ravel's exponents. The Boston Symphony Orchestra under Koussevitzky's leadership has become, indeed, almost Ravel's official mouthpiece in America. It was fitting that this tribute should have been paid to the memory of a gifted creative spirit by one of the great orchestras of the world.

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Mr. Koussevitzky elected to begin his memorial exercises with the piano concerto, one of the last works of major dimensions composed by Ravel. It was Ravel's intention, he said, to write "a brilliant work, aiming less at profundity than at setting in relief the virtuosity of the pianist." It is a pity that he has not been taken at his word. He accomplished precisely what he set out to do. Despite the cheerfully blasphemous assertion of that admirable French savant, Monsieur Henry Prunières, that the slow movement of this concerto is "analogous with certain arias of Bach, whose melodic flow seems to reach out into the infinite," the concerto remains no more than an extremely brilliant, amusing, and immensely effective jeu d'esprit, wholly engaging and wholly inconsequential.

It is surefire with any audience, when it is played as superbly as it was last night by Mr. Sanroma. It would be unreasonable to ask for a better performance than he achieved, one more entirely in the vein of the music. When Mr. Sanroma had completed the dazzling feat of acrobatics which the final Presto requires, the audience gave him what one is obliged to call an ovation. It was well deserved.

* * *

The clou of the concert was not, for some of us, the gorgeous and dazzling music of "Daphnis et Chloé," which ended the program, but that perfect example of Ravel in one of his most characteristic incarnations, Ravel the miniaturist, the Lilliputian of genius. This was the performance—a consummate one—of "Ma Mèr l'Oye" ("Mother Goose"), that delectable suite of "cinq pièces enfantines," derived from fairy tales of Perrault and others, which Ravel composed as piano duets for the amusement of two fortunate children, Mimie and Jean Godebski.

The captivating little work is scored for a limited body of instruments (save for two horns, Ravel foregoes the brass). This concentrated orchestra glows and flashes like a casket of fairy jewels—and once or twice it takes us out of doors into the wood beyond the world. Here is tonal poetry at its most laconic and concise. Enchanting things are said with the utmost economy of means, yet with astonishing completeness of effect. The gorgeous and exuberant Ravel of the "Rapsodie Espagnole," of "Daphnis et Chloé," of "La Valse," is here a spinner of gossamer and tender loveliness, achieving a humor and a poetic charm that are saved by Gallic irony from the offense of being whimsical or quaint.

* * *

For the finale of his suite, "The Fairy Garden," Ravel offers us no clew beyond his title. We can only listen with innocent ears and remember a line from Poe: "Ah, bear in mind this garden is enchanted!" The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its scrupulous reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained. And it is all most dexterously held to scale. This is an infinitesimal world, and all its marvels are in proportion to its miniature fragility. Even in the radiant climax of "The Fairy Garden," the jubilation is remote and delicate, muted with the pathos of frailness and distance.

* * *

Mr. Koussevitzky is always at his best when he gives us Ravel. All the memorializing music was beautifully played last night; and the resplendent music from "Daphnis et Chloé" provided the inevitable ending for a just and moving act of piety and affection.

INDIANAPOLIS, IND.
TIMES
FEB 3 - 1938

Good Radio Music

By JAMES THRASHER

Dr. Howard Hanson, the noted American composer, directs the Eastman School of Music's symphony orchestra as well as the school itself. And tonight he is to conduct a 45-minute concert which will be sent from station WHAM, Rochester, to the NBC-Blue network at 7:45 o'clock.

The program is to include Locatelli's Concerto Grosso for two string orchestras; a Symphony by Christian Cannabich, and a composition by Gabrielli which I rather hesitate to set down here as NBC sent it. According to network publicity it is "Piano Forte for Two Brass Choirs."

Now it is quite possible that the "piano" and "forte" in the title have the original Italian meaning, and that one brass choir is going to play softly, and the other with considerable gusto. But the combination of piano and forte, as applied to our modern keyboard instrument, makes one wonder.

Gabrielli was a 17th Century Italian opera composer and cellist. His only instrumental compositions listed by Grove's are a collection of dance tunes for two violins, cello and "basso continuo."

Cannabich, who was born at Mannheim in 1731, was more noted as a violinist than as a composer. But his chief claim to fame rests upon his conducting—which just goes to prove that nothing's new under the sun, not even expressive orchestra playing.

Mozart, in letters to his father, spoke frequently of the perfect ensemble of Cannabich's Mannheim orchestra, and called him the best conductor he had ever met. A writer named Schubart wrote of one of these orchestra performances in the following effusive phrases:

"Here the forte is a thunder, the crescendo a cataract, the diminuendo a crystal streamlet babbling away into the far distance, the piano a breeze of spring."

Of course Herr Schubart never saw a Toscanini nor heard a Boston Symphony. But he was an accepted writer and doubtless knew something about his subject. Perhaps, despite the imperfect brasses and woodwinds, vibrato-less strings, lack of rehearsals and so on, there may have been moments of orchestral beauty before the days of von Buelow and Richter.

cont. left.

BOSTON SYMPHONY IN RAVEL MEMORIAL

Festival of Music of French Composer Marks Program at Carnegie Hall

N.Y. Times Feb. 12/38

MISS AVERINO IS HEARD

Sings the Three Songs of Cycle 'Scheherazade' With Effect —Koussevitzky Directs

By OLIN DOWNES

Serge Koussevitzky and the Boston Symphony Orchestra ended yesterday afternoon in Carnegie Hall what amounted almost to a festival of the music of the late Maurice Ravel. The exception to a complete program of his works was the glowing and romantic interpretation of Schumann's D minor Symphony, one that haunts the ear and memory hours after the music has ceased to sound. But Ravel was the center of this concert, as of the one given by the same orchestra the preceding evening.

It seems that only the Boston orchestra and its leader, in this city, have thought fit so to remember one of the most distinguished musicians of his era, which is a little strange—its stranger for the remarkable variety and the unique style of each separate score thus unfolded.

For Ravel never repeated himself. Sometimes Debussy did. Almost every great composer has. One searches the memory for a score of Ravel, large or small, which merely echoes the pattern and the musical contexts of one of his other scores. Each work that he turned out was fashioned fastidiously and with the utmost care, with the cunning of a wizard, and by degree of taste and style which in themselves, and aside from all other characteristics of beauty, would bestow upon these compositions a special character and rank.

French Classic Spirit

The program of yesterday began with that evocation of the French classic spirit, and remarkable modern transformation of old idioms, the suite known as "Le Tom beau de Couperin." This is in no sense imitative Couperin.

There is no thought of a recent composer, at loss for some new idea, tampering with and endeavoring to imitate in a deceptive manner old music. No! This suite is a modern composer looking back with deep knowledge and racial instinct and the traditions of centuries of art upon him to Rameau's time; expetiating upon that time and that aristocratic old music in a very personal and fascinating way of his own.

As we are enabled to gain a clearer perspective of Ravel's art, this suite, so delicate and unpretentious, emerges as one of his most original creations.

Miss Olga Averino, a singer of the most exceptional intelligence and sensitivity, sang the three songs of the cycle, " Sheherazade," that Ravel wrote to the exotic-tinted poems of Tristan Klingsor. It is many colored, lapidary verse, a mosaic of subtle tints and images, evocaive of imaginings and moods of far-off lands.

Two things make "Schéhérazade" somewhat caviar in the big concert room. One is what after all stands as an introspective rather than directly emotional response to the imaginary scenes. The other is the arrangement of the three songs. For concert purposes the first one, "Asie," with the great outbursts of glowing orchestral tone and the declamatory and rhapsodic manner of the singer, would come best at the end.

Ravel is far more distinguished. "L'Indifferent" is the most intimate and paradoxically expressive of them all, and it is the one that has the fewest big brush-strokes or effects calculated to seize the uninitiated listener. On the other hand, Ravel never wore his coat on his sleeve; even in his music he refuses to forget that as an artist he is an aristocrat. And some would say, that underneath his very cultivated elegance there is, as a matter of fact, exceedingly intense and sensuous feeling. At any rate, this is one of the compositions in which Ravel asks the most sympathy of his most sympathetic listeners.

A Dramatic Effect

Had it been another conductor and another singer the music might have escaped the audience. But as it was Mme. Averin sang with such understanding, eloquence, and dramatic effect, and colored her tones so skillfully, and observed so admirably the faintest nuance of the text, that as a recital of poetry this would have been consummate.

In the meantime, the picture painted by the orchestra was as gorgeous as the peacocks and the perfumes of the magical east of the fables. The orchestra alone provided a tone-poem, a mosaic, a tapestry, and the modern colorist of the baton matched his art with that of the composer. We are not sure that ever again will we hear the "Sheherazade" cycyle performed as beautifully and leoquently as yesterday.

Finally, as if to balance this piece for the sophisticates, the orchestra played the most popular piece that Ravel wrote—need we say, the "Bolero"? It piled up to an overwhelming climax, and it did not sound old, hackeneyed, or self-conscious. A slight technical slip of a wind instrument was the accident that happens now and again in the best of orchestras. The performance as a whole was a crash and a scintillation.

On all counts, from his most fanciful to his most realistic, from his most esoteric to his most obvious, Ravel had triumphed, as had the superb leader and the magnificent players who carried out his wishes. Ravel was not only remembered, but revealed, by these performances.

[From Final Edition of Yesterday's Times.]

N.Y. Times Feb. 12/38

MUSIC IN REVIEW

Koussevitzky Leads Boston Symphony in Ravel Program—'Meistersinger' at Metropolitan

By NOEL STRAUS

In honor of the memory of Maurice Ravel the program offered by the Boston Symphony Orchestra, under Serge Koussevitzky, in Carnegie Hall last night was largely devoted to selections by that composer. Mr. Koussevitzky has long been recognized as one of the leading interpreters of Ravel's music. At this concert he and his men were heard again in their unsurpassed renditions of the French master's second suite from "Daphnis et Chloé" and "Ma Mere l'Oye." These were preceded by Ravel's less familiar piano concerto, with the accomplished Jesus Maria Sanroma as soloist, and Mozart's symphony in D major (K. No. 504).

As John N. Burke remarked in the program notes, Ravel, when requested to compose music for the Boston orchestra's fiftieth anniversary, mentioned a piano concerto. But the work was not ready until a year later, when in 1932 it was first performed in Paris and later the same season in Boston and Philadelphia. It was Mr. Sanroma who was the soloist at its Boston première.

Influence of Jazz Seen

Although the concerto does not go far beneath the surface in its content, it enthralled last night by the glittering magnificence of its scoring, its almost uncanny play of ravishing tonal tints. The influence of jazz is marked in its corner movements. In fact, many a passage in the opening division seems to indicate a strong predilection on Ravel's part for the late George Gershwin's "Rhapsody in Blue." But the work has the stamp of Ravel's genius on every page and could have issued from no less skilled a hand.

The concerto was accorded a resplendent presentation, one which impressed as saying the ultimate word regarding the composition's possibilities in all respects. Mr. Sanroma played the piano part with the utmost bravura and keen understanding, while the orchestra in its support reached a dizzy peak of virtuosity. There were moments, such as the ethereally delicate harp cadenza, when the technical attainments of the instrumentalists seemed to be almost unbelievably adroit.

Cantabile Sections Praised

The cantabile sections of the first and second movements were splendidly contrasted with the more highly elaborated measures and the whole brought to a climax with an exhiliratingly vivid and brilliant reading of the final presto. The other movements of the work have their fine points, but it is the andante with its subtle development of the concerto's most poetic theme that proved the crown of the opus.

By a peculiar coincidence the "Prague" symphony of Mozart, one of his greatest, but strangely neglected creations in the genre, arrived at its third performance in two days in the Carnegie auditorium. The masterpiece enjoyed an unfoldment, which, if at times too objective to quite catch the spirit of this intensely subjective music, contained many instances of pronounced beauty, as for example the introductory adagio and the moody announcement of the melody in thirds at the start of the chief theme of the first movement, so knowingly contrasted with the soaring motive of the melody Mozart made use of later in the overture to "The Magic Flute."

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NEW YORK, N. Y.
TIMES

FEB 6 - 1938

SATURDAY

Mlle. Nadia Boulanger, noted French musician, who arrived in this country during the past week to become the first woman to conduct the Boston Symphony Orchestra, will be heard in a series of four programs devoted to choral music, ranging from the sixteenth century to the present time. Internationally known as an organist, teacher of composition and lecturer, Mlle. Boulanger will be on the air each Saturday from 10:30 to 11 A. M. A Chevalier of the Legion of Honor, she is head of the Department of Music at the Ecole Normale de Paris and Professor of Harmony at the American Academy at Fontainebleau.

For the first program Mlle. Boulanger will present a capella songs by Poulenc and excerpts from Le Roi Malgre Lue by Chabrier and "Philemon et Baucis," by Gounod. With Mlle. Boulanger directing from the piano, the numbers will be sung by her own group of singers whom she brought to this country. The group includes Comtesse Jean de Polignac, Gisele Peyron and Irene Kedroff, sopranos; Nathalie Kedroff, contralto; Hugues Guenod, tenor, and Doda Conrad, bass: WEAF, 10:30-11 A. M.

Young People's Concert, by the New York Philharmonic-Symphony Orchestra, with Rudolph Ganz, conducting: WABC, 11 A. M.-12:30 P. M.

Overture, "Abu Hassan"............Weber
Hungarian Fantasy..................Liszt
Nutcracker Suite.............Tchaikovsky
America, the Beautiful....Bates and Ward
The Worried Drummer............Schreiner
A Victory Ball...................Schelling

Metropolitan Opera — Verdi's "Otello"; WJZ, 1:55-5:15 P. M.

The cast:

Otello ....Giovanni Martinelli, tenor
Iago...........Lawrence Tibbett, baritone
Cassio..............Nicholas Massue, tenor
Roderigo.........Giordano Paltrinieri, tenor
Lodovico............Nicola Moscona, basso
Montano.......George Cehanovsky, baritone
A Herald........Wilfred Engelman, baritone
Desdemona.....Elisabeth Rethberg, soprano
Emilia..............Thelma Votipka, soprano
Conductor......................Ettore Panizza

Finns Give All Vocal Program

New Bedford [illegible]

Helsinki University Chorus At Symphony Hall Sing National Music a Capella

[illegible]

Completely sold to Finland, one returns from the unaccompanied vocal concert of the Helsinki University Chorus given in Symphony hall Sunday afternoon before a capacity audience made up almost entirely of fellow-countrymen and neighboring Scandinavians. Their sponsorship is exceptional — the great in education, music and finance in the home country including Jean Sibelius, whom Serge Koussevitzky has interpreted so nobly for America and Europe; on this side of the Atlantic, all the famous symphony conductors of this country with many prominent Finns here and in Canada and the foremost American music critics. Finland's honorable discharge of war debts alone would secure them favorable reception. They come as the first contribution of Finland to the Delaware Tercentenary next June.

They have had the added publicity of the lost orchestral score and the scientific association with the trans-Atlantic radio photographing of missing string parts to insure performance of the Sibelius "Origin of Fire," one of the two choral-symphonic numbers in which they made their American debut with the Boston Symphony Orchestra on December 31. This note for future reference was made at the time:

"The Helsinki University Chorus thrilled the Friday afternoon audience at Symphony Hall with brilliant, heroic utterance of two epics of Finland. The usual program contained a leaflet giving the entire texts in the original and in English translation. The lights were left nearly full for following during the Sibelius choral numbrs by the fine body of 50 selected male singers and Finnish was discovered to be an easily flowing language in their beautiful enunciation.

"An instrumental interlude for the coming of the true knight to free 'The Captive Queen' and the sound picturing of the Maiden of the Air rocking the new-struck flame in 'The Origin of Fire' were portions of highly picturesque imagry."

Such virility, resonance, and beauty of tone must have many of the subtleties in reserve, it was realized and in the concert Sunday they were revealed. A study of the program book in advance found gratefully large type; a broad, conveniently handled format; notes on the all-national composers and their likenesses; the original Finnish and a free translation; a history of the chorus; the story of early Finnish contributions to America before the "melting pot" began to overflow; and a sketch of the new Finland that is one of the most advanced countries in Europe. Maps and choice selections of scenery complete a booklet designed to create the mood in which this article was begun.

It is the language that fairly nestles into the imagination. Side by side with the English it is possible to follow and appreciate its compact, suggestive character; its highly singable qualities often alliteratively presented. It flows, it yields to the tongue, it seems to be of infinite variation. Thorborg, Marian Anderson have sung to us in Finnish to our pleasure; now these vigorous men with their arms-swinging, athletic stride come as the perfect apostles of their speech. Through the ample aids they bring, we may enjoy the beauties of their national music.

They sang many quiet things of lingering loveliness: Haapalainen's "Pan"; Kuula's "Evening Reverie"; Kajanus' "I Sing to You, Fair Maiden"; Sibelius' "My Heart's Song"; Palmgren's "Summer Evening" and "Tuutulaulu" (Cradle Song). At a third demand this second Palmgren was given in English.

Language formation induces a sound sequence class—Jarnevelt's "Sirkka" (The Cricket); Maasalo's "Tullallaa" (Chubby - cheeked); Palmgren's "Paimenen Ilo" (The Shepherd's Joy). Aksel Tornudd was represented by one of his characteristic comic pieces—"Prokko", who got drunk and set his farm in a turmoil and, in gorgeous contrast —"Loitsu" (Conjuration) "Away, disappear, thou evil spirit."

To Sibelius' "Fire on the Island" and "Venematka" (The Boat Trip) in the Kalevala metre Longfellow borrowed from this Finnish epic, the chorus gave possibly the most evanescent treatment of all their light, skillful, opalescent interpretations. The spectacular piece was "The Song of the Slaves of Hiisi"—gold, hammers, mountain; work, work; the world is beautiful, beautiful is the sun. Ha haa! Here was an example of the suggestive, half revealed character of the poetic thought of Finland.

Two strictly national tributes by Genetz and Oskari Merikanto opened and closed the program which had included one sweeping crescendo, incredibly fading pianissimos, blends, marvelously rapid articulation. To each song the mood was imparted by changing tempo and dynamics, by emotional color. The soloists, Alfons Almi, Viljo Lehtinen and Helge Virkkunen with the conductor, Martti Turunen were received with great cordiality.

A. C. R.

The Philadelphia Orchestra

Monitor - Feb. 13/38

—The Arts in Boston

Close on the heels of the Clevelanders, the Philadelphia Orchestra descended upon Symphony Hall yesterday afternoon to give the first of two concerts, of which the second is scheduled for tonight. Eugene Ormandy, co-conductor with Leopold Stokowski, is directing both concerts. Yesterday's program (tonight's is different) consisted of the Bach Prelude and Fugue in B minor in Lucien Cailliet's arrangement; Mozart's A major Piano Concerto, with Jan Smeterlin as soloist, and the First Symphony of Brahms.

It is very pleasant to have this orchestra with us again. It is, without doubt, one of the two or three greatest orchestras in the world. Even with Mr. Stokowski becoming more and more addicted to Hollywood and to speeches, it remains the superb instrument that he molded, with the old lambency of tone and the same precision and flexibility. We were assured of this in the Bach item, which had a glorious proclamation. Mr. Ormandy is fortunate in being the inheritor of such an instrument, and he is wise in accepting and preserving it as he finds it; not as a museum piece, of course, but as a living organism.

Mr. Ormandy carries on the Stokowski tradition in several particulars, both of aspect and of performance. He is slender, he has light hair and he conducts without the aid of a baton, and without reference to a score (except in accompaniments). Moreover, he has something of the Stokowski flair for eliciting the utmost from his players, and also for making the most of legitimate musical effects and even for permitting himself license in interpretation.

These interpretative liberties were not in evidence during the first half of the program. The Bach was done with a fine clarity and sense of structure. The orchestral part of the concerto was played with sympathetic discretion, matching the exquisite tone and charming lyricism of Mr. Smeterlin's piano. With reason this performance roused the audience to enthtusiastic response.

The Brahms First had a highly dramatic presentation, deserving admiration for its technical briliancy and rousing .interest, and some questions, as to details of interpretation. The introduction might have had more of the quality of mystery, and the transition to the Allegro might have been more impressive. The Andante was taken a little on the slow side; it did not fall apart, but it gave the feeling that it might. The Allegretto was too sharp in its large contrasts and insufficiently varied in its smaller ones. The Finale was presented in sections rather than as a whole.

Similarly, one did not get from this presentation a clear vision of the symphony as a whole. Inner voices were carefully brought out, but they were not always related to the main lines. There was some effect of choppiness; the symphony was not quite sung.

Nevertheless, the performance was exciting, and it roused the audience to long applause and even to cheers at its close.

L. A. S.

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rmandy Wins New Laurels at Symphony

Jan Smeterlin Shares In Philadelphians' Success

B. Am. Feb. 13/38

By RUTH MASTERS

Slight, blond, quiet-mannered —Eugene Ormandy came upon the stage of Symphony Hall yesterday afternoon to make his first appearance here as conductor of the Philadelphia Orchestra.

What followed was reward for many a wintry day of concert going.

For if it is true, as it undeniably is, that in the Philadelphia Orchestra there exists one of the finest instruments of the day for the making of orchestral music, it is also true by the same token that Eugene Ormandy has proved his ability to play upon that instrument with significant results. And then, of course, there was Jan Smeterlin as soloist to still further improve the occasion.

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But to attend to the particulars.

The program opened with Cailliet's arrangement of Bach's Prelude and Fugue in B minor. (Cailliet, you must know by this time is a member of the Philadelphia Orchestra itself and is distinguished for the dexterity with which he designs modern dress for ancient treasures.)

The performance of the Prelude, and the massive Fugue was magnificent.

The extent to which Mr. Ormandy has made the orchestra his own after less than two years regime is really extraordinary especially considering the strength of the imprint left upon it by his predecessor, Stokowski. It shows itself in the peculiar sensitiiveness that is his own, in vivid colorization, in suppleness of nuance, in long lines which flow effortlessly and inevitably to the waiting climax.

Stokowski left Ormandy a rich heritage and he has used it wisely. (It is impossible to talk for long about the Philadelphia Orchestra without bringing up the richness and depth of the strings,—a part of Stokowski's endowment to be sure.)

* * *

Jan Smeterlin accomplished the Mozart Concerto in A major with the lucidity of performance one always expects from him. Exquisite phrasing, pearly runs, these are but a few of the essentials in an ideal performance of a Mozart Concerto. These are but a few of the essentials which usually make Mr. Smeterlin's performances of Mozart what they are. The orchestra gave support which may be described as of the most sensitive order.

Mr. Ormandie brought the program to a close with Brahms First Symphony which he conducted, as is his usual custom, without score.

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This evening's program in Symphony Hall, which will conclude the present engagement of the Philadelphia Orchestra here, will include Passacaglio from Buxtehude as arranged by Cailliet, the Beethoven Seventh Symphony, Debussy's "Afternoon of a Faun, de Falla's "Three-Cornered Hat" Suite, and lastly Strauss' Burlesque for Piano and Orchestra with Jan Smettrlin appearing again as soloist. Incidentally this will be the last Boston performance by the distinguished Polish pianist for some time. He will sail for Europe immediately after, to return in November.

Symphony Notes

THE distinguished French musician, Nadia Boulanger, will be guest of honor at the regular pair of Boston Symphony concerts next Friday afternoon and Saturday evening.

The first woman ever to appear as conductor of the orchestra, Mme. Boulanger will present Faure's "Requiem" in its first performance here. Mme. Boulanger will also contribute to these concerts by playing the organ part in the Symphony of Saint-Saens, in C minor, to be conducted by Serge Koussevitzky.

The Bach Cantata Club, together with Gisela Peyron, soprano; Hugues Cuenod, tenor, and Doda Conrad, baritone, will assist in the performance of the "Requiem."

NORFOLK, VA.
LEDGER DISPATCH

FEB 5 - 1938

Nadia Boulanger, French musician and pedagogue, who arrived in this country this week to become the first woman ever to conduct the Boston Symphony Orchestra, will be heard in a series of four radio programs over the WEAF-NBC network beginning next Saturday morning, February 12, at 10:30 o'clock. The programs will be devoted to choral music directed by Miss Boulanger.

The New Records

N.Y. Sun 2/12/38

A Complete 'St. Matthew Passion'—Other Bach—The Lighter Side.

By IRVING KOLODIN.

The phonographic adventures of Bach's epical "St. Matthew Passion" have passed into a new phase with the release by Victor of the first part of its complete version of the great work. The recording was made at an actual performance in Boston last spring.

One may say without hesitation that this is an inifinite advance on the considerably cut, indifferently performed St. Bartholomew version previously available. With the exception of eleven measures of recitative preceding the contralto air "Grief and Pain," the text of the thirty-four numbers included in this volume is complete. The only other curtailment is the elimination of the da capo (or repetition of the first part) of most of the airs, but this is hardly more than a pedagogical point.

The Performance.

Under the direction of Serge Koussevitzky, the Harvard Glee Club, the Radcliffe Choral Society and the Boston orchestra have given us a performance that is painstaking and dignified, if not remarkably fervent or expressive. However, the soloists are rather less even in merit. The best of them is Keith Faulkner, who interprets the all-important part of Jesus with fine vocal quality and excellent understanding. John Priebe's light tenor is admirable for the music of the Evangelist, but he is frequently embarrassed by its technical demands. Kathryn Meisle sings the contralto airs with sound style and reasonably good vocal quality, but Jeannette Vreeland is less well-suited for the soprano airs. The use of an English text cannot be regarded as other than unfortunate, even if very little of it is distinguishable.

Nevertheless, none of these qualifications would materially impair the documentary value of the performance, were it consistently well-reproduced. But the level of the recording is erratic, the fluctuations of quality curiously wide.

The reproduction of the orchestra is excellent, almost all of the solo airs are clearly recorded, and the singing of the unaccompanied chorales is the most beautiful musical performance in the album. However, the ensemble of chorus and orchestra is disappointingly poor, with much distortion and blurring of the vocal line. An effort has been made to fade the music out at the end of each record side to minimize the effect of the breaks, but in several instances they are annoyingly abrupt. Whether the magnificence of the music is sufficient to offset the interpretative and mechanical weaknesses of this recording is a question that each individual must decide for himself. It is not likely, however, that another complete performance will soon be available. The remaining records are promised for next month.

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Ormandy Makes Boston Bow With Philadelphia Orchestra

B. Trans. Feb. 13/38

Matinee Audience Applauds First Concert of a Pair with Jan Smeterlin for Solo Pianist

By MOSES SMITH

For the first of two concerts by the Philadelphia Orchestra in Symphony Hall, Eugene Ormandy, its conductor, chose to present yesterday afternoon Bach's Prelude and Fugue in B minor, orchestrated by Lucien Cailliet, Mozart's Piano Concerto in A major and the First Symphony of Brahms. Jan Smeterlin was the soloist as he will be again tonight when there will be presented a Cailliet transcription of a Passacaglia by Buxtehude, Beethoven's Seventh Symphony, Strauss' "Burlesque" for piano and orchestra, "The Afternoon of a Faun" by Debussy and the Suite from de Falla's "Three-Cornered Hat."

The only thing at all unfamiliar was the Bach Prelude and Fugue. Here again, as in the case of a number on the program of the Cleveland Orchestra under Rodzinski in the same hall the night before, was a transcription calculated to exhibit the virtuosity of a modern orchestra. If Cailliet's efforts prevailed more yesterday than had his predecessor's on the earlier occasion there were two reasons. First, he has done a more brilliant job, exhibiting a much more highly polished surface. Second, the Philadelphia Orchestra is a more persuasive aggregation by virtue of its greater numbers and longer experience under conductors demanding the highest standards.

Throughout the concert, indeed, Mr. Ormandy received from assistants a quality of performance with which Bostonians are familiar, from the weekly concerts of their own orchestra under Serge Koussevitzky, but which can be noted in few, if any, other capitals of music in the entire world. I do not mean that the playing yesterday was at every moment on the highest plane, any more than the Boston Orchestra can perform at the top of its bent all the time. It was the "average" of the performance that was high. Whether or not the Philadelphia Orchestra, as heard yesterday, plays as well as it did on the occasion of its last visit here two years ago is a matter of speculation, where fickle memory is concerned. But one heard again the astonishing brightness of the strings and felt the tremendous impact of their sonority. Through the wind sections was exquisite solo playing as well as an ensemble fine as to rhythm, pitch and tone quality.

Least satisfactory was the Concerto, particularly the last movement. A little more uncertainty here would have been raggedness. It might be conjectured that the orchestra was not in stride, or that Mr. Ormandy was not a sympathetic, pliant accompanist. It was more likely that Mr. Smeterlin was a difficult pianist to follow. His customarily ingratiating pianism was not at its best, largely because of excessive rubato (for Mozart's heady music) and change of tempo with insufficient warning or warrant. One might easily question the pace of some of the episodes of the finale, a pace so rapid that clear, sharply accentuated, stylized playing by the orchestra was out of the question. What might otherwise have been a poetic and sensitive recreation was thus considerably marred.

Mr. Ormandy, conducting without a stick and from memory, except for the accompaniment to the Concerto, had his moments which indicated clearly why he has risen to such high estate at so early an age. Naturally his talents, as well as his defects, were best to be observed in the familiar Symphony of Brahms. Here was frequently apparent a certain grandeur that recalled a similar quality in his predecessor (and now occasional colleague), Leopold Stokowski. At best, as at the end of the Symphony, the younger man surpassed the older, because the grandeur was not accompanied by grandiloquence.

In general, each movement ended beautifully and usually began so. In the middle, at one time or another, there were procedures to which the present writer, exercising, it must be recalled, a personal opinion, had to object: things like bringing the orchestra too frequently to a full stop, instead of effecting an easy transition; unnecessary and unprofitable distortion of rhythmic outline (almost never, fortunately, of melodic balance); occasional excessive concern with an arresting measure or two, to the detriment of the larger implications of the movement.

On the reverse of the medal is the fact that the Brahms First Symphony is nowadays a battle-horse for almost all conductors, great and small. It offers such temptations as not even so supposedly a literalist as Toscanini can resist. By current standards then, Mr. Ormandy's version of yesterday was really a remarkably fine affair. It indicated his enormous talent for musical expression, just as previously his command of the orchestral medium proper had been made clear. The excesses which this writer noted on watching him in Philadelphia more than a year ago seemed to be at least partly curbed. And in view of the direction he is following, his youth is all in his favor.

The audience of yesterday, whether or not it was disturbed by these considerations, gave audible manifestation of its pleasure in a manner to suggest a much larger company than was actually present. It had done similarly for Smeterlin at the end of the Concerto. Fortunately or unfortunately it was not offered an opportunity for distraction in the form of program-notes.

SYMPHONY HALL—COM 1492
Fri., Feb. 18, 2.30—Sat., Feb. 19, 8.15
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY
CONDUCTOR
NADIA BOULANGER will conduct Faure's Requiem, Bach Cantata Club Assisting, and Appear as Organist in Saint Saens 3rd Symphony.

SUPERB MUSIC BY RODZINSKI

B. Post

Leads Cleveland Orchestra in Fine Performance

Feb. 11/38

BY WARREN STOREY SMITH

A fine orchestra, a remarkable conductor, a notable singer and a stimulating programme and Sympony Hall by no means full. This is the melancholy tale of the concert given in our temple of music last evening by the Cleveland Orchestra, under Artur Rodzinski, with Rose Pauly, acknowledged queen of Straussian song, giving Boston its first hearing of one of the most extraordinary pages in all dramatic music, the final scene from "Salome."

Those who are in the know have been aware for some time that Mr. Rodzinski stands very high among what may be called the coming conductors. Confronted with them last evening it was easy to feel that Mr. Rodzinski's abilities had been underestimated rather than overpraised. As conductor he is singularly taut and tense. To call his authority absolute is to put it mildly. Whether the Cleveland Orchestra would be a first-rate organization without him might not be said with assurance. With him at the helm it is that quite unmistakably.

Following the fashion of many another present-day conductor, Mr. Rodzinski began the evening with a Bach transcription, that of the Toccata and Fugue in D minor ingeniously fabricated by Julius Wertheim. If it accomplished nothing else, the performance of this arrangement served to make us immediately aware of the unusual blend of fire and precision with which Mr. Rodzinski's orchestra plays. The conductor's second choice, to some hearers inexplicable, was the scrappy, sometimes effective, more often piddling Symphony of the 20-year-old Shostakovich. If the music lacked interest, the performance did not, and there was long and loud applause.

After the interval came a miniature Strauss festival. Before Miss Pauly appeared to sing with varied and compelling eloquence Salome's apostrophe to the severed head of John the Baptist, we were treated to a performance of the "Dance of the Seven Veils" which may unhesitatingly be set down as a revelation. We have heard the music before, and many times, but we have never been made so keenly aware of its dramatic intensity and what might be called its sheer animalism. It also may be said that the performance was less luxurious, less voluptuous than those to which we have grown accustomed. To return to the programme, after Mr. Rodzinski, Miss Pauly and the orchestra—not to mention Strauss—had held us in thrall with Salome's half perverted, half exalted rhapsodizing, we were regaled with a performance of "Till Eulenspiegel's Merry Pranks" which will not be soon forgotten. There is velvet in the music of Strauss; there is also steel, and Mr. Rodzinski made us more conscious, perhaps, of the latter quality than of the former, though [illegible]out the slightest hint of dryness.

The feeling of complete satisfaction with our own possessions, which a concert by a visiting orchestra is so likely to engender in the Bostonian breast, was not quite so much in evidence last evening. There are some things in the world which we did not know about.

MUSIC

SYMPHONY HALL

Philadelphia Orchestra

The second and last concert by the Philadelphia Orchestra at Symphon Hall last night was another occasion of glorious orchestral playing. The audience, it was gratifying to observe, was markedly larger than that of Friday afternoon.

Mr. Ormandy's program began with another example of the instrumentation of the Philadelphia Orchestra's skilled transcriber, Lucien Calliet—a Passacgalio by the organist Buxtehude, who was an immediate forerunner of Bach. This was followed by Beethoven's Seventh Symphony.

Once again Mr. Ormandy proved himself a conductor of resource and taste. Beethoven's Symphony was given an excellent performance, characterized by strict fidelity to the marks of expression found in the score. For example, there were a number of such markings in the scherzo, scrupulously observed, which some conductors are willing to pass over in the turbulent rush of the music. If here and there the balance of chords was less exact than might be desired, Mr. Ormandy's reading in general was one to arouse admiration.

This program was to Bostonians more interesting than Mr. Ormandy's first, because it contained two scores long unplayed here. The "Burleske" of Richard Strauss, indeed, had not been heard in Boston for 20 years. As with the Mozart Concerto on Friday, Jan Smeterlin performed the intricate piano portion with the lightness of spirit and the technical dexterity that are so conspicuous a part of his artistry. Here was not a pianist being "accompanied," but one joined with conductor and orchestra in beautifully co-ordinated music-making.

There was rapturous applause at the end, which Mr. Smeterlin generously shared with the player of the important tympani part—whose name must unfortunately go unrecorded, since there was no roster in the program.

The suite from Manuel De Falla's "Three-Cornered Hat" likewise has been committed to an over-long silence hereabouts. Both this and Debussy's "The Afternoon of a Faun" supply to such a conductor as Mr. Ormandy and to so magnificent an orchestra an opportunity for sheer virtuosity. Let no more superlatives be lavished. The whole story is told in the word "gorgeous."

C. W. D.

Ormandy's Symphony

B. Am.– Feb. 13/38

By Ruth Marsters

Music Editor

THAT the Philadelphia Orchestra, Eugene Ormandy, and Jan Smeterlin make an irresistible triumvirate was established in two Symphony Hall concerts this week-end during the absence of the Boston Symphony Orchestra, on tour.

Mr. Ormandy had never visited Boston and anticipation ran high in audiences sufficiently well informed in advance concerning the brilliant achievements of Stokowski's successor.

It began to be fairly certain that no one was to be disappointed from the beginning of the prelude of the Bach Prelude and Fugue in B minor, which opened the first program on Friday afternoon.

As the prelude flowed on, the fact became increasingly obvious, and the applause that followed the conclusion of the magnificent fugue could only indicate to the most wary an approval that was unanimous.

* * *

MR. ORMANDY habitually conducts without baton, and usually, as in this case, without reference to the score.

The orchestra at his hands has lost nothing of the rich string tone for which Stokowski made it famous. The seating of the orchestra is interesting. Beginning at the conductor's left there are the first and second violins and violas; on the extreme right of the fan shape, the 'cello. The idea in this arrangement is that all the stringed instruments are thus facing toward the audience. It works out remarkably well.

But while Mr. Ormandy gives every attention to detail in seating the orchestra, as in shaping a phrase, he would be the last to allow it to obscure the broader significance in either case. Sensitive, sincere, he is both a scholar and a poet.

The feature of Friday afternoon's program was, of course, Jan Smeterlin's appearance as soloist in the Mozart Concerto in A major.

No pianist enjoys a greater popularity in Boston than Mr. Smeterlin and his recent practice of restricting himself to Chopin in recitals devoted exclusively to the latter's music has seemed to us, at any rate, rather a loss.

Mr. Smeterlin's playing of Chopin is, of course, quite distinctive, and the demand for it is therefore understandable. But to stamp an artist of such fine interpretive power as an "expert," be it in Chopin or Stravinsky, is imposing limitations which are quite unreasonable.

AFTER hearing Mr. Smeterlin's performance of the Mozart Concerto on Friday afternoon we decided that Mr. Smeterlin should stop playing Chopin entirely. (This is not prejudice against Chopin but toward Mozart. That, and a burst of temper.)

WOMAN WILL LEAD HUB SYMPHONY

News and Views About Music Matters Here And Elsewhere

B. Post Feb. 13/38

BY WARREN STOREY SMITH

AS THE first woman ever to lead the Boston Symphony Orchestra, Nadia Boulanger will direct at the Symphony Concerts of this week the first performance, under those auspices, of the Requiem of Gabriel Faure. The chorus will be that of the Bach Cantata Club. The other item on the programme, the C minor Symphony of Saint-Saens for orchestra with organ, will enlist the services of this versatile and distinguished French woman as organist.

Mlle. Boulanger is now teaching at Radcliffe College, where she also lectured last season. On Thursday evening, March 3, she will conduct the Harvard Glee Club and the Radcliffe Choral Society at Sanders Theatre, with members of the Boston Symphony Orchestra assisting and with soloists whom she is bringing from Paris. Compositions by Bach, Palestrina, Poulenc, Tallis, Preger, Hindemith, Stravinsky and Purcell make a programme of more than usual interest.

Mlle. Boulanger belongs to what may properly be called a musical family. Her Russian mother was a singer; her French father a composer who wrote operas for his mother; her paternal grandfather, a 'cellist. Her gifted sister, Lili (1893-1918), was the first woman ever to win the first Grand Prix de Rome, with the cantata "Faust et Helene," while Mlle. Nadia herself won, in 1908, the second Grand Prix de Rome, with the cantata "La Sirene." Recognized as the outstanding teacher of composition in France, Mlle. Boulanger teaches at the Ecole Normale de Musique at the American Conservatory at Fontainebleau. Among her French pupils are Jean Francaix and the Russian emigre, Igor Markevitch; while her American pupils include Aaron Copland, Walter Piston, Roger Sessions, Roy Harris, the late George Gershwin and Herbert Elwell.

In the current issue of "Modern Music," Mr. Elwell makes an impressive summary of Mlle. Boulanger's accomplishments and achievements, dwelling on the breadth of her scholarship, the catholicity of her taste and her valiant service in behalf of the modern school of French composers. In the following lines he gives us a vivid picture of her capacity for work.

"The tempo of her life, as she speeds back and forth from her summer home at Gargenville to Paris, and from Paris to Fontainebleau, meeting appointments and classes by the dozen, makes the business day of an American corporation-head seem leisurely by comparison. It is not uncommon for Mlle. Boulanger to teach 12 consecutive hours a day and top this off by attending or participating in a concert in the evening, after which she will take care of her extensive correspondence or plan courses until 3 in the morning and begin all over again at 8.

"This Spartan existence, almost devoid of recreation or luxury, is something she cannot do without. It is, paradoxically, her one great source of pleasure. And yet its monastic severity results neither in constraint nor feverishness, but liberates energies and provides, as no other plan of life could, the independence essential to her truly creative power."

Final mention might be made of the fact that those of this week will not be Mlle. Boulanger's first appearances in Symphony Hall. In 1925 she appeared at a pair of Symphony Concerts as organist in the first performances here of Copland's Symphony for Organ and Orchestra. The Requiem was sung by the Bach Cantata Club at Jordan Hall last season with Richard Burgin conducting.

Nadia Boulanger to Conduct the Boston Symphony

NEW YORK, N. Y.
HERALD - TRIBUNE

JAN 9 - 1938

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She disclosed a well matured technical skill possessing notable fluency and polish, in addition to accuracy, and her interpretation was also marked by a laudable ability to set forth fine distinctions of dynamic shading. In the first movement this was carried a little to excess at the expense of range and contrast of color, although in the finale she proved capable of more outspoken interpretation. The orchestra gave a praiseworthy performance of its share of the concerto.

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CAMDEN, N. J.
POST

FEB 7 - 1938

SATURDAY

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LOS ANGELES, CAL.
EVENING NEWS

FEB 7 - 1938 16

An artiste

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—Acme Photo.

NEWARK, N. J.
NEWS

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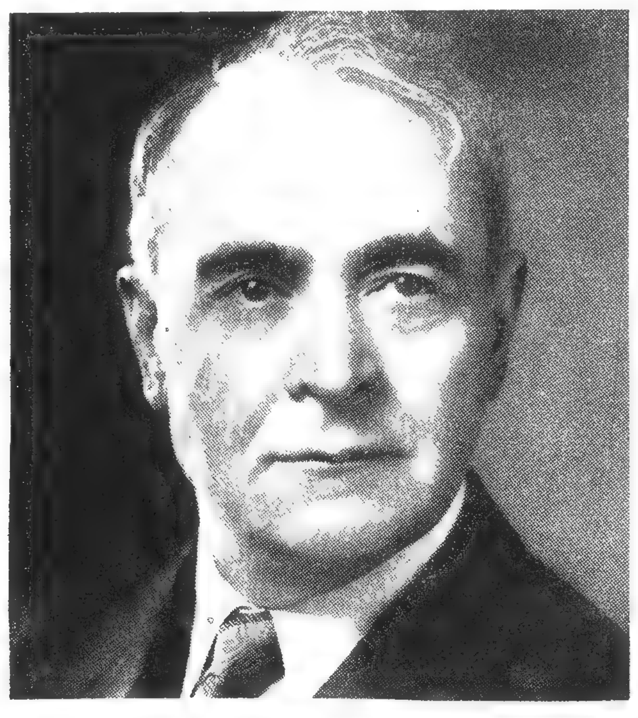

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Album M [illegible] AM [illegible] operation [illegible]

SYMPHONY [illegible] IN E MINOR [illegible] (Tschaikowsky) [illegible]
Album M [illegible] AM [illegible] operation [illegible]

SYMPHONY [illegible] MAJOR [illegible]
Album M [illegible] AM [illegible] operation [illegible]

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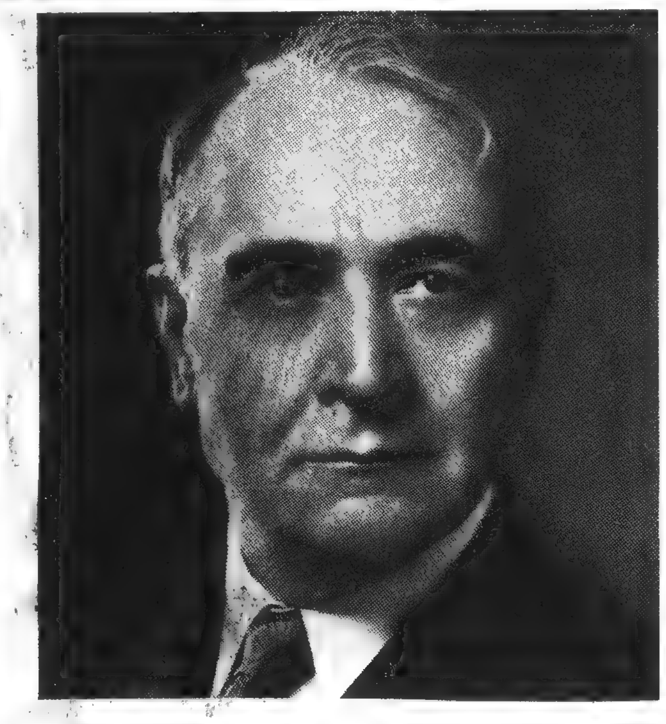

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SYMPHONY No. 4, IN F MINOR (Tschaikowsky, Op. 36)
Album M-327 (AM-327 for automatic operation) *Price* $10.00

SYMPHONY No. 8, in F MAJOR (Beethoven, Op. 93)
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RCA

Ormandy Modestly Explains Why He Directs Minus Baton

B. Globe - Feb. 11/38

Conductor Scorns Affectations and Confesses He Always Prefers Piece Being Played

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B. Her. Feb. 11/38

158

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1/58

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Phila. Forum
Phila. . .

(159)

JAN - 1938

The Philadelphia Forum Program for January

THE BOSTON SYMPHONY

THE BOSTON SYMPHONY'S annual visit to The Philadelphia Forum has become one of the outstanding features of this city's musical life. The combination of a great permanent conductor, Serge Koussevitzky, and an unsurpassed personnel preserved almost intact from season to season has given Boston one of the supreme symphony orchestras of all musical history. Their 1938 visit to The Forum will take place on Wednesday evening January 5, and the program will be:

Haydn—
Symphony in G major, No. 88 (B. & H. No. 13)
- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale; Allegro con spirito

Prokofieff—
"Lieutenant Kije," Orchestral Suite, Op. 60
- I. Birth of Kije
- II. Romance
- III. Kije's Wedding
- IV. Troika
- V. Burial of Kije

INTERMISSION

Brahms—Symphony No. 1 in C minor, Opus 68
- I. Un poco sostenuto; Allegro
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LOS ANGELES, CAL.
MORNING NEWS

FEB 8 - 1938

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NEW HAVEN, CONN.
REGISTER

[illegible] 9 - [illegible]

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NEWARK, N. J.
NEWS

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MEMPHIS, TENN.
COMMERCIAL APPEAL

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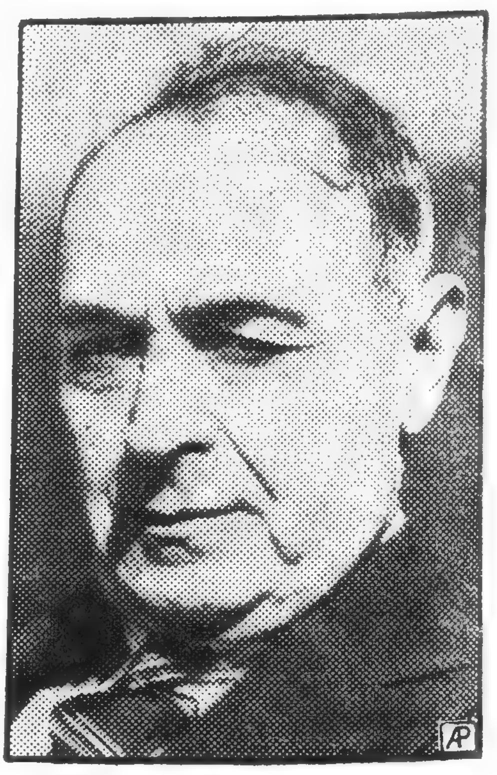

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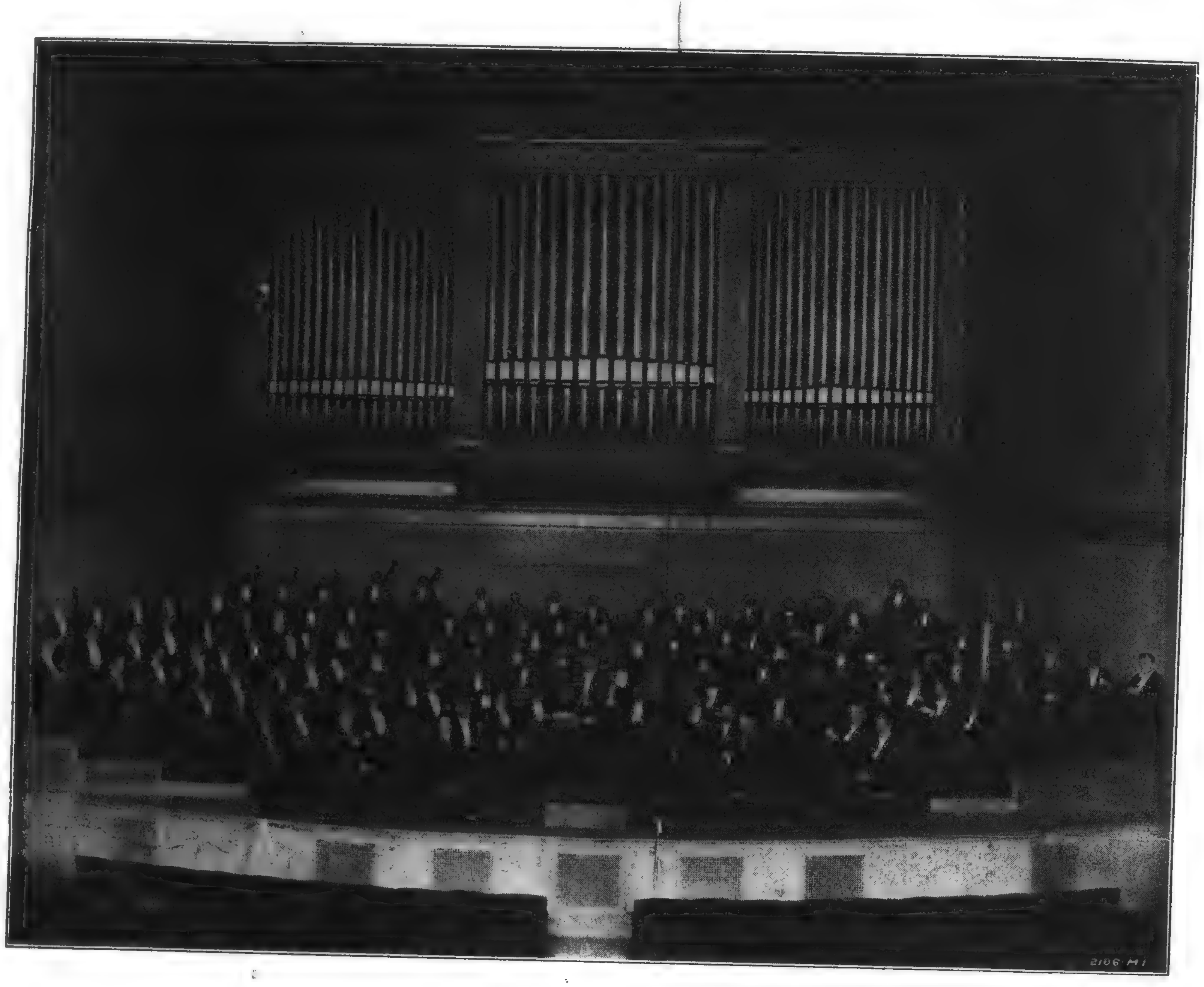
Phila. Forum mag.
Phila, Pa.

159

JAN - 1938

The Philadelphia Forum Program for January



THE BOSTON SYMPHONY

The Boston Symphony's annual visit to The Philadelphia Forum has become one of the outstanding features of this city's musical life. The combination of a great permanent conductor, Serge Koussevitzky, and an unsurpassed personnel preserved almost intact from season to season has given Boston one of the supreme symphony orchestras of all musical history. Their 1938 visit to The Forum will take place on Wednesday evening January 5, and the program will be:

Haydn—
Symphony in G major, No. 88 (B. & H. No. 13)
  I. Adagio; Allegro
  II. Largo
  III. Menuetto; Trio
  IV. Finale; Allegro con spirito
Prokofieff—
"Lieutenant Kije," Orchestral Suite, Op. 60
  I. Birth of Kije
  II. Romance
  III. Kije's Wedding
  IV. Troika
  V. Burial of Kije

INTERMISSION

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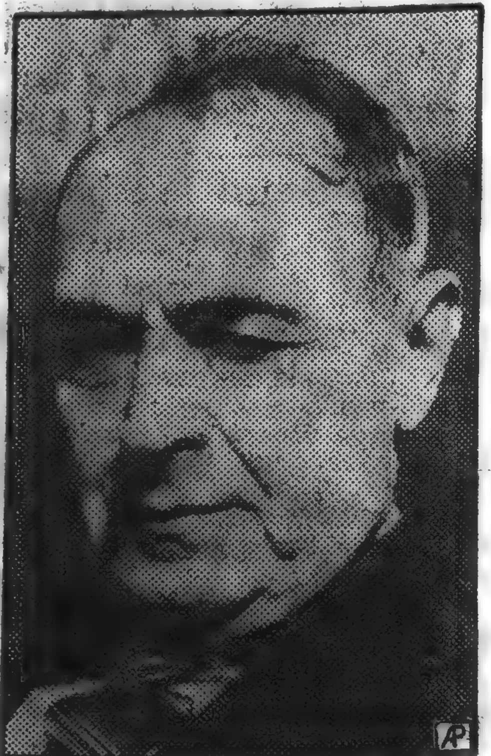

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NEW BRUNSWICK, N. J.
HOME NEWS

FEB 9 - 1938

Koussevitzky Scores Triumph With Ravel 'Daphnis and Chloe'

Brilliant Interpretation of Ballet Suite by Boston Symphony Overshadows Sibelius 'Pastoral;' Record Crowd Applauds Performance

By CLIFFORD B. ROSS

The largest audience of music lovers ever assembled in Rutgers concert history was quite unprepared for the emotional thrill it experienced last night at the Rutgers gymnasium when Serge Koussevitzky led the Boston Symphony through the Second Suite of Ravel's Daphnis and Chloe music.

Koussevitzky, a name second only to Toscanini in symphonic conductorship, seared the name of Maurice Ravel in the minds of over 3,200 patrons. This is as it should be for so great was the dynamic force of the late French composer's music that it completely obliterated the well-balanced and graceful strains of Mozart's charming little "Prague Symphony." And the Sibelius Symphony No. 2 in D Major (Opus 43), which was obviously arranged as the piece de resistance of the program, could only serve as an anti-climax to Ravel's astonishing flood of sound.

The Daphnis and Chloe suite, composed in 1910 for Diaghileff's Ballet Russe, takes its place as one of the greatest twentieth century compositions. There is no room for questioning it as the outstanding landmark in modern music, and as interpreted by the Boston Symphony it was recently described as one "of the seven wonders of the twentieth century."

The rendition was an unparalleled experience for the usual New Brunswick-Rutgers concert-goe who have listened long in tl Bach-Beethoven-Brahms traditio It was a triumph of contemporar composition. They were made cor scious of the fact that Ravel's nam stands for something much greate in modern music than the trit "Bolero;" they were forced to rec ognize his genius as worthy of the company of Stravinsky, Strauss and Sibelius in contemporary tonal art.

The performance of the ballet suite indicated the unquestioned estate of the Boston ensemble of 110 pieces in the music of Ravel. Written in the impressionistic harmonic idiom, the composition relies on its shimmering tone colors and Ravel's inimitable genius for orchestration in producing a catharsis in the listener's reactions. And under the fiery leadership of Dr. Koussevitzky the orchestra was able to create the musical idea of Ravel into a scintillating unity of adamantine brilliancy.

The opening passage, "Daybreak," was exquisitely tender and nostalgic, faintly reminiscent of Debussy and Delius in its ability to recapture the fresh sounds of nature and to create a pastoral idyll. The orchestra's strings gave its rich opulent tones a luscious quality which completely identified the ballet's delineation: "No sound but the murmur of rivulets fed by the dew that trickles from the rocks. . . . Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock."

But suddenly, following a short flute theme, Ravel releases a torrent of frenetic sound without musical precedence in its mad, whirling, delirious course. It is the descriptive music of a dance and as the dance becomes more animated, the music becomes more violent and deranged until it approaches demoniacal orgies of crashing notes. Climaxes of sound were piled on top of each other as the magnificent brass section of the orchestra rushed through the electrifying piece creating a nervous excitement that bordered on an emotional exhaustion.

And when the composition was at last completed, the tumult that burst forth was the greatest ever heard in Rutgers concert history.

Sibelius Symphony

The Sibelius Symphony was placed in an unfavorable position on the program following such a tour de force as the Ravel composition. But it really succeeded in making the departure from the rigid mold of concerts a complete triumph inasmuch as placing major compositions of Ravel and Sibelius on the same program is still a thing unheard-of throughout the provinces.

Sometimes called his "pastoral" symphony, Sibelius has done something more than paint tone panoramas of his native Finnish landscapes, of sombre skies and long nights. The moving power of the work is the strong national character suggestive of the aroused patriotism of "Finlandia." And it takes a Koussevitzky to interpret it as such and not a Toscanini who, when he performed it over the radio recently, led one commentator to say "it became pastoral, gay and even sunny."

As interpreted by the Boston Symphony, the strong national spirit, so omnipresent in the music of the living Finnish master, was blended with the "images and atmosphere of fjords and crag and gray unfriendly seas, of sparsely-covered meadows and acrid salt marshes," which the symphony always evokes. There is no evidence in the symphony of sunny Italy or pastoral serenity, despite the fact it was composed by the author while spending a spring in Italy on the Mediterranean.

The crazy quilt of varied tempi, unrelated accelerations and retards together with the fitful alarrums which have led many to describe Sibelius symphonies as "strange music" without regard for orchestration, became a living and new force far removed from the logical sequence of a Mozart concerto or a Bach fugue.

The bite of the string section, the unsurpassed brilliancy of the brass in fortissimo, made the dramatic conclusion of the work a blazing proclamation of triumph. Never passionate, and often stark cold, the thematic material was given a full-blooded treatment which made the creation somehow moving.

Mozart's Symphony

The graceful and elegant Mozart symphony, so typical of 18th century formality in art, was too delicate for the characteristic driving performance of Dr. Koussevitzky, a force which makes him such a past master of Tschaikowsky and Wagner. His tempo was too impetuous for the Mozart work, written in only three movements—without a minuet incidentally. And the rendition was given without recognition for the grace and subtle nuances of the Mozart music.

In the throng present to hear this high water mark in Rutgers concerts was Roy Harris, distinguished contemporary American composer, whose highly intellectual music is striving for a place as the leader of the current American scene.

SERGE KOUSSEVITZKY

LOWELL, MASS.
COURIER - CITIZEN

FEB 9 - 1938

Boston Programs.

This week the Boston Symphony Orchestra is on tour and will repeat in New York the programs recently presented in Boston in memory of Maurice Ravel, the lamented French composer. There will be no lack of symphonic music, however as two visiting orchestras under practiced conductors will be heard. Tomorrow evening to Symphony hall comes the Cleveland Symphony orchestra under Artur Rodzinski. Assisting soloist will be Rose Pauly, new soprano of the Metropolitan Opera, who is to sing numbers from Strauss' "Salome." In concert performance, at any rate, there will be no puritanical objections. The First Symphony of the Russian Shostakovitch will also be on the program as well as the "Till Eulenspiegel" of Strauss.

NEWARK, N. J.
NEWS

FEB 10 1938

Boston Symphony

Famous Orchestra Under Koussevitzky Stirs Montclair Unity Course Audience

BY CHARLES HAUFLER

It apparently takes more than a small hall to cramp the style of the Boston Symphony Orchestra. The famous organization departed from its regular itinerary to pay a visit to Montclair last night and found itself in the comparative confines of the high school auditorium of the town.

It was a special event in the Unity Institute series, the stage of the hall was extended to accommodate the orchestra's ample membership, a capacity audience was on hand and conditions were accepted with the best of grace by both the musicians and listeners. The result was a delightful, exhilarating evening.

Perhaps the audience was more to be congratulated on its generous attitude than the orchestra. Many were seated under the very heels of the performers. Those best situated were not hearing the instrumentalists at their best. But it's not often one can avail himself of enjoying so superlative a body of musicians so near his own door. It was a treat not to be missed and must as well have been an illuminating eye-opener to those whose only prior acquaintance with the Bostonians had been via the radio.

The orchestra's presiding genius, Dr. Serge Koussevitzky, arranged for the occasion a program which doubtless was heartily approved by Montclair's discriminating concertgoers before the concert. His interpretation of it certainly was, for the applause was enthusiastic and rose to an ovation at the close of the evening. A mighty climax was reached in the playing of Sibelius's Second Symphony and the orchestra fairly overwhelmed listeners, who recalled the conductor several times and seemed reluctant to take leave of the instrumentalists.

Hadyn's G Major

The offerings were of the happiest contrast in addition to being of outstanding appeal. For an opener the program had Haydn's G Major Sympony, identified as "The Clock" among that prolific composer's writings for orchestra. Its cheery, graceful measures hardly need any description at this date and continue to charm the ear as completely as ever they have. At the hands of Dr. Koussevitzky and his men it is heard at its brightest and most spontaneous, its clear melodic line and naive spirit presented with utmost effectiveness.

It was a far cry to the intermediate number, Ravel's "Mother Goose" Suite, which enveloped listeners in a mood of lovely fantasy. The work is an example of the very essence of the skill of the modern French school in creating highly sensitized "atmosphere" and held the audience rapt during its deft, bizarre projection of amusing, touching nursery rhyme figures and their affairs. At times it attained heights of serene lyric beauty. The sensitiveness of the musicians to the delicate, evanescent effects and their mastery in tone coloring were revelations.

From this they went to the surging, dramatic phrases of the Sibelius work. The full brilliance and capacity for expressive depths of the orchestra were manifest here. The great Finnish composer seems to have in the D Major Symphony a powerful patriotic message to deliver and his natural sturdiness asserts itself with fire and a soaring majesty seldom met in the concert hall. Those who were present last night will not soon forget the stirring quality of the last two movements with their forceful melodic theme carrying the work to inspired heighths. It was an appropriate finale to an evening of fine music.

NEW ORLEANS, LA.
TIMES - PICAYUNE

A glance at the programs offered in New York during the past week reveals that the old standbys are still like more horns in the Brahms. "Eroica" had several hearings and Tschaikowsky was well represented. Brahms' Third was also played a number of times and Berlioz, Franck, Bach, Sibelius and Strauss figured prominently throughout the week.

The Boston Symphony and Dr. Koussevitsky provided most of the novelties during the period. Performing with the Helsinki Univer- ity Chorus of Finland, the orches- ra presented Sibelius' "The Captive Queen" and "The Origin of Fire."

One of the most attractive offer- ngs of the past week in the me- ropolis must have been the perfor- nances of the London Intimate Op- ra Company. This group presented series of one-act operas, including Thomas and Sally," by Arne; "True Blue, or the Press Gang," by Henry arey; "The Brickdust Man," by harles Dibdin, and Purcell's "Don uixote."

PROVIDENCE, R. I.
BULLETIN

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Got Gershwin to Stick to American Style Music

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WORCESTER, MASS.
GAZETTE

Gave Gershwin Advice On American Music

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DALLAS, TEX.
NEWS

FEB 10 1938

CASTS AND FORECASTS:

Majestic's Fourth Opera Season to Open

Notes Afield.

New York Events.—The Lyceum will have the only Thursday drama opening on Broadway, that being "Roosty," in which William Harrigan, Katherine Emery and Russell Hardie have important roles. Martin Berkeley wrote the play. . . . Flagstad will be soloist with the Philharmonic-Symphony Thursday evening. The program will include Overture to Schubert's "Alphonso and Estrella," recitative and aira of Beethoven's "Ah, Perfido," Mozart's Symphony No. 38 in D and excerpts from Wagner's "Goetterdaemmerung." . . . Jan Kiepura, Polish tenor, will make his Metropolitan debut Thursday night in "La Boheme," with Bidu Sayao opposite. . . . The Boston Symphony Orchestra will give a Ravel memorial concert Thursday evening at the Brooklyn Academy of Music.

PERTH AMBOY, N. J.
NEWS

FEB 9 - 1938

WOODBRIDGE

The Men's club, Trinity Episcopal hurch, will hold a dinner meeting night at 7 o'clock in Trinity parish ouse.

Fortnightly Guild of the Methodist piscopal church served 125 persons a Valentine luncheon yesterday in e Sunday school room. The table corations were in keeping with the casion. Mrs. Russell Lorch was eneral chairman.

A rehearsal for the entire cast of e minstrel to be presented by St. ames' parish will be held tomorrow ight at St. James' auditorium at 8 clock. Al Ritter, coach and director, ill be in charge. The minstrel will e presented on the night of Jan. 27. Shell Employes association will hold dance Friday night in St. James' uditorium. Eddie Poulsen's well nown radio orchestra will play for e dancing. P. Shaul is general airman.

The Sunday school board of the M. church held its monthly meeting st night at the home of Mrs. Justin Marsh in Cedar street, with the superntendent, P. H. Locker, presiding. lans were made for the short sketch o be presented at the Sunday school ervices on Missionary Sunday, March , by Mrs. H. P. Traill's Sunday chool class. Mrs. Ralph Stauffer and Miss Kathryn Spencer were appointed s co-chairmen for the Easter exerises of the Sunday school. The next neeting will be March 8 at the home f Mrs. Russell Lorch, Rahway venue.

The Jeffersonian club will meet tomorrow night at 8 o'clock at the home of Mrs. James J. Dunne, Green treet. Election of officers will take lace.

The Eunice Bloomfield Society of he C. A. R. will meet Friday afternoon at 4 o'clock at the home of the enior president, Mrs. George R. Merill, Elmwood avenue.

Mrs. R. C. Tyrrell and son, Alfred, of Tisdale place have returned after a few days visit wiht relatives at Binghamton, N. Y.

Mrs. Jeanette Randolph of Sewaren was named prize winner in the miscellaneous club being conducted by Sigma Alpha Phi Sorority, Phi Alumnae Chapter, First Congregational hurch, at Monday night's meeting.

Among the local people seen at the Boston Symphony concert given at Rutgers University in New Brunswick, ast night, were Mr. and Mrs. James A. Compton, Mr. and Mrs. Asher F. Randolph, Mrs. Garret Brodhead, Misses Martha Morrow, Ruth Erb and Helen Pfeiffer.

St. James Columbus Cadets will meet in regular session tonight at 7:15 o'clock in St. James' auditorium. Following the meeting the basketball team will play the Columbus Cadets f New Brunswick team. The game s scheduled to get under way at 8:15 o'clock. The public is invited to attend. A small admission fee will be charged.

Miss Jean Liddle of Sea Girt and Miss Marjorie Hayes of Spring Lake re visiting Mr. and Mrs. A. F. Ranolph of Rahway avenue for a few ays.

SPRINGFIELD, MASS.
EVENING UNION

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Mlle. Boulanger will conduct the Boston Symphony Orchestra on Feb. 18 and 19.

PITTSFIELD, MASS.
EAGLE
FEB 11 1938

161

Mlle. Boulanger First Woman To Conduct Boston Symphony

Mlle. Nadia Boulanger

There has arrived in Boston, a famous conductor, composer and teacher, Mlle Nadia Boulanger who will conduct two performances of the Boston Symphony Orchestra Feb. 18 and 19, will guide musical aspirants of Wellesley, Radcliffe, Harvard and the Longy School to express themselves as composers, and to inform the public in a series of radio talks of what's what in music.

Mlle Boulanger is the first woman to conduct the Boston Symphony. Many a time she has wielded the baton over orchestras in France. Last year she became the first woman to conduct the Royal Philharmonic Society Orchestra of London.

Speaking of her experiences, Mlle. Boulanger said:

"I forget that I am a woman. I am interested only in my job." Speaking of modern music, she added:

"People have a tendency to love what they are used to," she said. "They also have a great respect for sound. Music today may not have the sound that we are accustomed to, the sound of the music of Mozart, Wagner or Beethoven. It has far more similarity to the sound of the music in the 12th and 13th centuries.

Discipline Needed

"The great need in composing today," she continued, "is discipline. "No," she replied in answer to a question, "I am not the teacher of all the contemporary American composers. I just do what I can, nothing more. I've taught 34 years." Enjoy teaching? She shrugged her shoulders as only a Parisienne can. "Of course! If I did not, then my work, it is war!"

Asked her opinion of the jazz motifs used by such eminent composers as Artur Honneger and the late George Gershwin, Mlle, Boulanger quickly replied that it is always interesting to employ anything in music, if it is used in the right way.

Mlle. Boulanger enunciated her quick phrases with the trace of an accent. She was dressed all in black, double-breasted suit, with a blouse tailored in masculine fashion, and a four-in-hand tie. On her feet were lisle stockings, with clocks, and low-heeled oxfords. The severity of this ensemble was relieved in the true French manner, with a jeweled sunburst, a silver watch chain and the scarlet Legion of Honor ribbon on the lapel of her jacket.

A strong face has Mlle. Boulanger with a prominent chin, nose and forehead. Her brown eyes shine with enthusiasm. Her facial expression is mobile, now earnest, now amused. Her large mouth has a kindly, generous expression. On meeting her one is drawn to a sympathetic nature.

Third Visit to U. S.

This is Mlle. Boulanger's third visit to the United States. In 1925 she was here on concert tour. Last year she came over on an appointment from the French Government to study the teaching of music in American schools and colleges with a view to coordinating music teaching in both countries in order to aid American composers when they go to France for study.

Mlle. Boulanger studied at the Paris Conservatory, where her father and grandfather were professors of music. She is head of the Department of Music at the Ecole Normale, in Paris, and professor of harmony at the American Academy at Fontainebleau, where she has interested Igor Stravinsky in her promising pupils.

Among her students are some of the most prominent American composers, including Aaron Copeland, Ross Lee Finney, Professor Walter Piston, Roy Harris, Professor Douglas Moore of Columbia, and Virgil Thomson. Harris attended last summer's Berkshire Symphonic Festival.

Speaking of one of the works in which she is to conduct the Boston Symphony Orchestra, "Requiem" by Gabriel Faure, under whom she studied, Mlle. Boulanger said:

"Faure's work is of the first quality. People do not know him much because he never has been truly approached. We have been deceived by his simplicity. He is a pioneer in advanced development. Just let your heart go to him."

SPRINGFIELD, MASS.
MORNING UNION
FEB 10 1938

Kept Gershwin Writing Typical American Music

CAMBRIDGE, Feb. 9 (AP)—Mlle. Nadia Boulanger, noted French musician who arrived here to lecture on music at Radcliffe College, today told how she persuaded the late George Gershwin to continue writing music of an American flavor.

Gershwin, she said, came to her 10 years ago, while he was writing his "Americans in Paris," and asked to study with her.

"After seeing some of his distinctive work," she said, "I told him he would run too great a risk of losing his individuality.

"In trying what he wanted to do," she said, "he might have lost that which he already had, and with no certainty that he would succeed in the kind of work he thought he wanted to do."

Mlle. Boulanger will conduct the Boston Symphony Orchestra on Feb. 18 and 19.

NEWARK, N. J.
STAR EAGLE
FEB 10 1938

Wilfred J. Funks Are Dinner Hosts

Entertain Before Concert

Mr. and Mrs. Wilfred J. Funk of Montclair gave a small dinner at their home last evening before the Boston Symphony Orchester concert at Montclair High School.

Covers were laid for Mr. and Mrs. C. Everett Bacon and Mr. and Mrs. Chapin Marcus of Montclair and the hosts' son, Wilfred John Funk Jr., who is home from Princeton for a few days.

Mr. and Mrs. Chapin Marcus of 280 Upper Mountain avenue, Montclair, will spend the holiday and week-end in Wilmington, Del., as guests of Mr. and Mrs. Clarence Brown.

BRIDGEPORT, CONN.
TELEGRAM
FEB 10 1938

WPA Co-Stars 'The Blue Danube' With Tschaikowsky Symphony

By SUSAN BREUL

The Bridgeport WPA orchestra last night at Central high school kept a tryst with its Seaside park patrons in a touch of the good, old summer time, a performance of "The Blue Danube Waltz," a veteran of many an out-door concert and worthy favorite in any season.

Companion feature to "the Blue Danube" was Tschaikowsky's fourth symphony which was followed by Liadow's "The Enchanted Lake" and songs by Verdi and Richard Strauss sung by Emily Roosevelt, soprano, of Stamford.

The hit of the evening and the most substantial piece on the program was the Tschaikowsky symphony which can boast not only Tschaikowsky's enviable emotional stimuli but an admirable workmanship and ingenuity with which his other symphonies are not so generously provided.

This fourth symphony, beloved of Serge Koussevitsky, is a happy welding of musical and human values. It has the sweep of the "Pathetique," which endears Tschaikowsky symphonies to the music lover. And it has the qualities which musicians most admire in Tschaikowsky, his canny use of striking rhythmic combinations and his ability to spin enthralling melodies when enthralling melodies are called for.

The fourth symphony, on the whole, keeps under cover the qualities which musicians ridicule in Tschaikowsky's work, his obvious rabble rousing climaxes and the musically stagnant pools where the master endlessly repeats a single phrase until the trained musician wriggles with impatience.

The orchestra did an excellent job, particularly in the two middle movements and in the pleasant, inconsequential "Enchanted Lake" which called for a transparent texture and lightness far removed from the robust symphony.

Ormandy

Monitor
Feb 11/38

For the second and final program of the Philadelphia Orchestra in Symphony Hall, Saturday evening, the audience was somewhat larger than on Friday, though not so large as this fine body of players deserved.

The main item of Mr. Ormandy's program was the Seventh Symphony of Beethoven, which was preceded by another of Lucien Cailliet's transcriptions, a Passacaglio of Buxtehude, and followed after the intermission by Strauss's "Burlesque" for piano and orchestra, Debussy's "Afternoon of a Faun" and the Dance Suite from De Falla's "Three-Cornered Hat."

Jan Smeterlin was again the soloist, and he and the orchestra gave an excellent performance of a composition which evidently was designed chiefly for display. It is an early work, brilliantly written but of small musical content.

The symphony was performed with a splendid vigor and virtuosity, to which at times purity of tone was sacrificed. It left an impression, as the Brahms First had the day before, that Mr. Ormandy does not sufficiently appreciate the need for the long lyrical line in such works. The tempo of the Allegretto was a little slow, and the speed of the final movement was attained at the cost of clarity.

De Falla's showy dances were dazzlingly done, but the chief pleasure of the evening was derived from the performance of "The Afternoon of a Faun." Here lyricism is less essential, and Mr. Ormandy evoked and maintained the dreamy fantasy of this score, making no attempt to invest it with an emotional depth which does not belong to it. It was an interpretation of rare poetic beauty, in which the conductor was well served by the orchestra and particularly by Mr. Kincaid's flute and Mr. Tabuteau's oboe.

The audience applauded warmly throughout. L. A. S.

BROOKLYN, N. Y.
EAGLE
FEB 11 1938

8

Third Concert of Boston Symphony Season Given Last Evening at Academy

The third concert of the 52d Brooklyn season of the Boston Symphony Orchestra presented a special program last night at the Academy of Music in honor of the great French composer, Maurice Ravel, who died on Dec. 28.

Mrs. Lewis W. Francis was the hostess in the box of the Brooklyn committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman. Mr. and Mrs. Francis entertained at dinner at their home, 81 Remsen St., before the concert. Their guests were Borough President and Mrs. Raymond V. Ingersoll, Rear Admiral and Mrs. Reginald R. Belnap, and Mr. and Mrs. Arthur W. Francis.

Rear Admiral and Mrs. Clark Woodward entertained at a dinner party and had as their box guests Mr. and Mrs. Karl Kritz, Mr. and Mrs. Walter Heff, and Mrs. Cornelius Crane.

In the box of the Adelphi Academy Alumnae Association were Mr. and Mrs. Roy M. Hart and Mr. and Mrs. William Baylies Parker.

Mr. and Mrs. Robert E. Blum also entertained at dinner at their home, 106 Willow St. Their box guests were Mr. and Mrs. Richard V. Lindabury, Mr. and Mrs. Eugene E. Taliaferro, Dr. and Mrs. R. Townley Paton, Mr. and Mrs. Henry M. Minton and Roger Woolley.

Mrs. Frank E. Simmons and Mrs. Maxwell Lester had as their box guests Mrs. J. Tracy Lay, Charles W. Walther, Mr. and Mrs. James Meador, and Richard Peck.

In the box with Mrs. Benjamin Prince were Mr. and Mrs. Karp Mikalenkoff, Miss Irene Miles, and Walter Golde.

Mr. and Mrs. Henry R. Simmons entertained at dinner at their home, 31 8th Ave. Their box guests included Mr. and Mrs. James Cochran, Mr. and Mrs. Louis Rountree, Miss Florence English, and Walter Wessels.

Other box subscribers last night were Mrs. Thomas E. Murray, Mrs. James Maclay, and Miss Mary E. Mills.

The appearances in Brooklyn of the Boston Symphony Orchestra are sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee.

Officers of the Brooklyn committee for the 1937-38 season in addition to Mr. Van Sinderen and Mrs. Davenport are: Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee; and Mrs. Trafton O. Badger, chairman of the Junior League Committee.

Members of the Junior League committee include: Miss Helen Adam, Miss Phyliss Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer, and Mrs. Kent Rhodes.

The fourth concert will be presented Friday evening, March 11, and the final concert, Friday evening, April 1.

NEW YORK, N. Y.
TIMES
FEB 11 1938

MUSIC NOTES

Today's major events: "Barber of Seville," afternoon, "Die Meistersinger," evening, Metropolitan Opera House; Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M.; Emily Roosevelt, soprano, and Harold Henry, pianist, Town Hall, 8:30 P. M.; New York Civic Orchestra, Federal Music Theatre, evening.

Alix Young Maruchess, viola and viola d'amore player, assisted by Earle Voorhies, pianist, will appear in recital tonight at the Henry Street Settlement School.

Carl and Augusta Tollefsen will give a recital this evening at the Tollefsen Studios, 946 President Street, Brooklyn.

Volunteer singers are wanted for the Bach Festival to be held at Park Slope Congregational Church, Brooklyn. Auditions are held Friday and Monday evenings.

BROOKLYN, N. Y.
CITIZEN
FEB 11 1938

EVENING OF MUSIC DEDICATED TO RAVEL

Boston Symphony Orchestra Plays Works of Late Composer

By PAUL J. BROWN

It was quite fitting that our community should dedicate an evening to the music of Maurice Ravel, whose death less than two months ago closed one of the very few creative musical careers of this era that has caught the fancy of this generation. It was a very expressive occasion for Brooklyn. The Academy of Music was filled and some were standing — an unusual event for Boston Symphony concerts here; the audience, obviously dressier than has been the rule, was in full sympathy with the music, apparently enjoyed it immensely and applauded heartily.

The program which Dr. Serge Koussevitzsky's Boston Symphony Orchestra offered as the third of its five concerts scheduled for its 1937-1938 Brooklyn series, was four parts Ravel and one part Schumann. We might say, on the other hand, that the program was in three parts. There was Schumann's Fourth Symphony in D minor; there were Ravel's Suite, "Le Tombeau de Couperin," his "Rapsodie Espagnole" and his "Mere l'Oye" ("Mother Goose"), and as the third group there was his "Bolero.'

The reason for separating the other works from the "Bolero" is that they are works esteemed by musicians; the "Bolero" is notably esteemed by the public. Perhaps its popularity it not what it was some years ago, but it is still tremendous and probably is accountable for last night's large attendance. The growth in repetition of that simple, brief melody from woodwinds, through pizzicato strings, brasses, strings and tympani cannot fail to excite unless tastes are jaded by "excess of it."

The other Ravel works are less distinctive; perhaps to their advantage. In theme there is more of the Ravel tendency toward the strange combination of Spanish rhythm and both overtoned and undertoned minor scales. In them, too, Ravel employs more of his genius for musical scope and orchestration.

The chief reaction from the placing of the Schumann Fourth among the Ravel works is to denote the latter as inconsequential commentaries. Schumann, particularly in the final, largo movement of his Fourth, takes a musical theme, gives it real power and carries it to definite conclusion. By contrast Ravel seems to have resorted to musical guile.

The Boston Symphony Orchestra plays excellently; probably no orchestra could have given Ravel as successfully as did Koussevitzky's Boston Symphony, which rose mightily indeed to the important occasion.

TORONTO, CAN.
GLOBE
FEB 12 1938

To Wield Baton

MLLE. NAIDA BOULANGER, Head of the Department of Music at the Ecole Normale in Paris and Professor of Harmony at the American Academy at Fontainebleau, who will be the first woman ever to conduct the Boston Symphony Orchestra.

NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 11 1938

MUSIC

By LAWRENCE GILMAN

Barbirolli Returns to the Philharmonic, With Kirsten Flagstad as Soloist

3,375th concert of the Philharmonic-Symphony Society of New York, John Barbirolli conductor; assisting artist, Kirsten Flagstad, soprano; at Carnegie Hall.

PROGRAM

1. Schubert,
   Overture to "Alfonso and Estrella"
   (First time by the society)
2. Beethoven,
   Scene and aria, "Ah, perfido!"
   Kirsten Flagstad
3. Mozart,
   Symphony in D major (Kochel 504)
   I. Adagio—Allegro
   II. Andante
   III. Finale: Presto
   Intermission
4. Wagner,
   Excerpts from "Gotterdammerung"
   Siegfried's Rhine-Journey—Funeral Music
   Closing scene: Brunnhilde's Immolation
   (performed without pauses)
   Brunnhilde: Kirsten Flagstad

MR. BARBIROLLI, his midwinter holiday at an end, returned last evening to his place on the Philharmonic-Symphony podium and led his orchestra through an engrossing program, assisted by no less an artist than Kirsten Flagstad.

It was a program that climbed steadily to the heights. It began with Schubert's almost unknown Overture to "Alfonso and Estrella," with its suggestions of Beethovenian grandeur; traversed the "Ah, perfido" of the master himself, sung by Mme. Flagstad; came momentarily to a point of rest with one of the subtlest and least appreciated symphonies of Mozart, the "Prague," in D major; and ended with the sublimities of Brünnhilde's valedictory and the cosmic fires of the "Gotterdammerung" Finale. When it was over, the audience, shaken by the greatness of the music it had heard, brought back repeatedly to the platform the artists who had been the instruments of its experience.

* * *

Mr. Barbirolli should be thanked especially for letting us hear the noble symphony of Mozart so beautifully played as it was by the Philharmonic virtuosi. Not that the "Prague" Symphony is seldom heard—the Boston Orchestra is to play it this evening in Carnegie Hall, and is sure to do it justice. But each one of the magnificent orchestras that New York is privileged to know can bring to its performances some special quality that is peculiarly its own. Each throws a new light upon the music that it plays, tells us something new concerning it.

Last night it was the deep and seasoned beauty of the Philharmonic's strings, the lucid clarity of its solo wood, that stood forth remarkably in its performance of Mozart's score. Certain of the chromatic passages for the violins and woodwind at the beginning of the slow movement, as one heard them from the Philharmonic players, still haunt the ear as though they had captured something of the living essence of Mozartian loveliness and fervor.

* * *

This symphony is underrated. It belongs of right with the famous three of Mozart that are supposed to be excelling. Some of us may wonder if it is not the equal of the G minor or the E flat. There are pages in each of its three movements that Mozart the symphonist scarcely equalled elsewhere for fineness and originality of musical thought; and the Adagio introduction is a masterpiece of rhythmic subtlety and power.

* * *

It was a happy idea of Mr. Barbirolli's to disinter the almost forgotten Overture that Schubert wrote for his opera "Alfonso and Estrella" in the years when Beethoven was completing his Ninth Symphony. Was something of the might of that colossal inspiration imparted to the Vienna air, so that we hear occasionally, in this overture of Schubert's, brief echoes, or premonitions, of Olympian speech? The overture had never been played by the Philharmonic, and I can recall no performance in years by any other orchestra. It should not be allowed to lapse again.

* * *

Mme. Flagstad, singing for the first time with a symphonic orchestra in New York, naturally made the program's final word her own. Is there another living singer, one wonders, who could utter so simply and so completely, with such entire forgetfulness of her audience and of herself, the essential quality of Wagner's tremendous scene? Standing quietly beside the podium, glancing occasionally at the score she held, she became for us the sacrificial Brünnhilde of the tragedy, the seeress filled with the greatness of her vision and her love. And when she had finished singing, while the orchestra hymned the passing of the gods, her face still held the exaltation of her vision as she looked beyond the audience toward some transfiguring beauty of the spirit's world that only she had seen.

Kirsten Flagstad

Philharmonic Soloist

NEW YORK, N. Y.
WORLD - TELEGRAM

FEB 11 1938

Ravel Music Played By Boston Orchestra

In memory of Maurice Ravel, the Boston Symphony Orchestra devoted most of its program at the Brooklyn Academy of Music last night to four of his works. It was the third Brooklyn concert this season of the visiting Bostonians and as usual Serge Koussevitzky conducted.

The compositions by Ravel were the suite "Le Tombeau de Couperin," the "Rhapsodie Espagnole," the suite "Ma Mere l'Oye" and "Bolero." Schumann's Fourth Symphony in D minor completed the offerings. All the numbers will be repeated either tonight or tomorrow afternoon in Carnegie Hall.

Mr. Koussevitzky and his men were in fine technical and interpretative fettle. The playing had its familiar smoothness and richness of tone and felicitous details of phrasing and instrumental coloring abounded.

The selections from Ravel's works were made with an eye to representative variety and one revelled in the wealth of imaginative and stunning orchestration unfolded—the infinite charm and jeweled delicacy of the "Couperin" suite, the flashing colors of the "Rhapsodie," the cumulative breadth of the "Bolero."

Conductor and orchestra were cordially greeted when the curtains parted, and throughout the concert enthusiasm mounted steadily, until after the "Bolero" applause swept like a cyclone through the Academy, which was packed to the doors.

L. B.

MLLE. NADIA BOULANGER

BROOKLYN, N. Y.
CITIZEN

FEB 11 1938

Society News

By LUCILE MINTZ

Boston Symphony Pays Tribute to Maurice Ravel; Many Dinners Are Given in Advance of Concert

A large and responsive audience joined with the Boston Symphony Orchestra last evening in paying tribute at the Brooklyn Academy of Music to Maurice Ravel, French composer who died on Dec. 28. Dr. Serge Koussevitzky conducted the orchestra in a program of four Ravel works, including "Bolero" and Schumann's Fourth Symphony in D minor.

Many of the subscribers attended the concert with guests. Mr. and Mrs. Lewis W. Francis gave a dinner at their home, No. 81 Remsen street, later taking their guests to the concert, where Mrs. Francis was hostess in the box of the sponsoring committee. In the party were Borough President of Mrs. Raymond V. Ingersoll, Rear Admiral and Mrs. Reginald R. Eelnap and Mr. and Mrs. Arthur W. Francis.

Rear Admiral and Mrs. Clark Woodward entertained at a dinner party and had as their box guests Mr. and Mrs. Karl Kritz, Mr. and Mrs. Walter Hoff and Mrs. Cornelius Crane.

In the box of the Adelphi Academy Alumnae Association were Dr. and Mrs. Roy M. Hart and Mr. and Mrs. William Baylies Parker. Mr. and Mrs. Robert E. Blum gave a dinner at their home, No. 106 Willow street. Their box guests were Mr. and Mrs. Richard V. Lindabury, Mr. and Mrs. Eugene S. Taliaferro, Dr. and Mrs. R. Townley Paton, Mr. and Mrs. Henry M. Minton, and Roger Woolley.

Mrs. Frank E. Simmons and Mrs. Maxwell Lester had as their box guests Mrs. J. Tracy Lay, Charles W. Walther, Mr. and Mrs. James Meador, and Richard Peck. In another box with Mrs. Benjamin Prince were Mr. and Mrs. Karp Mikalenkoff, Miss Miles and Walter Golde.

Mr. and Mrs. Henry R. Simmons entertained at dinner at their home No. 31 Eighth avenue. Their box guests included Mr. and Mrs. James Cochran, Mr. and Mrs. Louis Rountree, Miss Florence English, and Walter Wessels. Other boxholders wer Mrs. Thomas E. Murray, Mrs. James Maclay and Miss Mary E. Mills.

The concert was the third in a series of five to be given here this season by the orchestra. The fourth will be heard on Friday evening, March 11 and the final program will be given on Friday, April 1. The series is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, headed by Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman. Mrs. Trafton O. Badger is chairman of a Junior eLague committee for the concerts.

Cresset
[illegible]

FEB - - 1938

MUSIC and Music Makers

By WALTER A. HANSEN

The World of Music Mourns the Loss of One of Its Important Figures.

A composer of extraordinary skill was claimed by death a few days before the year 1937 passed on into history. Maurice Ravel, the gifted Frenchman, was a figure of far-reaching importance. Some of his detractors have decried and derided him as a rebel who took keen delight in kicking over the traces and as an eccentric whose entire career was dominated by what to them seemed to be an irrepressible urge to gain wealth and popularity by writing music in a unique and radically different way. Others have sought to brand him as little more than an extremely clever poseur. But against all aspersions of this kind we can pit the undeniable fact that thousands upon thousands have derived and continue to derive no end of genuine pleasure from his works.

Ravel's music does not, as a rule, probe deep into the recesses of the heart. In other words, it is seldom profound in character. But even though it usually lacks the sweep of elemental power which stirs one to the very marrow, it is always brimful of melodic distinctiveness. It invariably reveals the hand of a painstaking craftsman, the deftness of a master-technician, the reserve and the emotional restraint of an artist who weighed, winnowed and polished each and every note and phrase with the most scrupulous care before he sent a composition out into the world. Even the gripping and relentlessly surging Bolero, which has brought Ravel's name to all parts of the civilized world, gives striking evidence of uncommon refinement and sensitiveness. The man who wrote this intensely fascinating work has been aptly referred to as one of the aristocrats of modern music. There is something unmistakably patrician in the legacy he has handed down.

Some have maintained that Ravel—who, contrary to common belief, was not a Jew—and his illustrious countryman, Claude Debussy, were kindred spirits. But the statement is only partially true. To a certain extent, it is based on superficial observation and founded on hastily formed conclusions. Debussy was infinitely more important as a trail-blazer than Ravel, and the many atmospheric and

(Cont. over)

by the flute, the clarinet, the bassoon, the E flat clarinet, the oboe d'amore, the muted trumpet, the saxophone, the woodwinds in various combinations, the French horn in conjunction with other instruments, the trombone, and finally by the string choir and by strings adroitly grouped with other members of the orchestral family.

There is a steadily mounting crescendo. With technical dexterity of the rarest kind and with an uncanny understanding of the possibilities of each and every instrument, the composer gradually leads up to an overpowering climax. He clings tenaciously to the key of C major until shortly before the end, when a singularly abrupt change in tonality comes like a sudden dash of icecold water to relieve the tenseness and to dispel the frenzy.

An orchestral *tour de force* of this nature is assuredly not the work of a dabbler. Neither is it a mere stunt. If there is a composer alive today who is able to achieve such exciting effects with one simple little melody, he has not yet come to the fore. It is not going too far to say that Richard Strauss and Jan Sibelius could not write in this way even if they tried, because the domains over which they reign supreme are widely different from the sphere in which Ravel lived, moved and had his being.

The Bolero is unique in music. It has little depth; but the writer of this article is not ashamed to admit that he is always thrilled to the bone when he hears the composition performed by a fine orchestra under a competent conductor. For him it is an exhilarating experience to listen to the readings given by Arturo Toscanini and Serge Koussevitzky. Philip Hale, on the other hand, thought that the work "does not fare better by repetition." In his opinion, "it is the clever trick of a super-refined composer." And the eminent critic of Boston went on to say that "the trick is amazingly well performed; but it is only a trick. The surprise of a first performance does not affect one a second time."

Yet the Bolero does not represent Ravel's technical skill at its height. The two concert suites drawn from the ballet, Daphnis and Chloe, were written more than 25 years ago; but they are scored with even greater wizardry than we find in the work by which the French composer is best known. Over and above this, the music itself has far more substance, far more poetry. These suites rank with the Scheherazade and the Capriccio Espagnole, by Rimsky-Korsakoff, with the Magic Fire Spell, from Wagner's Die Walkuere, and with portions of Richard Strauss' Salome as examples of brilliant and astonishing craftsmanship. The same statement can be made with respect to the magnificent orchestral version of the great Modest Moussorgsky's Pictures at an Exhibition.

162

NEW YORK, N. Y.
HERALD - TRIBUNE
FEB 1 1 1938

MUSIC

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   Brunnhilde: Kirsten Flagstad

Kirsten Flagstad

Philharmonic Soloist

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This symphony is underrated. It belongs of right with the famous three of Mozart that are supposed to be excelling. Some of us may wonder if it is not the equal of the G minor or the E flat. There are pages in each of its three movements that Mozart the symphonist scarcely equalled elsewhere for fineness and originality of musical thought, and the Adagio introduction is a masterpiece of rhythmic subtlety and power.

* * *

It was a happy idea of Mr. Barbirolli's to disinter the almost forgotten Overture that Schubert wrote for his opera "Alfonso and Estrella" in the years when Beethoven was completing his Ninth Symphony. Was something of the might of that colossal inspiration imparted to the Vienna air, so that we hear occasionally, in this overture of Schubert's, brief echoes, or premonitions, of Olympian speech? The overture had never been played by the Philharmonic, and I can recall no performance in years by any other orchestra. It should not be allowed to lapse again.

* * *

Mme. Flagstad, singing for the first time with a symphonic orchestra in New York, naturally made the program's final word her own. Is there another living singer, one wonders, who could utter so simply and so completely, with such entire forgetfulness of her audience and of herself, the essential quality of Wagner's tremendous scene? Standing quietly beside the podium, glancing occasionally at the score she held, she became for us the sacrificial Brünnhilde of the tragedy, the seeress filled with the greatness of her vision and her love. And when she had finished singing, while the orchestra hymned the passing of the gods, her face still held the exaltation of her vision as she looked beyond the audience toward some transfiguring beauty of the spirit's world that only she had seen.

NEW YORK, N. Y.
WORLD - TELEGRAM
FEB 11 1938

Ravel Music Played By Boston Orchestra

In memory of Maurice Ravel, the Boston Symphony Orchestra devoted most of its program at the Brooklyn Academy of Music last night to four of his works. It was the third Brooklyn concert this season of the visiting Bostonians and as usual Serge Koussevitzky conducted.

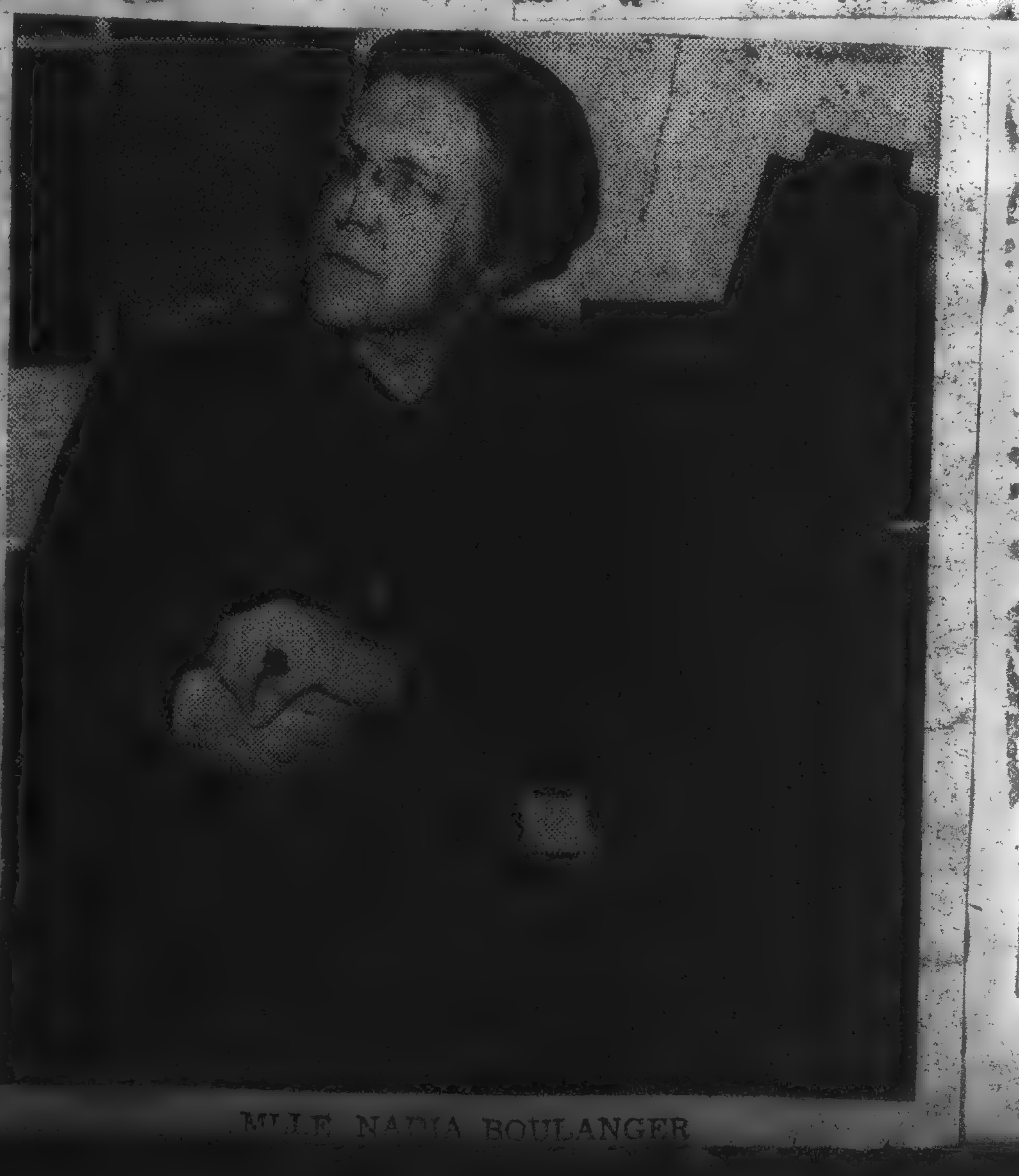
The compositions by Ravel were the suite "Le Tombeau de Couperin," the "Rhapsodie Espagnole," the suite "Ma Mere l'Oye" and "Bolero." Schumann's Fourth Symphony in D minor completed the offerings. All the numbers will be repeated either tonight or tomorrow afternoon in Carnegie Hall.

Mr. Koussevitzky and his men were in fine technical and interpretative fettle. The playing had its familiar smoothness and richness of tone and felicitous details of phrasing and instrumental coloring abounded.

The selections from Ravel's works were made with an eye to representative variety and one revelled in the wealth of imaginative and stunning orchestration unfolded—the infinite charm and jeweled delicacy of the "Couperin" suite, the flashing colors of the "Rhapsodie," the cumulative breadth of the "Bolero."

Conductor and orchestra were cordially greeted when the curtains parted, and throughout the concert enthusiasm mounted steadily, until after the "Bolero" applause swept like a cyclone through the Academy, which was packed to the doors.

L. B.



MLLE. NADIA BOULANGER

BROOKLYN, N. Y.
CITIZEN
FEB 1 1 1938

Society News

By LUCILE MINTZ

Boston Symphony Pays Tribute to Maurice Ravel; Many Dinners Are Given in Advance of Concert

A large and responsive audience joined with the Boston Symphony Orchestra last evening in paying tribute at the Brooklyn Academy of Music to Maurice Ravel, French composer who died on Dec. 28. Dr. Serge Koussevitzky conducted the orchestra in a program of four Ravel works, including "Bolero" and Schumann's Fourth Symphony in D minor.

Many of the subscribers attended the concert with guests. Mr. and Mrs. Lewis W. Francis gave a dinner at their home, No. 81 Remsen street, later taking their guests to the concert, where Mrs. Francis was hostess in the box of the sponsoring committee. In the party were Borough President of Mrs. Raymond V. Ingersoll, Rear Admiral and Mrs. Reginald R. Belnap and Mr. and Mrs. Arthur W. Francis.

Rear Admiral and Mrs. Clark Woodward entertained at a dinner party and had as their box guests Mr. and Mrs. Karl Kritz, Mr. and Mrs. Walter Hoff and Mrs. Cornelius Crane.

In the box of the Adelphi Academy Alumnae Association were Dr. and Mrs. Roy M. Hart and Mr. and Mrs. William Baylies Parker. Mr. and Mrs. Robert E. Blum gave a dinner at their home, No. 106 Willow street. Their box guests were Mr. and Mrs. Richard V. Lindabury, Mr. and Mrs. Eugene S. Taliaferro, Dr. and Mrs. R. Townley Paton, Mr. and Mrs. Henry M. Minton, and Roger Woolley.

Mrs. Frank E. Simmons and Mrs. Maxwell Lester had as their box guests Mrs. J. Tracy Lay, Charles W. Walther, Mr. and Mrs. James Meador, and Richard Peck. In another box with Mrs. Benjamin Prince were Mr. and Mrs. Karp Mikalenkoff, Miss Miles and Walter Golde.

Mr. and Mrs. Henry R. Simmons entertained at dinner at their home No. 31 Eighth avenue. Their box guests included Mr. and Mrs. James Cochran, Mr. and Mrs. Louis Rountree, Miss Florence English, and Walter Wessels. Other boxholders wer Mrs. Thomas E. Murray, Mrs. James Maclay and Miss Mary E. Mills.

The concert was the third in a series of five to be given here this season by the orchestra. The fourth will be heard on Friday evening, March 11 and the final program will be given on Friday, April 1. The series is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, headed by Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman. Mrs. Trafton O. Badger is chairman of a Junior eLague committee for the concerts.

Cresset R
Menasha-Wis.
FEB - - 1938

MUSIC and Music Makers

By WALTER A. HANSEN

The World of Music Mourns the Loss of One of Its Important Figures.

A composer of extraordinary skill was claimed by death a few days before the year 1937 passed on into history. Maurice Ravel, the gifted Frenchman, was a figure of far-reaching importance. Some of his detractors have decried and derided him as a rebel who took keen delight in kicking over the traces and as an eccentric whose entire career was dominated by what to them seemed to be an irrepressible urge to gain wealth and popularity by writing music in a unique and radically different way. Others have sought to brand him as little more than an extremely clever poseur. But against all aspersions of this kind we can pit the undeniable fact that thousands upon thousands have derived and continue to derive no end of genuine pleasure from his works.

Ravel's music does not, as a rule, probe deep into the recesses of the heart. In other words, it is seldom profound in character. But even though it usually lacks the sweep of elemental power which stirs one to the very marrow, it is always brimful of melodic distinctiveness. It invariably reveals the hand of a painstaking craftsman, the deftness of a master-technician, the reserve and the emotional restraint of an artist who weighed, winnowed and polished each and every note and phrase with the most scrupulous care before he sent a composition out into the world. Even the gripping and relentlessly surging Bolero, which has brought Ravel's name to all parts of the civilized world, gives striking evidence of uncommon refinement and sensitiveness. The man who wrote this intensely fascinating work has been aptly referred to as one of the aristocrats of modern music. There is something unmistakably patrician in the legacy he has handed down.

Some have maintained that Ravel—who, contrary to common belief, was not a Jew—and his illustrious countryman, Claude Debussy, were kindred spirits. But the statement is only partially true. To a certain extent, it is based on superficial observation and founded on hastily formed conclusions. Debussy was infinitely more important as a trail-blazer than Ravel, and the many atmospheric and

(Cont. over)

by the flute, the clarinet, the bassoon, the E flat clarinet, the oboe d'amore, the muted trumpet, the saxophone, the woodwinds in various combinations, the French horn in conjunction with other instruments, the trombone, and finally by the string choir and by strings adroitly grouped with other members of the orchestral family.

There is a steadily mounting crescendo. With technical dexterity of the rarest kind and with an uncanny understanding of the possibilities of each and every instrument, the composer gradually leads up to an overpowering climax. He clings tenaciously to the key of C major until shortly before the end, when a singularly abrupt change in tonality comes like a sudden dash of icecold water to relieve the tenseness and to dispel the frenzy.

An orchestral *tour de force* of this nature is assuredly not the work of a dabbler. Neither is it a mere stunt. If there is a composer alive today who is able to achieve such exciting effects with one simple little melody, he has not yet come to the fore. It is not going too far to say that Richard Strauss and Jan Sibelius could not write in this way even if they tried, because the domains over which they reign supreme are widely different from the sphere in which Ravel lived, moved and had his being.

The Bolero is unique in music. It has little depth; but the writer of this article is not ashamed to admit that he is always thrilled to the bone when he hears the composition performed by a fine orchestra under a competent conductor. For him it is an exhilarating experience to listen to the readings given by Arturo Toscanini and Serge Koussevitzky. Philip Hale, on the other hand, thought that the work "does not fare better by repetition." In his opinion, "it is the clever trick of a super-refined composer." And the eminent critic of Boston went on to say that "the trick is amazingly well performed; but it is only a trick. The surprise of a first performance does not affect one a second time."

Yet the Bolero does not represent Ravel's technical skill at its height. The two concert suites drawn from the ballet, Daphnis and Chloe, were written more than 25 years ago; but they are scored with even greater wizardry than we find in the work by which the French composer is best known. Over and above this, the music itself has far more substance, far more poetry. These suites rank with the Scheherazade and the Capriccio Espagnole, by Rimsky-Korsakoff, with the Magic Fire Spell, from Wagner's Die Walkuere, and with portions of Richard Strauss' Salome as examples of brilliant and astonishing craftsmanship. The same statement can be made with respect to the magnificent orchestral version of the great Modest Moussorgsky's Pictures at an Exhibition.

10** Monitor — Boston News — Feb. 10/38

16

Mme. Pauly Prepares to Sing With Cleveland Orchestra

Mme. Rosa Pauly, Soprano

Presents Music of Strauss's "Salome" in Concert at Symphony Hall Tonight

Acclaimed at the Metropolitan Opera as one of the greatest dramatic sopranos to make their debut there in recent season, Rosa Pauly, Hungarian prima donna, was busy at the Statler this morning warming up her voice in anticipation of rehearsal for her debut in Symphony Hall tonight as soloist with the Cleveland Orchestra, Artur Rodzinski conducting. She has made her mark in 67 roles, ranging from Carmen and Amneris to Isolde and Elektra, although her greatest fame is as an interpreter of dramatic roles in German opera.

Tonight will mark both the introduction to Boston of Miss Pauly and a hearing of a complete orchestral and vocal episode from Richard Strauss' opera, "Salome." An announced performance of "Salome," with Mary Garden, was cancelled 29 years ago by action of Mayor Hibbard, and the work has continued in neglect here ever since.

"Your biggest successes have been in the operas of Wagner and Richard Strauss?" Miss Pauly was asked.

"That is true."

"Which is your favorite composer?"

"Mozart — and next, Beethoven. There is a place for my voice and my acting in Wagner and Struass. But for enjoyment, I prefer Mozart. Two of my favorite roles—my personal favorites—are Dona Anna in 'Don Giovanni,' and the Countess in 'The Marriage of Figaro.' Also, I very much like the role of Leonore in Beethoven's 'Fidelio.' A role I like a great deal is Amneris in 'Aida.' She is a villain, but interesting. The title role is not so interesting, in spite of its being that of the heroine. Isolde I am very fond of, too; but sung in Italian. Never did I sing Isolde in German in Europe, but only in America.

"I think all the Wagnerian operas are much better for the singers in Italian. When the Italians perform Wagner, however, it is very strange. The orchestra never gets terribly loud. The Italian singers ride up and down the tunes as they do in Italian opera. 'Tristan' is very popular in Italy. Their tenors sing it like 'Rigoletto.' The best women singers they have in Wagner are either Spanish, or half Spanish, and half Italian."

From her own dramatic impressiveness in Wagnerian roles in Italy, the natives have called Mme. Pauly "The German Duse."

Her hobby?

"Cooking, by all means. I make very good goulash."

"May I ask," the reporter ventured rashly, "whether the materials of goulash are definite? Or do they vary according to the circumstances and mood of the cook?"

"You shall not speak so of goulash!" Mme. Pauly histrionically closed the interview.

Preface to an Abbreviated "Salome"

Trans. Feb. 7/38

When excerpts from Strauss's opera "Salome" are played on Thursday evening of this week in Symphony Hall by the Cleveland Orchestra, under the direction of Artur Rodzinski and with the Hungarian soprano, Rosa Pauly, singing the role of Elektra, a few in the audience may recall the reasons for the previous neglect of the opera here.

On April 2, 1909, the Boston newspapers announced that Oscar Hammerstein would produce "Salome" the following week at the Boston Theater. Mary Garden, who had just sung Melisande in the course of a week of opera, was to play the leading role.

On the next day, the following front-page story was carried by the Boston papers: "'Salome' will not be presented in Boston. Mayor Hibbard yesterday afternoon told Mr. Hammerstein's representatives that if the manager did not voluntarily withdraw it, he would feel justified in exercising his powers and would prohibit the performance."

Under this pressure, Hammerstein withdrew the intended performance; and, although the "Dance of the Seven Veils" was played by Dr. Muck in 1912 and subsequently by Dr. Koussevitzky, the opera has remained unsung in Boston. Following its withdrawal, and on the same day, Hammerstein published in Boston papers his own views on the character of Salome herself and of the opera:

"'Salome' is neither moral nor immoral—she is unmoral. She is governed absolutely by the most primitive passions. Her love, once awakened, as it has been by the vision of the Prophet, is as real, as honest as the love that might be awakened in the heart of a vestal virgin. It is like a tidal wave. Swept against an immovable mountain, it rebounds in a hatred overwhelming in its vengeance; the death of the beloved object alone allays this awful passion; but, once the passion of hatred is satiated, the tidal wave of love returns intensified ten-fold b the dreadful consciousness that the beloved is forever lost. It is no mere material passion that is expressed by Salome when she seizes and apostrophizes the severed head of Jokanaan. It is the awakened soul of the superabundantly vital woman that gushes forth torrentially. From that lifeless morsel her glowing imagination recreates the whole man, and her infinite anguish is voiced in the words:

"'I know well that if thou hadst looked upon me thou wouldst have loved me, and that the Mystery of Love is greater than the Mystery of Death.'

"I regret more than I can express that some writers have dwelt upon what they conceive to be the abnormality or sensuality of 'Salome.' Why do they do this? Why see only the material side of this great work of art? Why be blind to the inwardness of this great creation of the two master minds, Wilde and Strauss?"

FRIDAY, FEBRUARY 11, 1938 B

l Musicians --- News of

Cleveland Orchestra

Artur Rodzinski Directs an Exciting Program; Rose Pauly Gives Voice to Salome's Fury

By MOSES SMITH

The Festival of the Visiting Orchestras began in Symphony Hall last night before a goodly company assembled to hear and see the Cleveland Orchestra and its conductor, Artur Rodzinski, and also, perhaps incidentally, to be present at the first public performance in Boston of a scene from Strauss' opera "Salome," with Rose Pauly to sing, but not act, the part of the notorious leading "lady."

With the Boston Symphony Orchestra and Dr. Koussevitzky out of town this week, it was a courteous and thoughtful gesture to remind the Bostonian public that there are other proficient symphonic ensembles and conductors on the American scene. Perhaps there was a measure of misfortune for the box-office in the presence of two visiting orchestras here in rapid succession, the Philadelphia Orchestra under Eugene Ormandy having been "booked" for this afternoon and tomorrow evening But for those desirous of making the inevitable comparisons the task has been relatively simplified.

The present writer has already recorded in these columns the markedly favorable impression received from the Cleveland Orchestra and Dr. Rodzinski during a concert in Severance Hall, Cleveland, some time ago. Last night's concert tended to deepen that impression. The playing of a program more difficult than the earlier was even more brilliant, precise and musical. An orchestra somewhat smaller than Bostonians are accustomed to hear almost weekly through the season could scarcely be expected to encompass equivalent resonance. Besides, that is not one of the more obvious (or, very likely, sought) virtues of the ensemble. But, at least for this writer, there was never a suggestion of dry, lifeless tone, save when the conductor asked for it in following the implications of the music.

The program began with Bach's Toccata and Fugue in D minor, which, in the arrangement of Julius Wertheim, was bombastic music. In that style, it must be confessed, it was interpreted last night by Dr. Rodzinski. But it served the inevitable purpose of showing how spirited and brilliant a company of youthful executants he has assembled. The performance of the Shostakovitch First Symphony, which followed, was fairly extraordinary in its biting precision, sharp accentuation, characterful phrasing and superb clarity of line. Similar virtues were in evidence during the playing of Strauss's "Till Eulenspiegel" at the end of the program. Perhaps Dr. Rodzinski was only making a virtue of necessity when he emphasized line at the expense of color and resonance. But it was good, at least once, to hear the music in this way, to be able to observe the ingenious orchestration of Strauss, to hear all the parts sing.

Such things as careful instrumental balance, sharp definition and so forth, would seem to be the most marked attributes of Dr. Rodinski, a musician, conductor and interpreter clearly of the first rank. He satisfied, in qualification for that title, perhaps the principal requirement—that his presentation of the music at hand seemed for the moment to be the exact and only way in which to play it, as to tempo, dynamic scheme, phrasing. His control of his instrumental forces was obviously complete. His knowledge of the scores (which, with the exception of the aforementioned excerpt from "Salome" he directed from memory) was equally comprehensive. At every stage he seemed to be perfectly aware of what to do and how to do it. And exciting as the resulting performances were, they seemed to be based principally and in fact almost entirely on purely musical considerations.

This last was almost true of

Woman Leads Boston Symphony, And Gives Orchestra Scolding Too

For the first time in the 57-year history of the Boston Symphony Orchestra, its member musicians yesterday played at the command of a woman, and they took a scolding in the process.

Midway in a rehearsal of Gabriel Faure's "Requiem," in which she will conduct the orchestra Friday and Saturday, Mlle. Nadia Boulanger, noted French music teacher and organist, halted the musicians for a lecture.

"This may be boring for some of you experienced men," she said. "But please do not take this music for granted. The difficulty is that most of you think the music too simple. You must relax and watch for its depth of feeling. If you play music with an open mind, you will find great beauty and depth behind its simplicity."

The lecture over, the orchestra obediently bent to the rehearsal, and this time there was no complaint. Mlle. Boulanger, who has conducted Faure's "Requiem" for the past two seasons in London, believes that the composer's work has not been properly appreciated and that its apparent simplicity is the result of misunderstanding.

Using both hands instead of a baton, Mlle. Boulanger also rehearsed the Bach Cantata Club which will sing with the Symphony Orchestra. To this group also she explained the composer's message.

"Don't be afraid," she encouraged, humming the music as the singers joined in.

Cleveland Orchestra Invades Boston

The Arts in Boston

After an absence of 12 years, the Cleveland Orchestra returned to Boston last night to give a concert in Symphony Hall under the direction of its distinguished conductor, Artur Rodzinski. Large numbers of the musical public of this city were able to restrain their curiosity about an artistic development in another center, but there was an audience of respectable size which welcomed the visitors warmly and rewarded their performance with enthusiasm.

The concert was stimulating. It is good for us to hear other orchestras than our own, orchestras with other textures and colors of tone, and led by conductors with their own notions of interpretation. Although Mr. Rodzinski is a leader of international experience and fame, his orchestra still seems to reflect some of the characteristics which we regard as Middle-Western. Its tone is bright and rather hard, its utterance incisive, its technique precise. Mr. Rodzinski, conducting without score (except in an accompaniment for his soloist), was always the master, in control of every detail. Everything about the performance was notably efficient.

The program, too, was interesting. It opened with Julius Wertheim's orchestration of Bach's Toccata and Fugue in D minor, which suffers from some of the common complaints of such transcriptions, but which is undeniably effective in the concert hall. Mr. Rodzinski, who was a protégé of Mr. Stokowski's, comes legitimately by his interest in such scores. His performance of this one was forthright and clean cut.

Shostakovich's First Symphony was given a brilliant rendition. Its amusing style, roughly in the Prokofieff tradition, gives much pleasure, especially in the first two movements, which recall again and again "Lady Macbeth of Mzensk." Into the third movement comes the shadow of Wagner, and the last movement does that master too much honor.

After the intermission came two (or rather three) numbers from Strauss: the Dance of the Seven Veils and the final scene from "Salome," and "Till Eulenspiegel." The soloist in the "Salome" music was Rose Pauly, the noted Viennese dramatic soprano whose singing of "Elektra" with the New York Philharmonic last year made an enormous impression. Last night Mme. Pauly confirmed the impression received over the radio last season of a brilliant lyrical actress whose voice is dramatically expressive though not without shortcomings from the viewpoint of pure vocalism. She brought to her interpretation of Salome's scene with the head of John the Baptist not only vocal but histrionic resources, the latter to a degree not commonly seen on the concert platform.

Mr. Rodzinski's readings of the orchestral items from Strauss were provocative. Salome's Dance became under his baton a barbaric rite which was singularly lacking in sensuousness. "Till" was rather mechanical. Few conductors seem to be able to bring out the humor of this score and Mr. Rodzinski is not one of them. His performance was expert but it missed many of the witty subtleties of expression and failed altogether to give value to the final note of mocking pathos.

L. A. S.

MORE TURN OUT FOR CONCERT

Ormandy's Selections Not New, But Interesting

BY WARREN STOREY SMITH

The third concert by an out-of-town orchestra in as many days, and the second by the band from Philadelphia, took place at Symphony Hall last night with Eugene Ormandy again conducting. The audience, although the largest of the three, still did not fill the hall. It is easy to reproach the Boston public for its lack of curiosity but hard to quarrel with its satisfaction in its own orchestra and conductor.

Mr. Ormandy's second programme was more interesting than his first although it contained little that was new or even unfamiliar. Under the first head came Mr. Cailliet's transcription of a Passacaglia by Buxtehude; under the second, Strauss' Burlesque for Piano and Orchestra, in which Jan Smeterlin was the solist. The remainder consisted of Beethoven's Seventh Symphony, Debussy's Prelude to "The Afternoon of a Faun" and the suite of dances from De Falla's ballet, "The Three-Cornered Hat."

If the authorship of Strauss' early Burlesque were not known it would not be easily guessed. Except for some waltz tunes which remind us faintly of "Der Rosenkavalier" there is little in it to suggest the Strauss of either the tone poems or the operas. It might almost be the work of Brahms, but of a Brahms with considerably more wit and considerably less heaviness than usual. It is however, an engaging and diverting piece, masterly in its construction and effectively written both for the solo instrument and for the orchestra. In view of the scarcity of good concerted pieces, it is surprising that pianists so consistently neglect it. The second of the two previous performances in Boston took place 21 years ago. Mr. Smeterlin is to be commended for recalling the Burlesque to our attention, and there are few pianists who could make so much of it as did he. Neither its humor nor its charm escaped him. And it is typical of the man that he should have included in the hearty applause Mr. Schwar, the kettle drummer, to whom Strauss had assigned both the opening and the closing measures.

If the listener wishes the music, all of the music and nothing but the music, he will get it from Mr. Ormandy and the Philadelphia orchestra. The case in point last night was the familiar Prelude of Debussy. The performance had everything but one thing, and that was glamor. On the purely musical side it was especially graced by the playing of the solo flute and oboe. Since there is no call here for atmosphere, for the display of imagination, or even of temperament the performance of Beethoven's Symphony was a fine one. Well played also was the rather trite music of De Falla. The Spanish idiom is something of which one in time grows weary.

Cont.

NEW BEDFORD, MASS. STANDARD-TIMES

FEB 16 1938

Scolds Musicians

—Associated Press Photo

MLLE. NADIA BOULANGER

Mlle. Boulanger, noted French music teacher and organist, rehearsed the Boston Symphony Orchestra as the first woman ever to direct the 57-year-old organization. She uses no baton. In her first rehearsal yesterday, she stopped the orchestra and scolded the musicians for lack of feeling while playing a simple score. She will direct Friday.

464

MME. PAULY PREFERS LEONORE TO SALOME

Singer, Here for Concert, Likes to Cook

B. Globe
Feb 10/38

Of all the 67 opera roles that she sings, Rose Pauly likes Leonore in "Fidelio" best. Then comes Salome in Richard Strauss' opera of like name. And next to singing, Mme. Pauly likes best to cook.

This dark-eyed Hungarian artist, who gave blase New Yorkers quite a jar when she burst almost unannounced upon Gotham a year ago to sing in concert performances of Strauss' "Elektra," is here in Boston to appear with the Cleveland Orchestra at Symphony Hall tonight in the final scene from "Salome." In view of the fact that a projected performance of "Salome" caused quite a furore hereabouts 29 years ago until it had to be abandoned, let it be said right now that this will be the first time that a note of "Salome"—except for the concert fragment, "The Dance of the Seven Veils"—has been sung publicly in Boston.

There will be no scenery, no "props" and no dramatic action tonight, just a large orchestra conducted by the distinguished Dr. Artur Rodzinski, and Mme. Pauly to voice the music of Salome. She promises that Salome's costume will be a gold-colored evening dress.

Speaks Little English

Mme. Pauly is the sort whose appearance and manner are simple and friendly, yet require the adjective "magnetic." As she talks her dark eyes flash and her face changes expression ceaselessly. There are gestures to go with her words. She speaks but little English, and although she arrived here late yesterday afternoon, she was ready within a few minutes to talk to newspapermen with great gusto and the interpretive services of her woman companion.

MME. ROSE PAULY

"I really first came to America just for a week-end," she laughed, managing so much English well enough. And then in a mixture of English and German: "I got a cable from Dr. Rodzinski in Brussels one Saturday morning at 6, saying that his singer for a few concert performances of 'Elektra' could not appear. He asked me to come."

She went and she conquered completely a packed Carnegie Hall audience that stamped and cheered for 15 minutes after the performance. She was a sensation. Just last month she repeated her triumph when she made her Metropolitan Opera debut in the same role.

Her Roles Diversified

Her immense vitality stands her well in such an exhausting role as Elektra, which she readily admits is her most strenuous. And there is a directness about her that probably accounted in part for her simplicity of costume—grayish skirt, wine-colored sweater, and a brooch for her only jewelry.

Although she has made many successes in the operas of Wagner and Strauss, she sings widely diversified roles, and her own musical preference is for Mozart and Beethoven. She is very fond of the leading role in Strauss' "The Egyptian Helen," and she sings Carmen in Spanish as well as other tongues. Salome she has sung 400 times, Elektra 90 times.

Born in Pesth (the town across the river from Buda and which forms the second half of Budapest) of Hungarian ancestry, Mme. Pauly made her debut in the title part of "Aida" at Hamburg, in 1922. She now lives in Prague with her husband, Dr. Hafiz Haggag, an Egyptian throat specialist, and their daughter, aged 6½, who speaks Arabic and doesn't like music.

"Next to singing, I like best to cook. I'm a good hausfrau. I like to make goulash and my own coffee. I think goulash and coffee in this country are terrible. Why, your coffee is so weak you can almost see through it."

Didn't Recognize Duce

She says that famous yarn about her not recognizing Mussolini, at a banquet in her honor, is true.

"It was two years ago, in Venice. We waited and I didn't see anyone who looked like Mussolini. We sat down to dinner, and I said to the man next to me: 'Why hasn't he come, anyway?' The Austrian Minister kicked me under the table, but I kept right on. And then I said: 'I wonder if Mussolini has ever heard me in opera?' And then the man next to me said: 'No, I'm sorry I shall not be able to hear you, because I have to go to Rome.'

"O, was I embarrassed!"

CUE
NEW YORK, N. Y.

FEB 12 1938

Friday evening, February 11, and Saturday afternoon, February 12, Carnegie Hall. Boston Symphony Orchestra.

Mr. Koussevitzky is offering two programs in memory of the late Maurice Ravel. On Friday evening he'll accompany Jesus Maria Sanroma in the piano concerto, and will play the *Mother Goose* Suite and the second suite of orchestral excerpts from the *Daphnis et Chloe* ballet music. The Saturday afternoon program will include the Suite, *Le Tombeau de Couperin;* the *Rapsodie Espagnole;* the *Bolero;* and *Scheherazade,* three poems for voice and orchestra, sung by Olga Averino.

Each program will contain also a non-Ravel work; Friday's, the Mozart Symphony in D major (K. 504); and Saturday's, the Schumann Fourth Symphony in D minor.

Phonograph Records: Ravel: *Mother Goose* Suite, Victor, 7370-1 (Boston Symphony with Koussevitzky), Columbia Set 74 (Damrosch); *Daphnis et Chloe,* Victor 7143-4 (Koussevitzky); Columbia 67827-8D; *Le Tombeau de Couperin,* Victor 11150-1; *Rapsodie Espagnole,* Victor 8282-3 (Stokowski); *Bolero,* Victor 7251-2 (Koussevitzky), Columbia 67890-1; Piano Concerto, Columbia Set 176. Mozart K. 504, Gramaphone (English) C 1686-8: Schumann 4th, Victor Album M 201, Columbia Set 106.

ST. AUGUSTINE, FLA.
RECORD

FEB 11 1938

Two Musicians Of Note Here For Week-End

Dr. Klein Accompanied By World - Famous Woman Violinist

Two musicians, whose unusual ability and talents have won for them widespread recognition in musical circles in this country and abroad, are week-end visitors in St. Augustine.

One, Miss Charlotte Klein, Mus. Doc., F. A. G. O., is a former St. Augustine resident and is well known here. With Dr. Klein is Leonora Jackson (Mrs. William Duncan McKim), outstanding violinist, whose home also is in Washington, D. C. This noted artist, who will share honors with Dr. Klein at a number of delightful social functions planned during their brief stay here, is a graduate of the Royal School of Music in Berlin. As a student in Berlin she was awarded the coveted Mendelssohn State prize.

She has been soloist with symphony orchestras in Germany, France, England and Scotland, receiving a decoration from Queen Victoria. Miss Jackson has made six triumphant tours in the United States and has appeared eight times as soloist with the Boston Symphony Orchestra, also with other orchestras in Chicago, Detroit, Cincinnati, St. Louis, and other large cities. She made a world tour in 1926, the year in which Miss Klein was organist at historic old Trinity Episcopal Church in St. Augustine.

She, too, is an Episcopalian.

These two musicians of note—Dr. Klein is one of the leading women concert organists in the United States—will be the guests of Mrs. Frederick S. Vaill at Vaill Point during their stay here.

They arrived in St. Augustine this morning.

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By ALEXANDER WILLIAMS

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B. Her
Feb 12/38

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Tone Like Boston's

A sound and sensitive musician, though by no means phlegmatic, Mr. Ormandy has none of Mr. Stokowski's electrifying brilliance and as a result the tone of the orchestra under him is not precisely that to which Mr. Stokowski has accustomed us. It is, indeed, more like that of our own orchestra; rich, full, eminently satisfying. Time and again in the performance of the Symphony the listener could have shut his eyes and have easily imagined that Dr. Koussevitzky and his band sat upon the stage.

Some day one of our industrious transcribers, and their name is now legion, is going to try the experiment of transcribing Bach's organ music for wind choirs only, in order to approximate still more closely the tone of the organ itself. Mr. Cailliet's felicitous scoring of the beginning of the Fugue suggested this thought, which is hereby passed along to anyone who cares to make use of it.

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

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The audience, mindful of the incident which occurred in the same hall a few months ago when late arrivals caused the noted Boston symphony conductor Serge ~~Koussevitzky~~ to leave the stage, became deathly quiet as the noted pianist began his recital again.

During the intermission an announcer, over the loud speaker system, asked the audience not to misconstrue Schnabel's action, explaining it was a noisy radiator and no fault of the audience that caused the artist to abruptly halt his recital.

464

MME. PAULY PREFERS LEONORE TO SALOME

Singer, Here for Concert, Likes to Cook

B. Globe
Feb 10/38

Of all the 67 opera roles that she sings, Rose Pauly likes Leonore in "Fidelio" best. Then comes Salome in Richard Strauss' opera of like name. And next to singing, Mme. Pauly likes best to cook.

This dark-eyed Hungarian artist, who gave blasé New Yorkers quite a jar when she burst almost unannounced upon Gotham a year ago to sing in concert performances of Strauss' "Elektra," is here in Boston to appear with the Cleveland Orchestra at Symphony Hall tonight in the final scene from "Salome." In view of the fact that a projected performance of "Salome" caused quite a furore hereabouts 29 years ago until it had to be abandoned, let it be said right now that this will be the first time that a note of "Salome"—except for the concert fragment, "The Dance of the Seven Veils"—has been sung publicly in Boston.

There will be no scenery, no "props" and no dramatic action tonight, just a large orchestra conducted by the distinguished Dr. Artur Rodzinski, and Mme. Pauly to voice the music of Salome. She promises that Salome's costume will be a gold-colored evening dress.

Speaks Little English

Mme. Pauly is the sort whose appearance and manner are simple and friendly, yet require the adjective "magnetic." As she talks her dark eyes flash and her face changes expression ceaselessly. There are gestures to go with her words. She speaks but little English, and although she arrived here late yesterday afternoon, she was ready within a few minutes to talk to newspapermen with great gusto and the interpretive services of her woman companion.

MME. ROSE PAULY

"I really first came to America just for a week-end," she laughed, managing so much English well enough. And then in a mixture of English and German: "I got a cable from Dr. Rodzinski in Brussels one Saturday morning at 6, saying that his singer for a few concert performances of 'Elektra' could not appear. He asked me to come."

She went and she conquered completely a packed Carnegie Hall audience that stamped and cheered for 15 minutes after the performance. She was a sensation. Just last month she repeated her triumph when she made her Metropolitan Opera debut in the same role.

Her Roles Diversified

Her immense vitality stands her well in such an exhausting role as Elektra, which she readily admits is her most strenuous. And there is a directness about her that probably accounted in part for her simplicity of costume—grayish skirt, wine-colored sweater, and a brooch for her only jewelry.

Although she has made many successes in the operas of Wagner and Strauss, she sings widely diversified roles, and her own musical preference is for Mozart and Beethoven. She is very fond of the leading role in Strauss' "The Egyptian Helen," and she sings Carmen in Spanish as well as other tongues. Salome she has sung 400 times, Elektra 90 times.

Born in Pesth (the town across the river from Buda and which forms the second half of Budapest) of Hungarian ancestry, Mme. Pauly made her debut in the title part of "Aida" at Hamburg, in 1922. She now lives in Prague with her husband, Dr. Hafiz Haggag, an Egyptian throat specialist, and their daughter, aged 6½, who speaks Arabic and doesn't like music.

"Next to singing, I like best to cook. I'm a good hausfrau. I like to make goulash and my own coffee. I think goulash and coffee in this country are terrible. Why, your coffee is so weak you can almost see through it."

Didn't Recognize Duce

She says that famous yarn about her not recognizing Mussolini, at a banquet in her honor, is true.

"It was two years ago, in Venice. We waited and I didn't see anyone who looked like Mussolini. We sat down to dinner, and I said to the man next to me: 'Why hasn't he come, anyway?' The Austrian Minister kicked me under the table, but I kept right on. And then I said: 'I wonder if Mussolini has ever heard me in opera?' And then the man next to me said: 'No, I'm sorry I shall not be able to hear you, because I have to go to Rome.'

"O, was I embarrassed!"

CUE
NEW YORK, N. Y.

FEB 12 1938

Friday evening, February 11, and Saturday afternoon, February 12, Carnegie Hall. Boston Symphony Orchestra.

Mr. Koussevitzky is offering two programs in memory of the late Maurice Ravel. On Friday evening he'll accompany Jesus Maria Sanroma in the piano concerto, and will play the *Mother Goose* Suite and the second suite of orchestral excerpts from the *Daphnis et Chloe* ballet music. The Saturday afternoon program will include the Suite, *Le Tombeau de Couperin;* the *Rapsodie Espagnole;* the *Bolero;* and *Scheherazade,* three poems for voice and orchestra, sung by Olga Averino.

Each program will contain also a non-Ravel work; Friday's, the Mozart Symphony in D major (K. 504); and Saturday's, the Schumann Fourth Symphony in D minor.

Phonograph Records: Ravel: *Mother Goose* Suite, Victor, 7370-1 (Boston Symphony with Koussevitzky), Columbia Set 74 (Damrosch); *Daphnis et Chloe,* Victor 7143-4 (Koussevitzky); Columbia 67827-8D; *Le Tombeau de Couperin,* Victor 11150-1; *Rapsodie Espagnole,* Victor 8282-3 (Stokowski); *Bolero,* Victor 7251-2 (Koussevitzky), Columbia 67890-1; Piano Concerto, Columbia Set 176. Mozart K. 504, Gramaphone (English) C 1686-8: Schumann 4th, Victor Album M 201, Columbia Set 106.

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ST. AUGUSTINE, FLA.
RECORD

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(165)

BROOKLYN, N. Y.
EAGLE
FEB 11 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony Dedicated Program to Ravel at the Academy of Music Concert—Pauline Pierce Successful in Town Hall Debut

With the shift of the usual Friday concert to Thursday evening, Brooklyn had the honor of hearing the Boston Symphony Orchestra's first New York program dedicated to the memory of Maurice Ravel, whose recent death deprived us of one of the most ingenious and significant of twentieth century composers. Whether it was this fact or the realization on the part of a greater number of people that this orchestra probably ranks first in the country this year, the audience at the Academy of Music last night was the largest at these concerts this season.

While he is perhaps more widely known for his "Bolero" than for most of his other compositions, it was such works as "Le Tombeau de Couperin," the Rhapsodie Espagnole, and "Ma Mere l'Oyle," which Dr. Koussevitsky included in this program, that have placed Ravel among the foremost of modern composers. The "Bolero" remains a tour de force of the very same brand of orchestration that sets off all his other compositions. For a thorough appreciation of Ravel's music one must follow his instrumentation closely. Though the appeal may be more intellectual than emotional, nevertheless, that is the key to all his works.

Until one recognizes that Ravel's orchestration was an end in itself, most of last night's program loses some of its lustre. As a miniaturist Ravel perfected within a self-imposed limitation and wrote melodies clear in form with rhythm as a part of the musical structure. The music is that of a realist with a keen sense of humor or irony, as the case may be, and a love of color derived from the timbre of instruments. Thus "Le Tombeau de Couperin" is fragile, precise and stylistic, a work of delicacy and perfection: its rhythms are fascinating, certain phrases like that of the Forlane, insinuating; and its spirit truly eighteenth century. All this was expressed through the performance, perhaps the closest to perfection during the evening.

Again in the "Rapsodie Espagnole" the music takes on similar characteristics, this time with Spanish influence predominant. While he secured a beautifully transparent reading of the Prelude a la Nuit which opens this work, Dr. Koussevitsky so refined the Spanish rhythms in the Malaguena and Habanera as to deprive them of their inherent flavor.

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TIMES
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All the clear-cut, classic beauty of Mozart's delightful imagery was brought out by the orchestra in the "Prague" symphony, which opened the program.

Jean Sibelius is one genius who seems destined to come into his own during his life-time. The Finnish government recognized his genius by granting him a life pension 40 years ago, realizing that he has done more than any other man to win Finland world recognition.

The D Major Symphony, No. 2, played magnificently by the Boston Symphony as their closing number, was composed by Sibelius in the midst of a Mediterranean spring, when he was under the spell of Italy. Nevertheless, it depicts the varying moods of the Finnish people; pastoral, timid, yet aspiring.

The obvious understanding between the conductor and the members of his orchestra seems an ideal relationship and communicates to the audience a sense of security and confidence.

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(165)

BROOKLYN, N. Y.
EAGLE
FEB 11 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony Dedicated Program to Ravel at the Academy of Music Concert—Pauline Pierce Successful in Town Hall Debut

With the shift of the usual Friday concert to Thursday evening, Brooklyn had the honor of hearing the Boston Symphony Orchestra's first New York program dedicated to the memory of Maurice Ravel, whose recent death deprived us of one of the most ingenious and significant of twentieth century composers. Whether it was this fact or the realization on the part of a greater number of people that this orchestra probably ranks first in the country this year, the audience at the Academy of Music last night was the largest at these concerts this season.

While he is perhaps more widely known for his "Bolero" than for most of his other compositions, it was such works as "Le Tombeau de Couperin," the Rhapsodie Espagnole, and "Ma Mere l'Oyle," which Dr. Koussevitsky included in this program, that have placed Ravel among the foremost of modern composers. The "Bolero" remains a tour de force of the very same brand of orchestration that sets off all his other compositions. For a thorough appreciation of Ravel's music one must follow his instrumentation closely. Though the appeal may be more intellectual than emotional, nevertheless, that is the key to all his works.

Until one recognizes that Ravel's orchestration was an end in itself, most of last night's program loses some of its lustre. As a miniaturist Ravel perfected within a self-imposed limitation and wrote melodies clear in form with rhythm as a part of the musical structure. The music is that of a realist with a keen sense of humor or irony, as the case may be, and a love of color derived from the timbre of instruments. Thus "Le Tombeau de Couperin" is fragile, precise and stylistic, a work of delicacy and perfection: its rhythms are fascinating, certain phrases like that of the Forlane, insinuating; and its spirit truly eighteenth century. All this was expressed through the performance, perhaps the closest to perfection during the evening.

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Jean Sibelius is one genius who seems destined to come into his own during his life-time. The Finnish government recognized his genius by granting him a life pension 40 years ago, realizing that he has done more than any other man to win Finland world recognition.

The D Major Symphony, No. 2, played magnificently by the Boston Symphony as their closing number, was composed by Sibelius in the midst of a Mediterranean spring, when he was under the spell of Italy. Nevertheless, it depicts the varying moods of the Finnish people; pastoral, timid, yet aspiring.

The obvious understanding between the conductor and the members of his orchestra seems an ideal relationship and communicates to the audience a sense of security and confidence.

NEW YORK, N. Y.
SUN
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EVENING POST
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BROOKLYN, N. Y.
EAGLE
FEB 12 1938

Music of the Day

By MILES KASTENDIECK

Fine Performance of 'Meistersinger' Heard at the Metropolitan — Boston Symphony Plays Ravel in Carnegie Hall

Serge Koussevitsky continued to champion the music of Ravel in the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Perhaps only he among the conductors of our leading orchestras would do so much, but then he has always shown himself receptive to new music and new composers, while the orchestra has been unrivaled in its performances of modern music. That both have done New York a distinct service is thus helping music lovers to evaluate for themselves the music of this noted composer, deserves more than passing gratitude.

Prefacing the Ravel works last night was Mozart's Symphony in D which conductor and orchestra treated in the polished and elegant manner of performance which the perfection and the proportion of the music demanded. Running through the symphony is the more montemplative mood of the composer, expressed in the Adagio introduction and the idyllic beauty of the Andante, while the finale reveals the more spritely mood. This Prague symphony is beautiful music when played as it was last night.

Chief among the Ravel compositions was the concerto for piano and orchestra played by Jesus Maria Sanroma who performed it for the first time in America at a Boston concert in 1932. In this work Ravel is said to have expressed himself completely and to his own satisfaction. If that is so, then his leading characteristics are a cool, intellectual cleverness, an abundance of wit, a passionate love of rhythm, brilliance, and modern jazz. He treats the piano like a percussion instrument of the orchestra and gives the soloist many a dazzling technical feat to master. The last movement crackles with gaiety and wit, and is an extraordinary piece of writing.

It is doubtful if any one could play this concerto better than Mr. Sanroma whose temperament fits the music perfectly and whose amazingly fluent technique makes his performance as brilliant as the music.

The program also included the "Ma Mere l' Oyle" suite heard in Brooklyn on Thursday night, and the "Daphnis et Chloe" Ballet music which is some of the finest work of Ravel.

SPRINGFIELD, MASS.
MORNING UNION
FEB 16 1938

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Mlle. Boulanger Halts Rehearsal of "Requiem"

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"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling."

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HERALD - TRIBUNE
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* * *

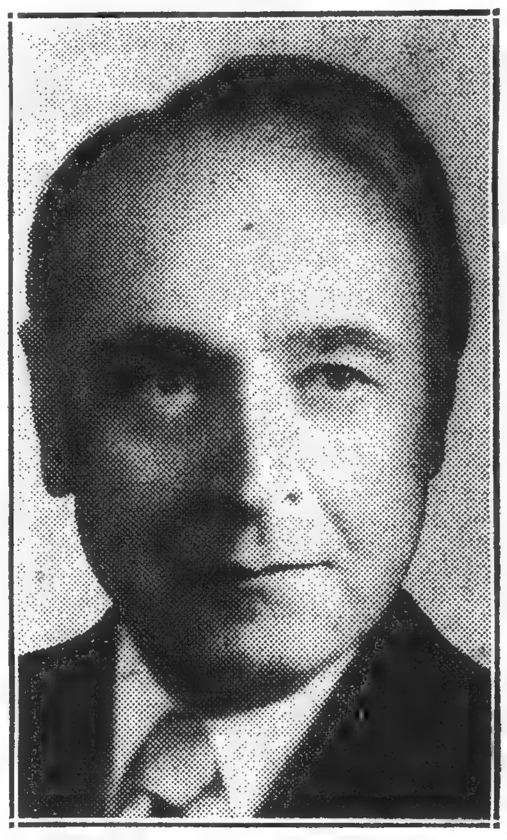
For the finale of his suite, "The Fairy Garden," Ravel offers us no clew beyond his title. We can only listen with innocent ears and remember a line from Poe: "Ah, bear in mind this garden is enchanted!" The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its scrupulous reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained. And it is all most dexterously held to scale. This is an infinitesimal world, and all its marvels are in proportion to its miniature fragility. Even in the radiant climax of "The Fairy Garden," the jubilation is remote and delicate, muted with the pathos of frailness and distance.

* * *

Mr. Koussevitzky is always at his best when he gives us Ravel. All the memorializing music was beautifully played last night; and the resplendent music from "Daphnis et Chloé" provided the inevitable ending for a just and moving act of piety and affection.

Serge Koussevitzky



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INFORMATION OBSCURED

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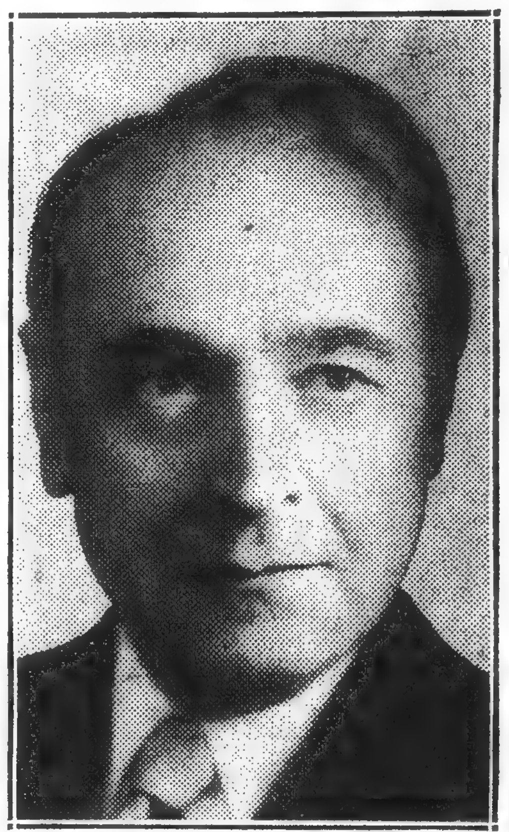

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The captivating little work is scored for a limited body of instruments (save for two horns, Ravel foregoes the brass). This concentrated orchestra glows and flashes like a casket of fairy jewels—and once or twice it takes us out of doors into the wood beyond the world. Here is tonal poetry at its most laconic and concise. Enchanting things are said with the utmost economy of means, yet with astonishing completeness of effect. The gorgeous and exuberant Ravel of the "Rapsodie Espagnole," of "Daphnis et Chloé," of "La Valse," is here a spinner of gossamer and tender loveliness, achieving a humor and a poetic charm that are saved by Gallic irony from the offense of being whimsical or quaint.

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For the finale of his suite, "The Fairy Garden," Ravel offers us no clew beyond his title. We can only listen with innocent ears and remember a line from Poe: "Ah, bear in mind this garden is enchanted!" The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

This music gives us Ravel at his most intimately exquisite. The composition is masterly in its delicate blending of instrumental colors, its scrupulous reticence, the necromantic skill with which fragile and tenuous webs of tone are spun and sustained. And it is all most dexterously held to scale. This is an infinitesimal world, and all its marvels are in proportion to its miniature fragility. Even in the radiant climax of "The Fairy Garden," the jubilation is remote and delicate, muted with the pathos of frailness and distance.

* * *

Mr. Koussevitzky is always at his best when he gives us Ravel. All the memorializing music was beautifully played last night; and the resplendent music from "Daphnis et Chloé" provided the inevitable ending for a just and moving act of piety and affection.

BROOKLYN, N. Y.
EAGLE
FEB 12 1938

Mus

B

Fine Perform
the Metro
Plays

nui room, nicely furnished; ouse; transits; reasonable. -1934.
LATBUSH — Cheerful, attracti lished room, all conveniences 1-2; Brighton line, Kings DEwey 9-9442.
LATBUSH—E. 21st St.; oppor ter living-bedroom; next bat new elevator apartment. BUc 5046, evenings.
LATBUSH—2909 Newkirk Av subway station; 3 rooms, la furnished; steam, refrigerati minster 2-6886.
LATBUSH—1199 E. 8th St.; keeping room, suitable 1-2 subway; reasonable. Walun

Serge Koussevitzky continued to champion the music of Ravel in the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Perhaps only he among the conductors of our leading orchestras would do so much, but then he has always shown himself receptive to new music and new composers, while the orchestra has been unrivaled in its performances of modern music. That both have done New York a distinct service is thus helping music lovers to evaluate for themselves the music of this noted composer, deserves more than passing gratitude.

Prefacing the Ravel works last night was Mozart's Symphony in D which conductor and orchestra treated in the polished and elegant manner of performance which the perfection and the proportion of the music demanded. Running through the symphony is the more montemplative mood of the composer, expressed in the Adagio introduction and the idyllic beauty of the Andante, while the finale reveals the more spritely mood. This Prague symphony is beautiful music when played as it was last night.

Chief among the Ravel compositions was the concerto for piano and orchestra played by Jesus Maria Sanroma who performed it for the first time in America at a Boston concert in 1932. In this work Ravel is said to have expressed himself completely and to his own satisfaction. If that is so, then his leading characteristics are a cool, intellectual cleverness, an abundance of wit, a passionate love of rhythm, brilliance, and modern jazz. He treats the piano like a percussion instrument of the orchestra and gives the soloist many a dazzling technical feat to master. The last movement crackles with gaiety and wit, and is an extraordinary piece of writing.

It is doubtful if any one could play this concerto better than Mr. Sanroma whose temperament fits the music perfectly and whose amazingly fluent technique makes his performance as brilliant as the music.

The program also included the "Ma Mere l' Oyle" suite heard in Brooklyn on Thursday night, and the "Daphnis et Chloe" Ballet music which is some of the finest work of Ravel.

ST. LOUIS, MO.
POST DISPATCH

FEB 13 1938

MUSIC and Music MAKERS

To the Radio Audience.

By Thomas B. Sherman

EVERYBODY admits that a radio performance of music is unlike the original from which it is so magically derived. It is not only reduced in size, but suffers a varying degree of internal distortion as well. These facts are worth repeating not because they have been challenged but because the home auditor of concert performances—who may be a little too delighted with the privilege of having Grace Moore sing to him while he shaves—should be constantly reminded of the acoustical changes that occur during the process of converting sound into electrical impulses and back into sound again.

Generally speaking, a broadcast is strictly accurate only in values affected by tempo and pitch. If Koussevitzky takes the "Kleine Nachtmusik" of Mozart much too fast, as he always does, nobody in the control room can make it any slower. Nor can engineering ingenuity do anything for the soprano who sings out of tune. But if the texture of the orchestra seems coarse, or the woodwinds too loud, or a rhythmic pattern sounds too weak because of an accent that fails to register, one can never be sure of what caused it. The fault may lie with the performer, the broadcasting apparatus or the receiving apparatus.

—o-o—

● THE LISTENER who does not bear this in mind will inevitably build up a whole complex of wrong notions about the music he is hearing and the way it is being performed. He will be particularly prone to do so if he has not acquired a familiarity with the work either through a study of the score or through having heard it, at first hand, a sufficient number of times.

Making a point of these discrepancies may sound like just another exercise in fine distinctions. What does it matter, one may ask, if the radio reception is acoustically inaccurate, so long as it sounds good? Well, the answer is that it doesn't always sound good in which case the innocent listener may be excluding himself from future pleasures by assuming that it is sounding as the composer intended it should.

—o-o—

● I WONDER, for instance, what the innocent listener must have thought about a recent performance of the Leonore Overture No. 3 which was broadcast from the studios of the Radio City orchestra. The first trumpet call was played fortissimo, the second was still fortissimo though a little louder. If he didn't know the overture he may have wondered at the sudden injection of these ear-splitting blasts. If he did know the overture he also knew that the first call was supposed to come from a distance (in concert performances the trumpeter is always behind the scenes) and the second to come from a point much nearer. Knowing this the dramatic climax of this intensely dramatic composition was destroyed. Both listeners were the losers. The first, perhaps, will never know how much because such a performance could hardly have made him want to hear it under better circumstances.

—o-o—

● ANOTHER CASE in point is a recent broadcast by the New York Philharmonic of the Introduction to the Third Act of "Tristan and Isolde." The English horn, which in the opera is also played off stage, was situated so close to the microphone that it sounded like a trombone. The miraculously descriptive quality of this passage, needless to say, was turned into musical balderdash. Any one who formed his impression of the music from this performance would have been justified in so considering it.

All of which must not be considered an argument against the radio. Its effect on the musical awareness of the nation is only too apparent. And who wants to be caught firing a pop-gun at the inevitable? It is certainly better to hear a Beethoven symphony over the radio than not at all. But it is better still to hear it with the knowledge that it is a substitute and an understanding if its peculiar disabilities.

—o-o—

● HAVING SPOKEN these ugly words about a popular household institution, a gracious concluding remark is, perhaps, in order. Well, here it is: the radio is undoubtedly a healthy corrective of eye-mindedness. Those concertgoers who filter the sound of a symphony through the image of the conductor and are affected accordingly cannot indulge in such practices when there is only a wooden box to look at. This is all to the good, for it puts all performers on an equal footing so far as extraneous and non-musical influences are concerned, which accounts for the difference in temperature between the audiences who merely hear the Toscanini broadcasts from New York and those who both see and hear. According to all accounts, the latter have been behaving like angels in one of Father Divine's less orderly heavens. The former are plenty pleased but more temperate. Some of them, in fact, prefer the New York Philharmonic broadcasts for the sound musical reason that the Philharmonic is a better orchestra.

PROVIDENCE, R. I.
JOURNAL

FEB 13 1938

167

Woman to Wield Baton Over Boston Symphony

Mlle. Nadia Boulanger, First of Sex Ever to be Given This Musical Distinction, Will Lecture Here Feb. 25.—Grants First Press Interview

By Myra H. Blosser

MLLE. NADIA BOULANGER, who will be the first woman to conduct the Boston Symphony Orchestra, will possibly not be so aware of her unusual distinction, when she occupies the podium in Symphony Hall Friday afternoon and Saturday evening, as will the orchestra and the audience.

It is always her greatest joy, says this noted French musician, to conduct an orchestra. She never thinks then that she is a woman doing a man's work. She is, instead, a musician realizing one of the dreams of her early years of study. In France she has often wielded the baton over orchestras and choral groups. Last year she led the Royal Philharmonic Orchestra in London; there again being the first woman accorded that honor.

She conducted in London the same work which will be the feature of the programs at Symphony Hall this week. It is music she knows intimately, being the "Requiem" of Gabriel Faure, who was her own "master" at the Paris Conservatoire. It is, she says, one of his finest works, a beautiful tonal expression of sorrow and unassailable faith.

Will Talk of French Artists

Mlle. Boulanger will come to Providence the following Friday to give a lecture recital in Alumnae Hall. Pembroke College, under the auspices of Brown University and the Alliance Francaise. She will speak of three French musicians—Monteverdi, Debussy and Faure.

Though Mlle. Boulanger takes the conductor's stand with so much pleasure and so little concern that it is a rare place for a woman, it will be a very feminine figure that will step out on the platform Friday; slender, not very tall, very shy she will probably be glad to get the applause over with so she may give attention to the music.

In the chorus that will sing in the "Requiem" will be members from the great conductor's own choral groups in Paris, who accompanied her to London and to this country. These include two men and four women; one the Comtesse Jean de Polignac, daughter of Lanvin, the famous French stylist. They will sing again, with the Harvard Glee Club and the Radcliffe Choral Society, when the combined groups give a concert March 3 under the leadership of the noted guest.

Long Interested in Choral Work

For several years Mlle. Boulanger has been specially interested in directing choral groups in Paris, which give small chamber music recitals as well as large public concerts. In both the singers have been accustomed to give many ancient works that are little known and introduced the works of young composers. Mlle. Boulanger has instilled in the singers much of her own enthusiasm for music.

This noted French musician has had an outstanding influence on the young composers of today. To her acolytes have come from all parts of the world. She is in the United States as a guest member of the music department of Radcliffe College. In her classes, Harvard men, for the first time, are being allowed to sit in classes at Radcliffe. Ten Harvard men and five Radcliffe women compose a seminar group of advanced students in music composition. With the class of 50 undergraduates, in a course on "Early and Modern Music—A Comparative Study," there is a total of 65 students from Harvard and Radcliffe who are now enjoying advantages in music study for which young musicians and composers of all nationalities have for years been going to Paris.

Began Class Work Last Week

Mlle. Boulanger met her first class in an American college on Tuesday afternoon. Though only 50 undergraduates are registered in the course, 100 students crowded into the white hall at Fay House, Radcliffe's beautiful administration building.

They saw a slender woman with dark hair touched with gray, dressed in simply tailored black with a thin band of white edging about the high neck and two fine silver chains crossing the front of the blouse. The red ribbon of the French Legion of Honor and a small jewelled pin were other ornaments. Mlle. Boulanger looks much more like an Englishwoman, or an American, than a Frenchwoman.

That may be because her mother was a Russian; Russian gentlewomen having a way of looking English or American. But once Mlle. Boulanger begins to speak, she is like her French forbears. Her shrugs and gestures are unmistakably French.

Is An Inspiring Teacher

What her collegiate audience also saw—what they must have seen—was an inspired teacher. She spoke fast, in fluent, slightly accented English, the words welling up from her enthusiasm in the same effortless way that water bubbles from a spring. You felt there was infinite knowledge, but no egotism on that account.

Just before her lecture Mlle. Boulanger reluctantly granted an interview to the press, the first she has ever given in all her distinguished career. She was reticent about her own achievements. but when she spoke of Faure she became eloquent. "If one knew him, one worshipped him. If people do not love and understand his music, it is because they have not approached him in the right way," she said.

She declared that a teacher receives as much from her students as she gives, a noteworthy remark from a master to whom most of the young composers of today owe their training. For 34 years she has been teaching and of course—the "of course" was her own—she likes it. She gave up composition to devote her life to instruction. She enjoys watching the development of ideas in the gifted young people who come to her. And she believes firmly in a mastery of technique before a student may have freedom to follow his ideas.

"Freedom comes from discipline" and "true technique" is the right way to freedom, she says.

Urges Childhood Training

She emphasizes the necessity for the young musician to develop the ear, a pure musical sense of hearing, objective, not subjective or literary. She advises mothers to foster this musical ear in their children, almost from the time they are babies, so that later on they will enjoy good music, whether they ever become musicians or not.

The relation between music of different epochs is one of her creeds. Her teaching connects very ancient and essentially modern traditions, finding a relationship in sound between Stravinsky, for example, and certain 12th century masters.

Mlle. Boulanger is a hard worker at her art. Her lectures at the Ecole Normale of Paris, where she is head of the department of music, begin usually at 8 o'clock in the morning. She is also professor of harmony at the American Academy at Fontainebleau, where she has interested Igor Stravinsky in the work of promising young pupils. When her teaching day at these two schools, and with her private pupils, is at an end she works far into the night at her apartment, near the Place Clichy on Montmartre.

Mlle. Boulanger's father and grandfather were both professors at the Paris Conservatoire. She became a pupil there when she was very young and in 1908 she won the second Grand Prix de Rome. When she was but 14 she was made assistant to Dallier, professor of harmony at the Paris Conservatoire and, a few years later, became his associate at the great organ in the church of La Madeleine. She is widely considered the greatest living woman organist.

MLLE. NADIA BOULANGER of Paris, distinguished musician who has had an outstanding influence on the younger composers of today, began on Tuesday afternoon her first course of lectures to American college students in Fay House, Radcliffe College. Mlle. Boulanger will occupy the podium in Symphony Hall, Boston, for the Friday afternoon and Saturday evening concerts, the first woman to have the honor to lead the Boston Symphony orchestra. She will lecture the following Friday evening in Alumnae Hall, Pembroke College, on three French musicians, Monteverdi, Faure, Debussy.

NEW YORK, N. Y.
Sunday Journal & American

FEB 13 1938

Carnegie Hall Filled Thrice In a Day by Music Lovers

By GRENA BENNETT.

Carnegie Hall was filled three times yesterday. Teh first event

Two hours after the children had departed, the mature subscribers of the Boston Symphony Orchestra filed into the auditorium, Serge Koussevitzky occupied his customary position as batonist of the band from the Bay State and presented his second program in tribute to the late composer, Maurice Ravel.

At night, Dorothy Blumberg gave a piano recital.

ROCHESTER, MINN.
POST - BULLETIN

FEB 14 1938

First in U. S. in 1925

On Mlle. Boulanger's first visit to this country, in 1925, at the invitation of Dr. Serge Koussevitzky, she played the organ part for a symphony for organ and orchestra by Aaron Copland, one of her American pupils, with the Boston Symphony. This was the first public presentation of the work. Among other of her American pupils are George Antheil, Theodore Chanler, Igor Markevitch, Virgil Thomson and Walter Piston, head of the department of music at Harvard and Radcliffe.

Mlle. Boulanger's second visit here was last spring, when at the instance of the French government she came to study the methods of musical instruction in American schools.

MICHIGAN CITY, IND.
EVENING DISPATCH

FEB 1 [illegible]

WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

168

SPRINGFIELD, MASS.
MORNING UNION

FEB 13 1938

As the orchestra sees him—Montage of Serge Koussevitsky, conductor of the Boston Symphony orchestra, taken during a performance at Symphony hall, Boston.

Woman Halts Boston Symphony, Scolds Musicians

BOSTON, Feb. 17.—A woman stopped a rehearsal of the Boston Symphony Orchestra this week, and scolded the musicians.

The woman was Mlle. Nadia Boulanger who will be the first woman to conduct the renowned organization tomorrow. The orchestra was engaged in rehearsing Gabriel Faure's "Requiem" when Mlle. Boulanger called the halt.

In crisp French-accented words she said:

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling."

Lowell Tele. Feb. 13/38

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Nad'a Boulanger, distinguished French musician, will be the guest of honor at the next pair of concerts by the Boston Symphony orchestra to be given in Symphony hall on Friday afternoon and Saturday evening, February 18 and 19. On the previous Thursday, February 17, the sixth concert of the series in Sanders theatre, Cambridge, will be given. At this concert, Elly Kassman, the pianist, will appear as soloist.

Mlle. Boulanger will conduct the "Requiem" of Gabriel Faure at the Friday and Saturday concerts, and will play the organ part in the Symphony of Saint-Saens, in C minor. In the performance of the "Requiem", the orchestra will be assisted by the Bach Cantata club, and the following soloists: Soprano, Gisela Peyron; tenor, Hugues Cuenod; baritone, Doda Conrad. The "Requiem", which is to have its first performances at these concerts, was conducted by Mlle. Boulanger at the concerts of the Royal Philharmonic orchestra of London, last November, and in the autumn previous. Faure was the master of this artist in composition at the Paris Conservatory. Serge Koussevitzky will complete the programme, conducing the organ symphony of Saint-Saens.

Saint-Saens Piano Concerto in G minor will be presented by Miss Kassman with the orchestra at the Cambridge concert. Dr. Koussevitzky will open the programme with Haydn's Symphony in E flat, No. 99, and close it with two numbers of Ravel: the Suite "Mother Goose", and the second suite from the ballet "Daphnis and Chloe".

BOSTON SYMPHONY

Orlando Barera, the distinguished Italian violinist, will appear for the first time with the Boston Symphony orchestra when he plays at the next pair of concerts of the Monday evening and Tuesday afternoon concerts, in Symphony hall, to be given February 21 and 22. Mr. Barera, born in Ferrara, Italy, in 1907, has attained an extensive reputation in European cities. He visited this country last season, giving concerts in New York, and in Washington, D. C., at the Library of Congress series. He will be heard on this occasion in Mozart's Concerto in D maor, No. 4.

Serge Koussevitzky will open the programme with the Concerto of Carl Phillipp Emanuel Bach, which

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DISPATCH

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NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 13 193

Committee Assistants Are Named For Questers Ball in Montclair

"Gay Nineties" Fete on February 21 Will Follow Progressive Dinner; Bollards to Entertain for President Wriston, of Brown University

A "Gay Nineties Ball" will be given February 21 by the Questers, the junior group of the Montclair Women's Club. Mrs. George Felt, ticket chairman, is being assisted by Mrs. Paul Clifford, Mrs. William Mackie, Mrs. Henry Mills, Mrs. Helen Johnstone, Miss Jule Trelease and Miss Betty Hayes.

Miss Marjorie Kieselbach, who is poster chairman, will be assisted by Mrs. Richard Miller, Miss Marjorie Shand and Miss Viola MacLaughlin. The Misses Cecile and Ruth Forshay and Miss Margot MacGregor will assist Mrs. Richard Hayes with refreshments.

Miss Marion Benbow is general chairman. Miss Bobbie Howard is in charge of music and Miss Marjorie McConnell of publicity. A progressive dinner will precede the dance.

A floor show, under the direction of Mr. T. Brooks Cross, will be a feature of the Montclair Dramatic Club "Varieties" on February 26 at the Montclair Athletic Club. Mrs. Francis F. Merriam is general chairman and proceeds will be used to help finance the new clubhouse. There will be dances by Mrs. Robert M. Boyd and her sister, Mrs. C. Sanford Smith jr., the former Orton sisters, and songs will be sung by the Misses Gertrude Neidlinger and Helen Harbourt, the latter accompanied by Mr. Julius C. Zingg.

Tacoma Visitor Entertained

A tea was given February 8 by Mrs. William W. Elder, of Draper Terrace, in honor of her guest, Mrs. A. C. Tousey, of Tacoma, Wash., who will remain until Tuesday. Mrs. E. W. Foote, Mrs. Paul Bancel and Mrs. Charles Smythe, of Montclair; Mrs. Simeon Hauser, of Bloomfield; Mrs. George L. Craig, Mrs. I. M. Baker jr. and Mrs. Francis C. Bethell, of Montclair, and Mrs. J. Gordon Ives, of Glen Ridge, assisted the hostess. Mr. Elder departed last week for the Pacific Coast and Mr. William W. Elder jr. returned to Williams College.

Mrs. Joseph H. Fobes and daughter, Miss Josephine Fobes, of North Mountain Avenue, sailed Wednesday for a two-weeks cruise to the West Indies and South America.

Mr. and Mrs. Gerald D. Peet, of Berkeley Place, will sail Thursday for a Caribbean cruise, after which they will pass a couple of weeks at Hope Ranch, Jamaica.

Mr. and Mrs. Ralph H. Bollard, of 32 Llewellyn Road, will give a dinner for Mr. Henry M. Wriston, president of Brown University, and Mrs. Wriston, Thursday at their home. Dr. Wriston, formerly president of Lawrence College, Appleton, Wisconsin, is the author of "The Nature of the Liberal College." On Wednesday, he will address Brown alumni in New York and on Thursday will speak in Montclair to a group of alumnae of Pembroke College, Brown University. Thirty of the alumnae have been invited to the dinner for Mr. and Mrs. Wriston.

A tea was given Friday afternoon at the home of Mrs. S. Brent Girdler, of South Mountain Avenue, for mothers of members of the Montclair Girls' Mounted Troop. Mrs. Beverley Burnham, of Montclair, Mrs. Lionel Reid, of Glen Ridge, Mrs. S. Waldo Thompson and Mrs. Oscar Westen, of Essex Fells, poured tea. Assisting were the Misses Katherine Campbell, of South Orange, Betty Burnham, of Montclair, Patty Reid, of Glen Ridge, Nancy Thompson and Virginia Westen, of Essex Fells, and Jean Girdler, daughter of the hostess.

Mrs. Coleman Wynne, of Plymouth Street, will depart Tuesday for California for a two-months' stay. She will visit Mrs. Emily Sterling and Miss Mary Sterling, of Glendora, formerly of Montclair, after which she will take a trip along the Pacific Coast. Miss Katharine Grant, of Greens Farms, Conn., who was her guest last week end and who is departing today for California, will join her in the West.

Miss Barbara Porter, daughter of Mr. and Mrs. James M. Porter, of Russell Terrace, was home last week end from the Madeira School, Greenway, Va., and had as guest a classmate, Miss Elaine Ott, of White Plains, N. Y.

Miss Carol Prince, daughter of Mr. and Mrs. James F. Prince, of Montclair Avenue, who was home last week from Connecticut, is attending the winter carnival at Dartmouth College.

Junior Assembly Held

The seventh Junior Assembly of the season was held Friday at the Montclair Women's Club under direction of Miss Susanne Sawyer. Mrs. Bernard M. Carter and Mrs. Swen R. Swenson received the guests and were assisted by the Misses Virginia Taylor, Barbara Bailey and Carol Christopher. Buffet suppers were given by Mr. and Mrs. Sidney W. Fiske, of Westover Road, for twenty-four guests in honor of their son, Mr. Dick Fiske. Lieutenant Colonel P. J. Horton and Mrs. Horton, of Warren Place, entertained for their daughter, Miss Inez Horton. The next assembly will take place February 25, when Dr. and Mrs. Frederick C. Hahn, of Wellesley Road, will give a supper in honor of their daughter, Miss Ann Hahn, and Mr. and Mrs. G. Stewart King, of Sutherland Road, will entertain for Mrs. King's daughter, Miss Jean Downes. Colonel and Mrs. Horton and Miss Horton passed the week end at West Point and attended the dance at the Military Academy on Saturday.

A luncheon bridge for twenty guests was given Thursday at Essex County Country Club by Mrs. Robert E. Jennings, of South Mountain Avenue, in honor of her guest, Mrs. W. R. Farrington, of Honolulu, whose late husband was a former Governor of the Hawaiian Islands.

A dinner was given Wednesday by Mr. and Mrs. Wilfred J. Funk, of Erwin Park Road, preceding the Boston Symphony concert at the Montclair High School. Guests included Mr. and Mrs. Walter S. Marvin, Mr. and Mrs. Chapin Marcus, Mr. and Mrs. C. Everett Bacon and Mr. Wilfred J. Funk jr., who was home last week from Princeton.

Mrs. Joseph Pollet, of Woodstock, N. Y., has been visiting her parents, Mr. and Mrs. Perry B. Strassburger, of Hawthorne Place.

Mr. and Mrs. Joseph A. Kelsey and daughter, Miss Margaret Kelsey, of South Mountain Avenue, departed Thursday to pass a month in Bermuda.

Mrs. John Wood and daughter have returned to their Montclair home after visiting the former's parents, Mr. and Mrs. Guy Morris, in Pasadena, Calif.

Sally Ross, Bride-Elect, Guest

Mr. and Mrs. H. Bradley Sexton, Mr. Charles Hayward and Mr. Grainger Costikyan, all of Montclair, entertained at dinner for twenty-seven guests February 5 at the Sexton home in honor of Miss Sally Ross, of Madison, N. Y., who will be married Saturday to Mr. H. St. John Webb jr., of Montclair.

Miss Barbara Spadone, daughter of Mr. and Mrs. A. A. Spadone, of Upper Mountain Avenue, accompanied by Mrs. William Burpee and Miss Evelyn Burpee, of Montreal, sailed yesterday on the Carinthia for a three-week vacation in Nassau. Mrs. Florence Le Bosquet, daughter of Mr. and Mrs. Frederick D. Murphy, of Llewellyn Road, has joined Mrs. Edward Vintschger and daughter, Miss Muriel Vintschger, at Nassau.

Mr. and Mrs. Morris Sayre and sons, Messrs. William and John M Sayre, of Prospect Avenue, and Miss Miriam McConnell, of Chicago, are attending the winter carnival at Dartmouth. Mr. William Sayre, a graduate of Dartmouth in 1937, is now studying at the Tuck Administration School at Hanover, N. H. Mr. John Sayre attends the Harvard School of Business Administration.

A second son was born February 2 to Mr. and Mrs. Herbert Coolidge Davidson jr., of Rydal Place. The child will be named Penn White Davidson. Mrs. Davidson was Miss Ellen Mary White.

VICKSBURG, MISS.
HERALD

FEB 18

168

SPRINGFIELD, MASS.
MORNING UNION

FEB 13 1938

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FEB 13 1938

Committee Assistants Are Named For Questers Ball in Montclair

"Gay Nineties" Fete on February 21 Will Follow Progressive Dinner; Bollards to Entertain for President Wriston, of Brown University

A "Gay Nineties Ball" will be given February 21 by the Questers, the junior group of the Montclair Women's Club. Mrs. George Felt, ticket chairman, is being assisted by Mrs. Paul Clifford, Mrs. William Mackie, Mrs. Henry Mills, Mrs. Helen Johnstone, Miss Jule Trelease and Miss Betty Hayes.

Miss Marjorie Kieselbach, who is poster chairman, will be assisted by Mrs. Richard Miller, Miss Marjorie Shand and Miss Viola MacLaughlin. The Misses Cecile and Ruth Forshay and Miss Margot MacGregor will assist Mrs. Richard Hayes with refreshments.

Miss Marion Benbow is general chairman. Miss Bobbie Howard is in charge of music and Miss Marjorie McConnell of publicity. A progressive dinner will precede the dance.

A floor show, under the direction of Mr. T. Brooks Cross, will be a feature of the Montclair Dramatic Club "Varieties" on February 26 at the Montclair Athletic Club. Mrs. Francis F. Merriam is general chairman and proceeds will be used to help finance the new clubhouse. There will be dances by Mrs. Robert M. Boyd and her sister, Mrs. C. Sanford Smith jr., the former Orton sisters, and songs will be sung by the Misses Gertrude Neidlinger and Helen Harbourt, the latter accompanied by Mr. Julius C. Zingg.

Tacoma Visitor Entertained

A tea was given February 8 by Mrs. William W. Elder, of Draper Terrace, in honor of her guest, Mrs. A. C. Tousey, of Tacoma, Wash., who will remain until Tuesday. Mrs. E. W. Foote, Mrs. Paul Bancel and Mrs. Charles Smythe, of Montclair; Mrs. Simeon Hauser, of Bloomfield; Mrs. George L. Craig, Mrs. I. M. Baker jr. and Mrs. Francis C. Bethell, of Montclair, and Mrs. J. Gordon Ives, of Glen Ridge, assisted the hostess. Mr. Elder departed last week for the Pacific Coast and Mr. William W. Elder jr. returned to Williams College.

Mrs. Joseph H. Fobes and daughter, Miss Josephine Fobes, of North Mountain Avenue, sailed Wednesday for a two-weeks cruise to the West Indies and South America.

Mr. and Mrs. Gerald D. Peet, of Berkeley Place, will sail Thursday for a Caribbean cruise, after which they will pass a couple of weeks at Hope Ranch, Jamaica.

Mr. and Mrs. Ralph H. Bollard, of 32 Llewellyn Road, will give a dinner for Mr. Henry M. Wriston, president of Brown University, and Mrs. Wriston, Thursday at their home. Dr. Wriston, formerly president of Lawrence College, Appleton, Wisconsin, is the author of "The Nature of the Liberal College." On Wednesday, he will address Brown alumni in New York and on Thursday will speak in Montclair to a group of alumnae of Pembroke College, Brown University. Thirty of the alumnae have been invited to the dinner for Mr. and Mrs. Wriston.

A tea was given Friday afternoon at the home of Mrs. S. Brent Girdler, of South Mountain Avenue, for mothers of members of the Montclair Girls' Mounted Troop. Mrs. Beverley Burnham, of Montclair, Mrs. Lionel Reid, of Glen Ridge, Mrs. S. Waldo Thompson and Mrs. Oscar Westen, of Essex Fells, poured tea. Assisting were the Misses Katherine Campbell, of South Orange, Betty Burnham, of Montclair, Patty Reid, of Glen Ridge, Nancy Thompson and Virginia Westen, of Essex Fells, and Jean Girdler, daughter of the hostess.

Mrs. Coleman Wynne, of Plymouth Street, will depart Tuesday for California for a two-months' stay. She will visit Mrs. Emily Sterling and Miss Mary Sterling, of Glendora, formerly of Montclair, after which she will take a trip along the Pacific Coast. Miss Katharine Grant, of Greens Farms, Conn., who was her guest last week end and who is departing today for California, will join her in the West.

Miss Barbara Porter, daughter of Mr. and Mrs. James M. Porter, of Russell Terrace, was home last week end from the Madeira School, Greenway, Va., and had as guest a classmate, Miss Elaine Ott, of White Plains, N. Y.

Miss Carol Prince, daughter of Mr. and Mrs. James F. Prince, of Montclair Avenue, who was home last week from Connecticut, is attending the winter carnival at Dartmouth College.

Junior Assembly Held

The seventh Junior Assembly of the season was held Friday at the Montclair Women's Club under direction of Miss Susanne Sawyer. Mrs. Bernard M. Carter and Mrs. Swen R. Swenson received the guests and were assisted by the Misses Virginia Taylor, Barbara Bailey and Carol Christopher. Buffet suppers were given by Mr. and Mrs. Sidney W. Fiske, of Westover Road, for twenty-four guests in honor of their son, Mr. Dick Fiske. Lieutenant Colonel P. J. Horton and Mrs. Horton, of Warren Place, entertained for their daughter, Miss Inez Horton. The next assembly will take place February 25, when Dr. and Mrs. Frederick C. Hahn, of Wellesley Road, will give a supper in honor of their daughter, Miss Ann Hahn, and Mr. and Mrs. G. Stewart King, of Sutherland Road, will entertain for Mrs. King's daughter, Miss Jean Downes. Colonel and Mrs. Horton and Miss Horton passed the week end at West Point and attended the dance at the Military Academy on Saturday.

A luncheon bridge for twenty guests was given Thursday at Essex County Country Club by Mrs. Robert E. Jennings, of South Mountain Avenue, in honor of her guest, Mrs. W. R. Farrington, of Honolulu, whose late husband was a former Governor of the Hawaiian Islands.

A dinner was given Wednesday by Mr. and Mrs. Wilfred J. Funk, of Erwin Park Road, preceding the Boston Symphony concert at the Montclair High School. Guests included Mr. and Mrs. Walter S. Marvin, Mr. and Mrs. Chapin Marcus, Mr. and Mrs. C. Everett Bacon and Mr. Wilfred J. Funk jr., who was home last week from Princeton.

Mrs. Joseph Pollet, of Woodstock, N. Y., has been visiting her parents, Mr. and Mrs. Perry B. Strassburger, of Hawthorne Place.

Mr. and Mrs. Joseph A. Kelsey and daughter, Miss Margaret Kelsey, of South Mountain Avenue, departed Thursday to pass a month in Bermuda.

Mrs. John Wood and daughter have returned to their Montclair home after visiting the former's parents, Mr. and Mrs. Guy Morris, in Pasadena, Calif.

Sally Ross, Bride-Elect, Guest

Mr. and Mrs. H. Bradley Sexton, Mr. Charles Hayward and Mr. Grainger Costikyan, all of Montclair, entertained at dinner for twenty-seven guests February 5 at the Sexton home in honor of Miss Sally Ross, of Madison, N. Y., who will be married Saturday to Mr. H. St. John Webb jr., of Montclair.

Miss Barbara Spadone, daughter of Mr. and Mrs. A. A. Spadone, of Upper Mountain Avenue, accompanied by Mrs. William Burpee and Miss Evelyn Burpee, of Montreal, sailed yesterday on the Carinthia for a three-week vacation in Nassau. Mrs. Florence Le Bosquet, daughter of Mr. and Mrs. Frederick D. Murphy, of Llewellyn Road, has joined Mrs. Edward Vintschger and daughter, Miss Muriel Vintschger, at Nassau.

Mr. and Mrs. Morris Sayre and sons, Messrs. William and John M. Sayre, of Prospect Avenue, and Miss Miriam McConnell, of Chicago, are attending the winter carnival at Dartmouth. Mr. William Sayre, a graduate of Dartmouth in 1937, is now studying at the Tuck Administration School at Hanover, N. H. Mr. John Sayre attends the Harvard School of Business Administration.

A second son was born February 2 to Mr. and Mrs. Herbert Coolidge Davidson jr., of Rydal Place. The child will be named Penn White Davidson. Mrs. Davidson was Miss Ellen Mary White.

VICKSBURG, MISS.
HERALD

FEB 18 1938

PASTE OVER

NEW YORK, N. Y.
TIMES

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It seems that only the Boston orchestra and its leader, in this city, have thought fit so to remember one of the most distinguished musicians of his era, which is a little strange—the stranger for the remarkable variety and the unique style of each separate score thus unfolded.

For Ravel never repeated himself. Sometimes Debussy did. Almost every great composer has. One searches the memory for a score of Ravel, large or small, which merely echoes the pattern and the musical contents of one of his other scores. Each work that he turned out was fashioned fastidiously and with the utmost care, with the cunning of a wizard, and by degree of taste and style which in themselves, and aside from all other characteristics of beauty, would bestow upon these compositions a special character and rank.

French Classic Spirit

The program of yesterday began with that evocation of the French classic spirit, and remarkable modern transformation of old idioms, the suite known as "Le Tombeau de Couperin." This is in no sense imitative Couperin.

There is no thought of a recent composer, at loss for some new idea, tampering with and endeavoring to imitate in a deceptive manner old music. No! This suite is a modern composer looking back with deep knowledge and racial instinct and the traditions of centuries of art upon him to Rameau's time; expatiating upon that time and that aristocratic old music in a very personal and fascinating way of his own.

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Miss Olga Averino, a singer of the most exceptional intelligence and sensitivity, sang the three songs of the cycle, "Schéhérazade" that Ravel wrote to the exotic-tinted poems of Tristan Klingsor. It is many colored, lapidary verse, a mosaic of subtle tints and images, evocative of imaginings and mooc of far-off lands.

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Ravel is far more distinguished. "L'Indifferent" is the most intimate and paradoxically expressive of them all, and it is the one that has the fewest big brush-strokes or effects calculated to seize the uninitiated listener. On the other hand, Ravel never wore his heart on his sleeve; even in his music he refuses to forget that as an artist he is an aristocrat. And some would say, that underneath his very cultivated elegance there is, as a matter of fact, exceedingly intense and sensuous feeling. At any rate, this is one of the compositions in which Ravel asks the most sympathy of his most sympathetic listeners.

A Dramatic Effect

Had it been another conductor and another singer the music might have escaped the audience. But as it was Miss Averino sang with such understanding, eloquence, and dramatic effect, and colored her tones so skillfully, and observed so admirably the faintest nuance of the text, that as a recital of poetry this would have been consummate.

In the meantime, the picture painted by the orchestra was as gorgeous as the peacocks and the perfumes of the magical east of the fables. The orchestra alone provided a tone-poem, a mosaic, a tapestry, and the modern colorist of the baton matched his art with that of the composer. We are not sure that ever again will we hear the "Schéhérazade" cycle performed as beautifully and eloquently as yesterday.

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164

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Once the listener has accepted the fact that here is the result of an infrequent opportunity being grasped boldly, can adjust himself to the effect of recording in a packed hall and realize that in actual performance the pauses would seem about half as long, he will have no difficulty in extracting as much from this as any studio recording made under ideal conditions. An appreciation of the work is impossible with less than half by which to judge. The "Matthew Passion" is such a perfect whole, marches forward so steadily to achieve its magnificently moving effect, that it must be considered of a piece.

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Nadia Boulanger, Paris music professor, is the first woman to conduct the Boston symphony orchestra.

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WORLD - TELEGRAM

FEB 14 1938

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'Otello' at Met and Toscanini are High Lights

By PITTS SANBORN.

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* * *

Boston Symphony Bill

Orchestral execution to which only superlatives could do justice, if we overlook a passing blunder in "Bolero," marked once more the Boston Symphony's concert. The program was the last of its three for Greater New York in memory of that necromancer of instruments and timbres, Maurice Ravel.

Schumann's D minor sym- prevented the list from being avel, and the exception was lly chosen. For in both substance and instrumental dress the symphony provided an illustrative contrast. Moreover, placed second it relieved possible monotony.

Actually, the comparative inexpertness of Schumann's orchestration instead of being made more prominent by the juxtaposition took on a kind of comfortable solidity, and the thematic richness did the rest. The playing was of a kind to exhibit the familiar music at its best.

Before the symphony Ravel's "Le Tombeau de Couperin" suite was heard; after it, the "Spanish Rhapsody," the "Three Poems for Voice and Orchestra," collectively entitled "Scheherazade" and "Bolero." The assisting soprano was Olga Averino.

Serge Koussevitzky conducted as if with special sympathy. Unsurpassable in finesse and brilliance were the suite, the rhapsody and orchestral part of "Scheherazade."

It was a particular privilege to hear the songs—less frequently done than the other pieces—performed in such masterly fashion. Mme. Averino's treatment of words and music was exceedingly accomplished.

As for the concluding "Bolero," it made the inevitable effect on the large audience, which rewarded it with tempestuous applause. Mr. Koussevitzky conducted it with more freedom of tempo than some others have done and a sure instinct for the voluptuous possibilities of the score.

* * *

MONDAY, FEBRUARY 14, 1938 B

l Musicians --- News of

Philadelphia Orchestra

Stature of Its Conductor, Eugene Ormandy, Is Established in a Second Concert

By Moses Smith

The second concert of the Philadelphia Orchestra under Eugene Ormandy in Symphony Hall on Saturday evening confirmed—if any confirmation were necessary—not only that it is a magnificent, virtuoso band but also that it is now being led by a conductor of great and growing talent and musical imagination. There was indication that Mr. Ormandy is a worthy successor of Leopold Stokowski, possessing much of that man's ardent brilliance and being apparently less handicapped by an obsessing tendency to promote himself at the expense of the music.

The performance of the Seventh Symphony of Beethoven, which constituted the principal number of the program, was an admirable illustration of the difference between a simply musical temperament and an imaginative one. It is relatively recent that we observed the first type in action in this same Symphony, with results that did not tend to display the composer in his enormous stature. On Sat- ght, by contrast, Beetho- ied a greater composer . The explanation was vious. Most of the time Mr. Ormandy, assisted by his superb orchestra, was concerned with recreating music, a fairly accurate record of which had been left by the composer, who knew his business. As a discerning, divining musician, Mr. Ormandy knew and felt that the record, while accurate, was not complete. And with a sympathy born of understanding plus temperament, he supplied those missing links, subtle but important, without which no performance can be called a complete musical performance.

Wherever he imposed, so to say, his own personality on the composer's record, Mr. Ormandy was persuasive and compelling, so that this presentation of the Symphony is likely to remain long in the memory. It was when the conductor neglected explicit instructions of the composer that results were less happy. Fortunately these moments were in the minority. They were also less obvious, and not in such poor taste, as similar experiments with the Brahms C minor Symphony on Friday afternoon.

The conductor's talents and those of his orchestra were similarly displayed—perhaps to even greater advantage here and there—through the rest of the program, which began with Cailliet's transcription of a passacaglia by Buxtehude and proceeded, after the Symphony, through Strauss's "Burlesque" for piano and orchestra, "The Afternoon of a Faun" by Debussy and the Suite from de Falla's "Three-Cornered Hat." Both the opening and closing numbers showed off at best the incandescent brightness of the orchestra, its superlative agility and spotless ensemble. Perhaps the Philadelphian seating arrangement, by which all the men are placed on a flat stage, cuts down some of the brilliance of the brass. It certainly did not result in anything less than extraordinary clarity from the woodwind and the strings, particularly of the full-bodied 'cellos and basses.

In the "Burlesque" of Strauss, which is a showy, expansive work in the Romantic manner, Jan Smeterlin was much more at home than he had been in the Mozart Concerto on Friday, whatever the reason. His playing, admirably seconded by the orchestra under Mr. Ormandy, had virtuosity, warmth and the grand manner. Quite deservedly he was accorded a demonstration of applause that halted the concert several minutes.

"The Afternoon of a Faun" did not have on Saturday that exquisite pliancy and subtlety with which Bostonians are familiar from the performances of the Boston Orchestra under Dr. Koussevitzky. It is not a question of finding fault. Nothing was wrong; everything was in place. But instead of enchantment one was greeted with sweet sounds.

It is, however, no cause for concern that a conductor and an orchestra are less at home in one music than in another. By the two concerts Mr. Ormandy has certainly established himself, in the minds of the members of audiences that were much smaller than they ought to have been, as a conductor and musician of the first quality. He has shortcomings which, for a while, threatened to stop his growth, principally that quality for which we have the pungent expression, "swelled head." But if this writer has observed correctly, in a few opportunities, Mr. Ormandy is passing that stage, and is marching steadily to a top position among American interpretative artists.

BROOKLYN, N. Y.
EAGLE

FEB

Music of the Day

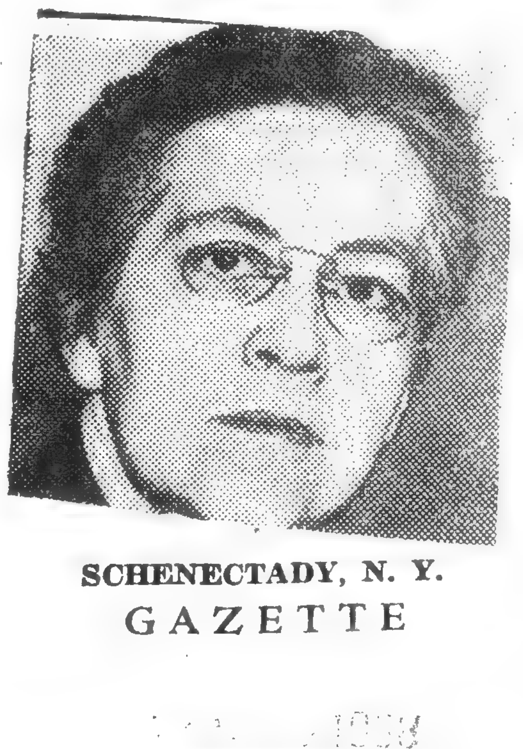
By MILES KASTENDIECK

Striking Program Given by NBC Symphony—Piatigorsky Receives Ovation—Cortes and Others Heard

Boston Symphony

For its second Manhattan program, the Boston Symphony Orchestra played the Schumann Symphony in D Minor and Ravel's "Le Tombeau de Couperin," "Rapsodie Espagnole," and "Bolero," as in the Brooklyn concert on Thursday evening. The new work was Ravel's "Scherezade," with Olga Averino, the gifted soprano, as soloist.

HOBOKEN, N. J.
JERSEY OBSERVER



SCHENECTADY, N. Y.
GAZETTE

1938

PASTE OVER

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MONDAY, FEBRUARY 14, 1938 B

l Musicians --- News of

Philadelphia Orchestra

Stature of Its Conductor, Eugene Ormandy, Is Established in a Second Concert

By Moses Smith

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The performance of the Seventh Symphony of Beethoven, which constituted the principal number of the program, was an admirable illustration of the difference between a simply musical temperament and an imaginative one. It is relatively recent that we observed the first type in action in this same Symphony, with results that did not tend to display the composer in his enormous stature. On Sat-

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Wherever he imposed, so to say, his own personality on the composer's record, Mr. Ormandy was persuasive and compelling, so that this presentation of the Symphony is likely to remain long in the memory. It was when the conductor neglected explicit instructions of the composer that results were less happy. Fortunately these moments were in the minority. They were also less obvious, and not in such poor taste, as similar experiments with the Brahms C minor Symphony on Friday afternoon.

The conductor's talents and those of his orchestra were similarly displayed—perhaps to even greater advantage here and there—through the rest of the program, which began with Cailliet's transcription of a passacaglia by Buxtehude and proceeded, after the Symphony, through Strauss's "Burlesque" for piano and orchestra, "The Afternoon of a Faun" by Debussy and the Suite from de Falla's "Three-Cornered Hat." Both the opening and closing numbers showed off at best the incandescent brightness of the orchestra, its superlative agility and spotless ensemble. Perhaps the Philadelphian seating arrangement, by which all the men are placed on a flat stage, cuts down some of the brilliance of the brass. It certainly did not result in anything less than extraordinary clarity from the woodwind and the strings, particularly of the full-bodied 'cellos and basses.

In the "Burlesque" of Strauss, which is a showy, expansive work in the Romantic manner, Jan Smeterlin was much more at home than he had been in the Mozart Concerto on Friday, whatever the reason. His playing, admirably seconded by the orchestra under Mr. Ormandy, had virtuosity, warmth and the grand manner. Quite deservedly he was accorded a demonstration of applause that halted the concert several minutes.

"The Afternoon of a Faun" did not have on Saturday that exquisite pliancy and subtlety with which Bostonians are familiar from the performances of the Boston Orchestra under Dr. Koussevitzky. It is not a question of finding fault. Nothing was wrong; everything was in place. But instead of enchantment one was greeted with sweet sounds.

It is, however, no cause for concern that a conductor and an orchestra are less at home in one music than in another. By the two concerts Mr. Ormandy has certainly established himself, in the minds of the members of audiences that were much smaller than they ought to have been, as a conductor and musician of the first quality. He has shortcomings which, for a while, threatened to stop his growth, principally that quality for which we have the pungent expression, "swelled head." But if this writer has observed correctly, in a few opportunities, Mr. Ormandy is passing that stage, and is marching steadily to a top position among American interpretative artists.

BROOKLYN, N. Y.
EAGLE

FEB 14 1938

Music of the Day

By MILES KASTENDIECK

Striking Program Given by NBC Symphony—Piatigorsky Receives Ovation—Cortes and Others Heard

Boston Symphony

For its second Manhattan program, the Boston Symphony Orchestra played the Schumann Symphony in D Minor and Ravel's "Le Tombeau de Couperin," "Rapsodie Espagnole," and "Bolero," as in the Brooklyn concert on Thursday evening. The new work was Ravel's "Scherezade," with Olga Averino, the gifted soprano, as soloist.

HOBOKEN, N. J.
JERSEY OBSERVER

FEB 14 1938

SCHENECTADY, N. Y.
GAZETTE

FEB 15 1938

PASTE OVER

169

NEW YORK, N. Y.
TIMES

FEB 13 1938

BOSTON SYMPHONY IN RAVEL MEMORIAL

Festival of Music of French Composer Marks Program at Carnegie Hall

OLGA AVERINO IS HEARD

Sings the Three Songs of Cycle 'Scheherazade' With Effect —Koussevitzky Directs

By OLIN DOWNES

Serge Koussevitzky and the Boston Symphony Orchestra ended yesterday afternoon in Carnegie Hall what amounted almost to a festival of the music of the late Maurice Ravel. The exception to a complete program of his works was the glowing and romantic interpretation of Schumann's D minor Symphony, one that haunts the ear and memory hours after the music has ceased to sound. But Ravel was the center of this concert, as of the one given by the same orchestra the preceding evening.

It seems that only the Boston orchestra and its leader, in this city, have thought fit so to remember one of the most distinguished musicians of his era, which is a little strange — the stranger for the remarkable variety and the unique style of each separate score thus unfolded.

For Ravel never repeated himself. Sometimes Debussy did. Almost every great composer has. One searches the memory for a score of Ravel, large or small, which merely echoes the pattern and the musical contents of one of his other scores. Each work that he turned out was fashioned fastidiously and with the utmost care, with the cunning of a wizard, and by degree of taste and style which in themselves, and aside from all other characteristics of beauty, would bestow upon these compositions a special character and rank.

French Classic Spirit

The program of yesterday began with that evocation of the French classic spirit, and remarkable modern transformation of old idioms, the suite known as "Le Tombeau de Couperin." This is in no sense imitative Couperin.

There is no thought of a recent composer, at loss for some new idea, tampering with and endeavoring to imitate in a deceptive manner old music. No! This suite is a modern composer looking back with deep knowledge and racial instinct and the traditions of centuries of art upon him to Rameau's time; expatiating upon that time and that aristocratic old music in a very personal and fascinating way of his own.

As we are enabled to gain a clearer perspective of Ravel's art, this suite, so delicate and unpretentious, emerges as one of his most original creations.

Miss Olga Averino, a singer of the most exceptional intelligence and sensitivity, sang the three songs of the cycle, "Schéhérazade" that Ravel wrote to the exotic-tinted poems of Tristan Klingsor. It is many colored, lapidary verse, a mosaic of subtle tints and images, evocative of imaginings and mood of far-off lands.

Two things make "Schéhérazade somewhat caviar in the big concert room. One is what after all stand as an introspective rather than directly emotional response to the imaginary scenes. The other is the arrangement of the three songs. For concert purposes the first one, "Asie," with the great outbursts of glowing orchestral tone and the declamatory and rhapsodic manner of the singer, would come best at the end.

Ravel is far more distinguished. "L'Indifferent" is the most intimate and paradoxically expressive of them all, and it is the one that has the fewest big brush-strokes or effects calculated to seize the uninitiated listener. On the other hand, Ravel never wore his heart on his sleeve; even in his music he refuses to forget that as an artist he is an aristocrat. And some would say, that underneath his very cultivated elegance there is, as a matter of fact, exceedingly intense and sensuous feeling. At any rate, this is one of the compositions in which Ravel asks the most sympathy of his most sympathetic listeners.

A Dramatic Effect

Had it been another conductor and another singer the music might have escaped the audience. But as it was Miss Averino sang with such understanding, eloquence, and dramatic effect, and colored her tones so skillfully, and observed so admirably the faintest nuance of the text, that as a recital of poetry this would have been consummate.

In the meantime, the picture painted by the orchestra was as gorgeous as the peacocks and the perfumes of the magical east of the fables. The orchestra alone provided a tone-poem, a mosaic, a tapestry, and the modern colorist of the baton matched his art with that of the composer. We are not sure that ever again will we hear the "Schéhérazade" cycle performed as beautifully and eloquently as yesterday.

Finally, as if to balance this piece for the sophisticates, the orchestra played the most popular piece that Ravel wrote—need we say, the "Bolero"? It piled up to an overwhelming climax, and it did not sound old, hackneyed, or self-conscious. A slight technical slip of a wind instrument was the accident that happens now and again in the best of orchestras. The performance as a whole was a crash and a scintillation.

On all counts, from his most fanciful to his most realistic, from his most esoteric to his most obvious, Ravel had triumphed, as had the superb leader and the magnificent players who carried out his wishes. Ravel was not only remembered, but revealed, by these performances.

NEW YORK, N. Y.
TIMES

FEB 13 1938

RECENT RECORDINGS

By COMPTON PAKENHAM

On Good Friday last, the Boston Symphony Orchestra gave a special pension fund concert. The "Passion According to St. Matthew" of Bach was chosen for the occasion. Serge Koussevitzky directed. The double choir was supplied by the choral society of Radcliffe College and the Harvard Glee Club. The soloists were Jeannette Vreeland (soprano), Kathryn Meisle (contralto), John Priebe (tenor), Keith Faulkner and Fritz Lechner (basses). Ernst Victor Wolff at the harpsichord supplied the continuo and Carl Weinrich was the organist.

In the ordinary course of events, to discover anything about such an occasion, reference would have to be made to the reviews of the following day. However expert the comment in these, they could do no more than suggest to one who knew the score something of the quality of the performance. The heart of the whole affair, the actual musical sounds as projected in Symphony Hall on March 26, 1937, would have been lost in eternity. In this particular case, however, that is not so. While the presentation was in progress, Victor secured a complete transcription.

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Running to fifty-three sides, the set must be about the largest ever to have been produced. To lighten its own and the collector's problem, the company has put it in three albums, to be released at intervals. The first of these is already in circulation. It contains ten records, and, strangely enough, had one more been included, the end of the first half of the "Passion" would have been reached. The recording of an actual performance of a work of this nature encounters difficulties all its own. Pauses between episodes and the numbers contained in each episode are entirely incalculable. The conductor's first duty is to his present audience. It would be too much to expect him to shoulder any further responsibility.

So, in the titanic work such as this, running to seventy-eight numbers of uneven length, one must expect rather more than the usual concomitants to reproduction of actual performances. The miracle is that the length of waste sound track is not double, that breaks between record sides are not more unfortunate and that the audience permits any degree of intelligibility. The concert distribution of a double choir, permanent organ, orchestra and soloists could not possibly be exactly suited to recording. Yet the first installment shows remarkable balance.

Once the listener has accepted the fact that here is the result of an infrequent opportunity being grasped boldly, can adjust himself to the effect of recording in a packed hall and realize that in actual performance the pauses would seem about half as long, he will have no difficulty in extracting as much from this as any studio recording made under ideal conditions. An appreciation of the work is impossible with less than half by which to judge. The "Matthew Passion" is such a perfect whole, marches forward so steadily to achieve its magnificently moving effect, that it must be considered of a piece.

* * *

The present portion shows Koussevitzky directing with clear understanding and musicianship. One may be assured of a well-proportioned whole. Two of his soloists are consistently fine. The remainder are adequate. The choirs can maintain a solid quality down to their quietest chorale passages, and the catching of their full blend has been well done. We are promised a second album containing eight more records next month. It is to be hoped that the third and final part will immediately succeed it.

CHARLESTON, W. VA.
MAIL

FEB 16 1938

Nadia Boulanger, Paris music professor, is the first woman to conduct the Boston symphony orchestra.

NEW YORK, N. Y.
WORLD - TELEGRAM

FEB 14 1938

Wide Deci

'Otello' at Met and Toscanini are High Lights

By PITTS SANBORN.

Week-end music events included on Saturday afternoon, "Otello" at the Metropolitan, the concert of the Boston Symphony Orchestra at Carnegie Hall, and Leonora Cortes' piano recital at the Town Hall, on Saturday evening, Alexander Brailowsky's piano recital at the Town Hall, the Toscanini broadcast from NBC, "Tannhaeuser" at the Metropolitan, Dorothy Blumberg's piano recital at Carnegie Hall; yesterday afternoon, the concert of the Philharmonic-Symphony Society at Carnegie Hall and Gregor Piatigorsky's 'cello recital at the Town Hall, and last evening, Eudice Shapiro's violin recital at the Town Hall, the dance program of Waldeen at the Guild Theater, and the concert of the Federal Symphony Orchestra at the WPA Federal Music Theater.

* * *

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BROOKLYN, N. Y.
EAGLE

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HOBOKEN, N. J.
JERSEY OBSERVER

FEB 14 1938

SCHENECTADY, N. Y.
GAZETTE

FEB 15 1938

(170)

NEW YORK, N. Y.
SUN

FEB 14 1938

SOLOISTS APPEAR WITH ORCHESTRAS

Guila Bustabo and Olga Averino Take Part.

By OSCAR THOMPSON.

Violinists, weary of the almost unbroken round in the orchestral halls of little more than a half dozen concertos for their instrument, were given opportunity yesterday afternoon to consider the seldom-played Dvorak opus in A minor, once much better known than it is today. As soloist with the New York Philharmonic-Symphony under John Barbirolli, eighteen-year-old Guila Bustabo brought the work back to currency in Carnegie Hall and tossed it off in a manner to elicit the hearty applause of a large audience.

Dedicated to Joachim, and in considerable measure revised by him, the concerto first appeared on Philharmonic programs in the middle nineties, when Maud Powell was the soloist. A little earlier in the same season (1894) it figured on New York Symphony lists, with Henri Marteau the violinist. Latterly the elect of the bow have passed it by. Though energetically performed, the work left a rather negative impression yesterday. In its songlike, direct adagio and its blithe, folk-spirited finale is good fiddlistic material but little that can be regarded as significant music.

Miss Bustabo played cleanly and with uncommon strength for one of her years. But if her tone was highly vitalized it also verged on the strident and her style was generally more aggressive than it was poised or sensitive. In the orchestral support, Mr. Barbirolli also seemed intent upon showing that there is still red blood in Dvorak's music if treated with sufficient muscularity.

The purely orchestral works of the day were the overture to Weber's "Oberon" and the fourth of the Tschaikowsky symphonies. Both were encompassed with much vigor; more of it, in fact, than there was of the tonal refinement expected of this orchestra. In the climactic upbuildings of the symphony the brasses were about as piercing as the hall has known in many moons. But the applause indicated general enthusiasm, irrespective of the din.

Averino Sings With Bostonians.

In concluding his two-concert memorial to Maurice Ravel on Saturday afternoon, Serge Koussevitzky placed before his Boston Symphony subscribers in Carnegie Hall two compositions which stand at the opposite poles of the French illusionist's art, the remote and epicurean "Sheherazade" and the only too popular "Bolero." Other Ravel music of the afternoon included "Le Tombeau de Couperin" and "Rhapsodie Espagnole." For variety's sake, there was also Schumann's fourth symphony, which, though fervidly and winningly played, was a less fortunate departure from what might appropriately have been an all-Ravel program than was the Mozart symphony of the first of the two concerts.

Fastidious and sensitive in its details, the performance of "Sheherazade" with Olga Averino as soloist was the most memorable achievement of the afternoon. The three symphonic songs, "Asie," "La Flute Enchantee" and "L'Indifferent," present their appeal to the imagination rather than to the emotions, hence ask a good deal of their auditors. The skill and sympathy with which Mme. Averino presented them was matched by the refinement of the orchestral collaboration. If the response was not tumultuous it was genuinely cordial.

Patrician was the playing of the suite which pays tribute to Couperin the Great, and there was much of zest and color in the projection of the Spanish rhapsody. Some momentary aberrations of the first trombone could not seriously mar a highly intensified performance of the "Bolero." But there is other music by Ravel worthier of such zeal and technical flourish.

CELEBRITIES PERFORM IN HUB

ews and Views About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

Paul Hindemith, to return to Symphony Hall, is in disfavor with the present German government, but not on the customary racial grounds. Mr. Hindemith rates as a "modernist," and the National Socialists do not approve of radical tendencies in art. Your political extremist is apt to be an artistic conservative. Napoleon's favorite composer, for example, was the milk and water Paisiello. Besides the Viola Concerto, in which Mr. Hindemith will be given a chance to justify his reputation as one of the world's foremost performers on that instrument, this week's Symphony programme will contain his "Concert Music" for strings and brass, composed for the orchestra's 50th anniversary season, and one of the most worthwhile of the pieces then. commissioned. from. distinguished European and American hands.

While on the subject of orchestral concerts, it may be as well to mention that Dr. Koussevitzky's programme will also contain Beethoven's Fourth Symphony and that the co-soloist with Major Warner will be Peggy Stuart of Cambridge, who will play the piano part in her Miniature Rhapsody, "Cracked Ice." Another Cambridge composer of somewhat different stamp, Walter Piston of the music department of Harvard University will be represented on Mr. Thiede's list by his Prelude and Fugue for Orchestra.

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Personalities again: Mrs. Horatio Parker, widow of the composer, will be guest of honor at the performance of Parker's oratorio, "Hora Novissima," at Jordan Hall Wednesday evening by the State Chorus and the Commonwealth Symphony Orchestra under A. Buckingham Simpson. The Boston composer, Mabel Daniels, will share in this programme through the performance of her "Exultate Deo," composed for the 50th anniversary of her alma mater, Radcliffe College, and subsequently heard at a pair of Symphony Concerts.

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Other opera than that to be given by the Metropolitan Company in the 10-day period beginning March 24 is in prospect. On Sunday afternoon and evening, March 6, it is definitely announced that the Salzburg Opera Guild will tenant the Boston Opera House, presenting in the afternoon Mozart's "Cosi Fan Tutte," and in the evening a double bill consisting of Jacques Ibert's "Angelique" and Rossini's "The Matrimonial Market." Mozart's opera buffa, which some critics rank almost as high as "The Marriage of Figaro," will be new to Boston, as will the other operas to be given. The performances of the Opera Guild have been widely praised for their excellent and sprightly ensemble.

Scheduled for performance at Jordan Hall sometime in April is an opera by the American composer, Charles Wakefield Cadman, entitled "South in Sonora." The performers will be the Copley Opera Company, recently formed in this city, with Giovanni Pompeo as the musical director, and the affair will benefit the Boston Speech School for Crippled Children.

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Besides the Symphony Concerts mentioned above there will be another pair in the so-called supplementary series, tomorrow evening and Tuesday afternoon. At both the soloist will be Orlando Barera, distinguished Italian violinist, as yet unknown here, who will play Mozart's Concerto in D major. The programme will conclude with Ravel's "Mother Goose" suite and "Bolero," and begin with the Concerto of Philip Emanuel Bach, arranged by Steinberg.

NEW YORK, N. Y.
EVENING POST

FEB 16 1938

Woman Raps Knuckles Of Boston Symphony

BOSTON, Feb. 16 (UP).—Nadia Boulanger, French conductor, organist and teacher, made musical histroy last night as the first woman to scold the Boston Symphony orchestra in its fifty-seven-year history.

"This may be boring for some of you more experienced men," she said at a rehearsal of Gabriel Faure's "Requiem," "but please do not take this music for granted. Many of you think the music is too simple, but that is where the difficulty lies."

She will make more musical history Friday as the first woman to conduct the orchestra in a concert

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NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 14 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Gives the Concluding Concert of Its Ravel Festival

Third New York matinee of the Boston Symphony Orchestra, under the direction of Serge Koussevitzky; assisting artist, Olga Averino, soprano; at Carnegie Hall.

PROGRAM

1. Ravel..."Le Tombeau de Couperin," Suite
2. Schumann..Symphony No. 4 in D minor, op. 120
(Played without pause)
Intermission
3. Ravel..............Rapsodie Espagnole
4. Ravel...."Shéhérazade," three poems for voice and orchestra to the verses of Tristan Klingsor
I. Asie
II. La Flute Enchantee
III. L'Indifferent
5. Ravel.............................."Bolero"

MR. KOUSSEVITZKY, whose New York concerts this month were given in memory of Maurice Ravel, paid his final tribute to the dead master at Saturday's matinee in Carnegie Hall.

Like the program of the previous evening's concert, this one was not wholly devoted to music by Ravel. Between the "Tombeau de Couperin" Suite and the "Rapsodie Espagnole" of Ravel, Mr. Koussevitzky interjected the D minor Symphony of Schumann. This was not one of Mr. Koussevitzky's most brilliant feats of program-making. The nobly romantic symphony of Schumann, a beautiful and treasurous work, was an incongruous element in the afternoon's scheme. It violated the concert's unity of plan and style, and was as glaringly out of place as a work by Ravel would have been on an otherwise all-Schumann program. The symphony was sympathetically played, and beyond question the audience enjoyed hearing it; but it was out of place, nevertheless.

Mr. Koussevitzky, usually a sensitive and expert master of the fine art of program-building, indulged on this occasion in a Homeric nod. It would have been better to reserve Schumann for a different occasion, and to have given us, instead, another one or two of Ravel's scores—the "Pavane pour une Infante défunte" and "La Valse," for example. This would also, I imagine, have been better box-office. Ravel has a considerable and enthusiastic public in New York, especially among the young; and a program devoted entirely to his works would have been attractive as well as appropriat. Many of Saturday's audience may have wondered, incidentally, why the superb "La Valse" was ignored in a two-day tribute to the memory of Ravel.

* * *

Nevertheless, the concert gave memorable pleasure. The famous orchestra was at its best (barring a momentary brainstorm that afflicted the first trombone in "Bolero"), and its playing in such exacting scores as "Le Tombeau de Couperin" and "Shéhérazade" was delightful in clarity, euphony and precision.

One was especially grateful to Mr. Koussevitzky for letting us hear again the "Shéhérazade," those "three poems for voice and orchestra," to the verses of the French writer, Tristan Leclère, who calls himself (with a droll sense of Wagnerian compatibilities) "Tristan Klingsor." These songs were composed in 1903, but they are heard too seldom—probably because they require not only a virtuoso orchestra, but a singer of the most penetrating imagination, infallible taste, and exceptional skill.

It was an artist of this sort who sang them Saturday—Mme. Olga Averino. Mme. Averino, who was born at Moscow of Greek and Russian parents and is a goddaughter of Modest Tchaikovsky (Peter's brother), has lived in America since the revolution, and has been heard on various occasions in New York. She should be heard more often. Singers of her finesse and her esthetic integrity are exceedingly rare.

Olga Averino

Solo soprano with Boston Symphony

* * *

Ravel's "Shéhérázade" is now thirty-five years old. It belongs to the early post-"Pelléas" period of French composition, and the immortal Claude is occasionally recalled in its pages. Yet no one save Ravel could have written it.

This music is fundamentally original, personal to the texture of Ravel's nature and his sorcerous art. It has nothing whatever to do with the subjects that stirred the imagination of Rimsky-Korsakoff. It tells us rather what the East can evoke from a musical imagination of the utmost subtlety and exquisiteness. The poet dreams of Damascus and of Persian cities with slender minarets in air, of "landscapes painted on fabrics framed in fir-wood," of an old Arabian cup, of those who died from love and hate, of a distant flute played by the beloved one, of the seductive stranger who passes the threshold, indifferent to the one who waits within. And all this has stirred Maurice Ravel to music of intense and voluptuous charm, of entrancing loveliness and distinction. He is here a delicate magician conjuring for us an imagined, incredible Orient, that enchanted world which has haunted Occidental dreams. Mme. Averino and the orchestra brought this world about our minds, and made it live for us.

* * *

After this magical and haunting evocation, the "Bolero," with which Mr. Koussevitzky closed his program, seemed, as a somewhat draconian fellow-listener remarked to me afterward, like a rather bad joke. Certainly it is a somewhat stale one. But one may doubt if Ravel himself thought much of it. He will be remembered for other things—for such music as "Le Tombeau de Couperin," the "Rapsodie Espagnole," "Ma Mere l'Oye," "Daphnis et Chloe," "L'Heure Espagnole," "La Valse,' "Shéhérazade'—music of an artist whose like we shall not see again.

Herald Feb 16

Woman Leads Boston Symphony, And Gives Orchestra Scolding Too

For the first time in the 57-year history of the Boston Symphony Orchestra, its member musicians yesterday played at the command of a woman, and they took a scolding in the process.

Midway in a rehearsal of Gabriel Faure's "Requiem," in which she will conduct the orchestra Friday and Saturday, Mlle. Nadia Boulanger, noted French music teacher and organist, halted the musicians for a lecture.

"This may be boring for some of you experienced men," she said. "But please do not take this music for granted. The difficulty is that most of you think the music too simple. You must relax and watch for its depth of feeling. If you play music with an open mind, you will find great beauty and depth behind its simplicity."

The lecture over, the orchestra obediently bent to the rehearsal, and this time there was no complaint. Mlle. Boulanger, who has conducted Faure's "Requiem" for the past two seasons in London, believes that the composer's work has not been properly appreciated and that its apparent simplicity is the result of misunderstanding.

Using both hands instead of a baton, Mlle. Boulanger also rehearsed the Bach Cantata Club which will sing with the Symphony Orchestra. To this group also she explained the composer's message.

"Don't be afraid," she encouraged, humming the music as the singers joined in.

Miss Boulanger Is Master of Symphony in Rehearsal

B. ~~Trav~~.

Indicates Well-Conducted Concert Friday—Men Bow to Direction

Feb. 16/38

Nadi Boulanger, a French woman, will conduct the Boston Symphony Orchestra Friday afternoon in Faure's "Requiem," with a choir from the Bach Cantata Club. This is probably the first time a woman has conducted a major orchestra in this country.

Miss Boulanger came here recently to teach at Radcliffe. She is in her late forties, tall, with a figure that most young women should envy and a carriage all young women might imitate. She wears nosepinch glasses and her voice is a rich contralto.

It is a hrader job for her than for Dr. Koussevitzky to conduct the Boston orchestra because the accident of her sex is a handicap even in Symphoy Hall. Yet Dr. Koussevitzky is not half so fraceful on the podium; he cannot sing the music as Miss Boulanger can.

Last night Miss Boulanger put the orchestra and the choir through a rehearsal. She wor a dark shirt and a black shirtwaist with a black four-in-hand tie. She stood on the platform and cocked one foot up on the podium as she stopped the music to explain what she wanted. Her English has a slur imported from Paris.

There is a passage in the Requiem where the celli and the double basses pluck in pizzicatto for a little while, then the violas swing in and there is a surge of the woods and brasses; the burden shifts back to the celli and the organ booms. All this time the choir is singing like anything. Over all that sound came a voice, counting: "One, two, three, four. Ah, ah, ah, ah."

Then she cut in on them. "No, no," she said. "Please excuse me." When she gets in earnest like that her English begins to break down, but the orchestra seemed to know what she was talking about as she explained what she wanted. They grinned and went back to the beginning.

NADIA BOULANGER

"You are the leaders now, not me," she called to the big bass fiddles. "Now—Bim, bam, bim. (That was the pizzicatto.) Nothing can stop that bim, bam, bim. You go right on, even if we all stop."

Her long arms waved at them, her big hands were hypnotic. She was gentle with the orchestra, stern with the singers. From the orchestra she wants music without expression, just as a background for the whole. From the choir she demands enunciation that can be understood.

The only other number on Friday's program is St. Saens' C Minor, or "organ" symphony. Miss Boulanger will play the organ in that one, Dr. Koussevitzky conducting.

SAN ANTONIO, TEX.
LIGHT

FEB 11 1938

The first woman ever called upon to direct the Boston Symphony orchestra and now in the United States for that purpose, Mlle. Nadia Boulanger, the distinguished French musician, will be heard over N. B C. in a series of four Saturday programs devoted to choral music, beginning tomorrow (WOAI — 9:3 a. m.).

On her initial program, Mlle Boulanger will present a capell songs by Poulenc, excerpts from "L Roi Malgre Lue" by Chabrier an "Philemon et Baucis" by Gounod She will feature a group of chora singers, which accompanied her t America.

WEDNESDAY, FEBRUARY 16, 1938

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"'This is something that I have been longing to do for the last fifteen years," she told me when I called to see her at the British Broadcasting Company's Maida Vale Studios (London) before she sailed.

"I was brought up in a musical atmosphere. When I was five years old I could play the piano after a fashion, but I quickly transferred my affections to the organ. There has always been something about the sonorous tones of this great instrument that has fascinated me. And I account it one of the greatest compliments ever paid to me that Serge Koussevitzky, whom I rate on a par with Toscanini, arranged that I conduct the Boston Symphony Orchestra for half a program and play the organ for the other half.

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"For thirty-four years now I myself have been a teacher of music. I have lectured in harmony, counterpoint, fugue and composition at the Conservatoire, the American School at Fontainebleu, and at the Ecole Normale. I have had very many American pupils, and they are a great delight to me—so keen and eager. Indeed, I always think of America as my second home. I have friends in every part of the continent, and especially round Boston.

"Do you know, I made my first journey to the States thirteen years ago? I wonder how many people remember it? I was encouraged to go by the affection of Walter Damrosch, conductor of the New York Symphony Orchestra. Most of the time I spent in Texas, and although a family death unexpectedly recalled me to France, I had been over long enough to receive a lasting impression of the great—I might almost say 'breathless'— hospitality of the people and their abounding kindness."

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"This was really why I became a conductor. You cannot have a group of singers without one, and so I had to set to and learn this new department of my art. It was about this time that I first formulated a wish to conduct the Boston Symphony Orchestra. I heard a very faulty recording of them, and in spite of the defects of the record I was immediately transported.

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Mlle. Boulanger is not one of those critics who are ever carping about the decadence of the present age in general and of music in particular. On the contrary, she says:

"I think that altogether the present state of music is wonderful. There is certainly no decline in our age. Why, if Stravinsky alone had lived, his achievements would have entitled this century to be ranked as a great musical era. As for jazz, ce n'est pas mon affaire. Actually, I think that it is quite an excellent thing in itself. For example, I could listen to your Cab Calloway or Fats Waller without so much as a shudder, and even with a certain positive enjoyment. After all, every age has had its light music, and jazz, like Stravinsky, is a product of the times. The important thing is to realize that everything has its place, and must be judged by what it sets out to do, and not by some totally different standard. Jazz sets out to amuse. Good! I am prepared to be amused. But do not, I entreat you, talk of some Negro saxaphonist as if he were a reincarnation of Beethoven!"

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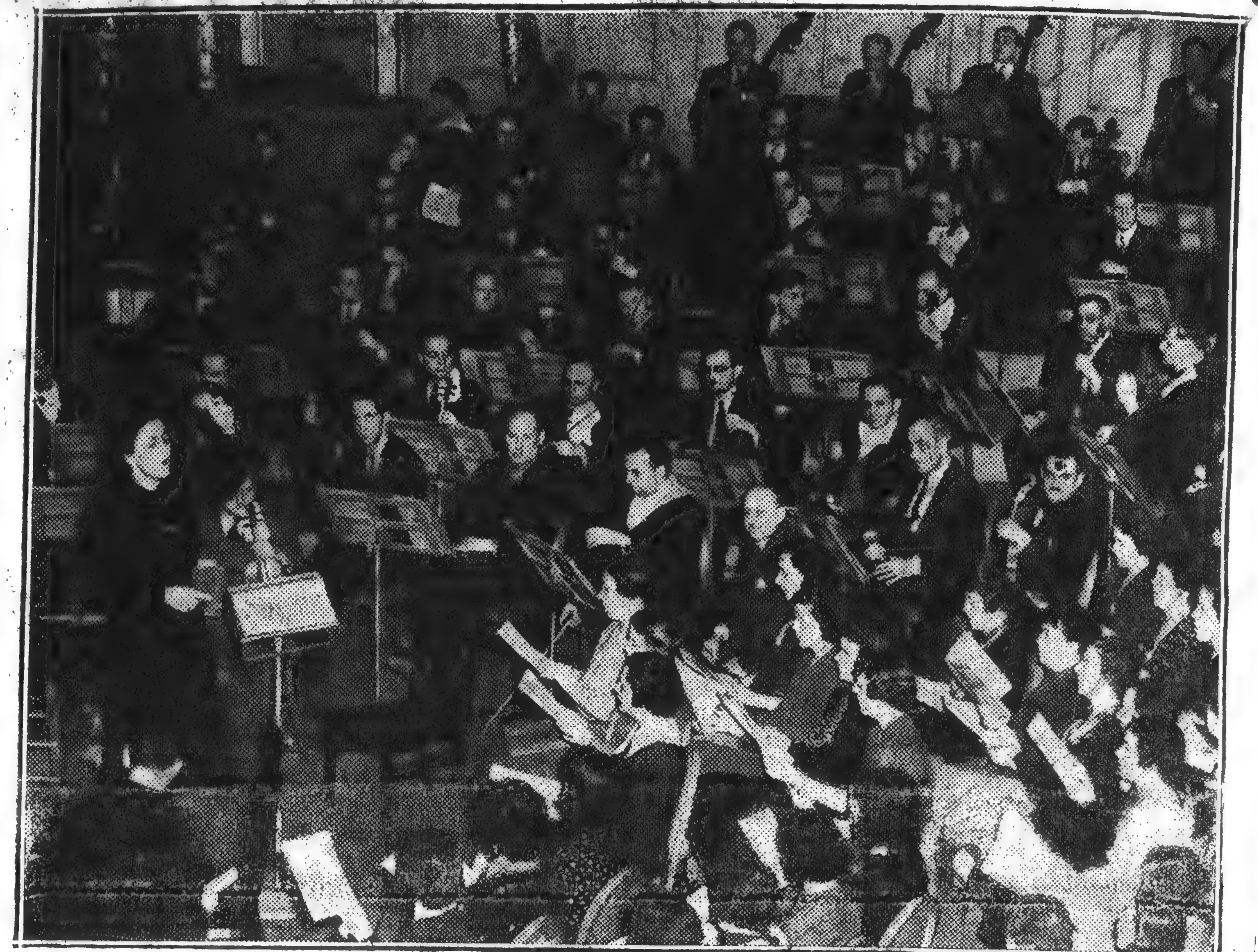

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B. Post

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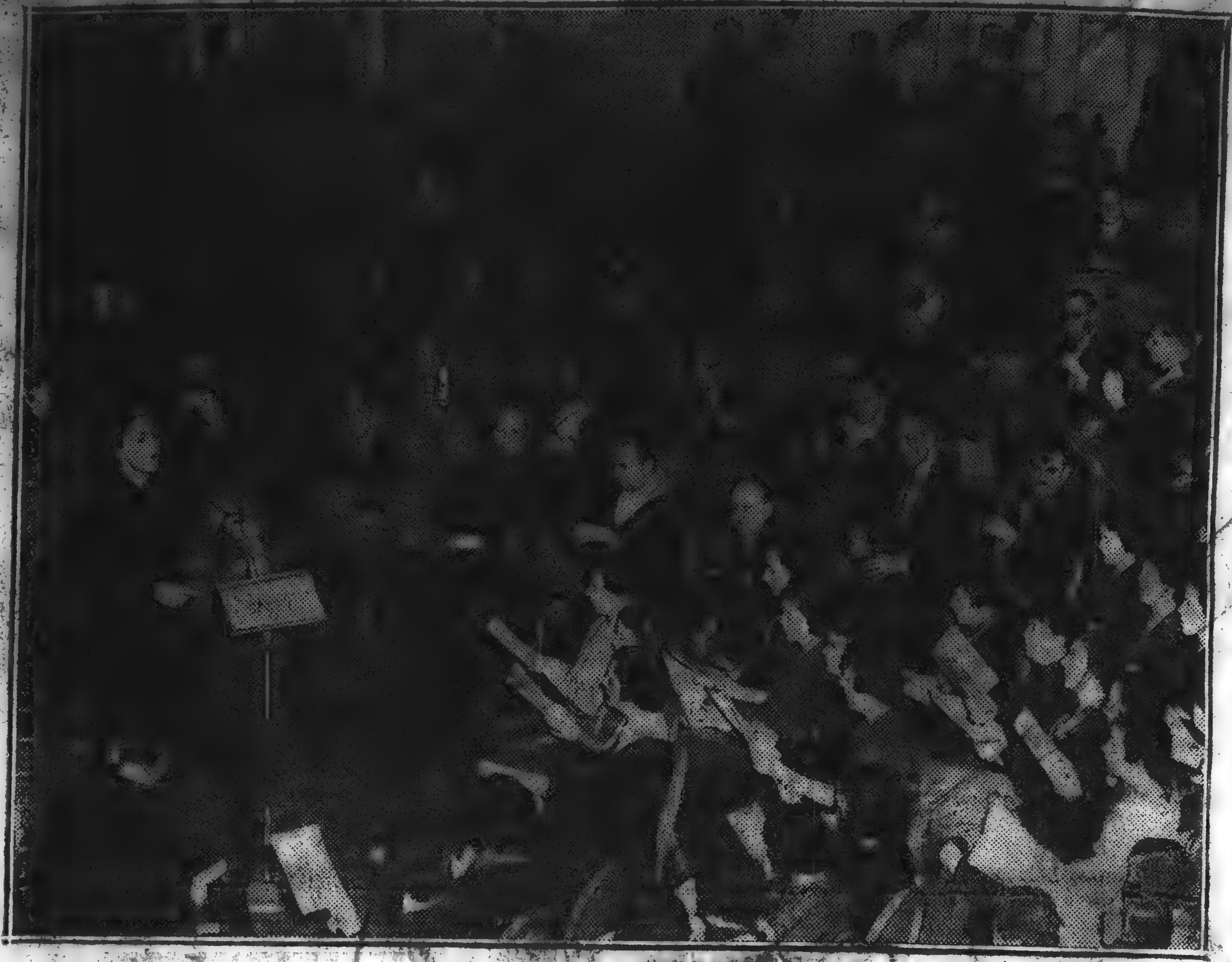

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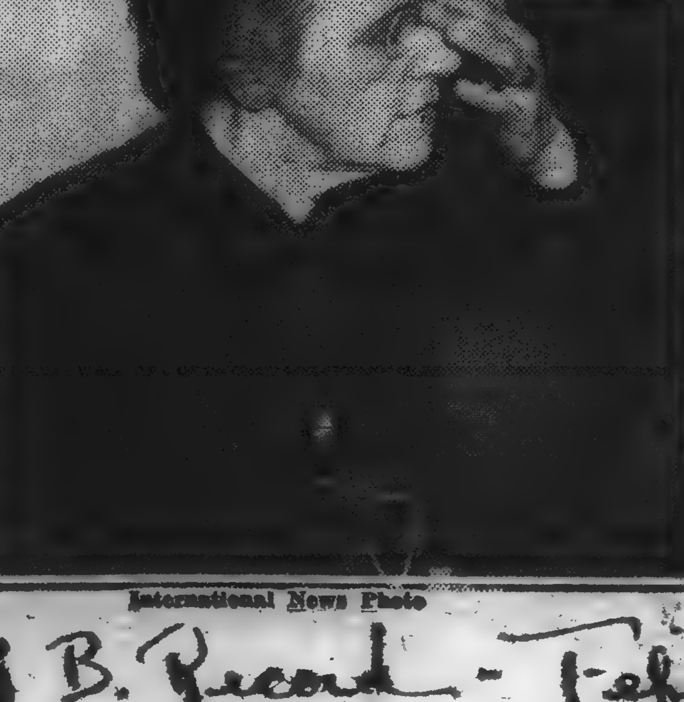

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First page of B Globe

SHE REBUKED ORCHESTRA

Feb. 16/38

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Will Civil Service Report Be Toned Down in Redraft?

Study Made For Recess Commission Loaded With Criticism—May Prove Embarrassing

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WORCESTER, MASS.
TELEGRAM
FEB 16 1938

Boston Symphony Is Scolded by Woman Director

BOSTON, Feb. 15 (AP)—For the first time in the 57-year history of the Boston Symphony Orchestra, a woman today stopped a rehearsal and scolded the musicians.

In crisp, French-accented words, Mlle. Nadia Boulanger, who will become the first woman to conduct the renowned orchestra Friday, brought a rehearsal of Gabriel Faure's "Requiem" to a halt.

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music is too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling. If you play music with an open mind you will find great beauty and depth behind its simplicity."

Mlle. Boulanger, noted French teacher and organist, raised her hands—she uses no baton and conducts with both hands—and the orchestra went back to work.

With the same confidence, the slim, dark-haired woman rehearsed the Bach Cantata Club which will sing with the symphony.

"Don't be afraid," she said, and hummed the music as the singers responded.

Mlle. Boulanger is not especially impressed that she is making orchestra history.

"What does it matter, if there is a job to be done, whether it is done by a man or a woman?" she asked.

WOMAN CONDUCTOR SCOLDS ORCHESTRA

Mlle. Boulanger Halts Boston Rehearsal

With an admonitory finger raised, Mlle. Nadia Boulanger, noted French teacher and organist, made musical history yesterday by becoming the first woman to ever give a scolding to the Boston Symphony Orchestra. For the first time in its 57-year history, the orchestra will be conducted by a woman at its concert on Friday afternoon.

While Mlle. Boulanger was rehearsing the orchestra in Gabriel Faure's "Requiem," she halted the players and reproved them in crisp accents.

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music is too simple, but that is where the difficulty lies.

"You must relax and watch for its depth of feeling. If you play the music with an open mind, you will find great beauty and depth behind its simplicity."

Then raising both hands—for she uses no baton—she resumed her direction of the piece. With the same confidence the slim, dark-haired Frenchwoman also rehearsed the Bach Cantata Club which will sing with the orchestra. Humming the air, she urged the singers not to be "afraid."

She was exceedingly modest at being the first woman conductor of the orchestra, saying:

"What does it matter, if there is a job to be done, whether it be done by a man or a woman?"

WESTFIELD, N. J.
STANDARD
FEB 11 1938

* * * * *

MUSIC: Anent this current coronation of swing: Did you read about the triumph of Benny Goodman in his Carnegie Hall concert? While concert managers struggle with such small fry as Heifitz, Serken, Rachmaninoff, Lily Pons, Zimbalist and the Boston Symphony, Benny jiggles his baton over reverent multitudes.

The queer and undigestible thing about this is that the instrumental hog-calls called "swing" have not only captured the masses. It has also rocked the intellectuals. Bach has given way to Horace Heit, Beethoven to the Big Apple and Brahms to "Bei Mir Bist du Schoen."

The cult of swing is the talk of the Harvard Club as well as the Hester Street Athletic Club. You're considered beyond the pale if you don't rattle like a tympannum every time you hear a swing song, or if you don't ripple to so-called "rippling rhythm."

We think the intellectuals have been sold a gold brick.

NEW YORK, N. Y.
TIMES
FEB 19 1938

BOSTON'S ORCHESTRA CONDUCTED BY WOMAN

Nadia Boulanger Is First of Her Sex to Lead Symphony, Which Plays Faure's 'Requiem'

BOSTON, Feb. 18 (AP).—The French composer-teacher Mlle. Nadia Boulanger today became the first woman ever to conduct the Boston Symphony Orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the 57-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Fauré. During the first half of the program she was organ soloist.

Without a baton and using both hands, at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part religious concert in a manner that excited the spontaneous applause of a capacity audience.

WASHINGTON, D. C.
STAR
FEB 16 1938

ELMAN WILL PLAY IN CITY TONIGHT

Violinist and Young Composer to Share Spotlight With National Symphony.

Mischa Elman, world-famous violinist, and Nicolai Berezowsky, young Russo-American composer, will share the spotlight tonight when the fifth midweek concert of the National Symphony Orchestra is presented in Constitution Hall at 8:30 o'clock.

Mr. Elman will play two concertos for violin and orchestra—that in G minor, by Vivaldi, and the "Concerto in E Minor," by Mendelssohn. Other works to be played include Mozart's "Symphony in A Major" and the "Second Rumanian Rhapsody" of Georges Enesco.

Mr. Berezowsky has come to Washington especially to conduct the first Washington performance of his modern "First Symphony," composed in 1925 and first performed by the Boston Symphony Orchestra in 1931.

SOMERVILLE, N. J.
Semi-Weekly Messenger
FEB 4 - 1938

Boston Symphony Will Be Heard at Rutgers

NEW BRUNSWICK — Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the university gymnasium here next Tuesday evening at 8:30 in the fourth presentation of the current Rutgers Concert Series.

The program for next Tuesday's concert will include music by Maurice Ravel, the great French composer who died last month. Dr. Koussevitzky will present the Second Suite from "Daphnis et Chloe." Also on the program will be the Second Symphony of Sibelius in D major.

NEW YORK, N. Y.
HERALD - TRIBUNE
FEB 19 1938

Boston Symphony Plays Under Woman Conductor

Mlle. Boulanger First of Her Sex to Lead Orchestra

BOSTON, Feb. 18 (AP).—An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the first woman ever to conduct the Boston Symphony Orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the fifty-seven-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program she was organ soloist.

Without a baton, and using both hands, at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part religious concert in a manner that evoked vigorous applause from a capacity audience.

B. Trav. Feb. 16/38 (Last Edition)

Woman Leads Boston Symphony, And Gives Orchestra Scolding Too

For the first time in the 57-year history of the Boston Symphony Orchestra, its member musicians yesterday played at the command of a woman, and they took a scolding in the process.

Midway in a rehearsal of Gabriel Faure's "Requiem," in which she will conduct the orchestra Friday and Saturday, Mlle. Nadia Boulanger, noted French music teacher and organist, halted the musicians for a lecture.

"This may be boring for some of you experienced men," she said. "But please do not take this music for granted. The difficulty is that most of you think the music too simple. You must relax and watch for its depth of feeling. If you play music with an open mind, you will find great beauty and depth behind its simplicity."

The lecture over, the orchestra obediently bent to the rehearsal, and this time there was no complaint. Mlle. Boulanger, who has conducted Faure's "Requiem" for the past two seasons in London, believes that the composer's work has not been properly appreciated and that its apparent simplicity is the result of misunderstanding.

Using both hands instead of a baton, Mlle. Boulanger also rehearsed the Bach Cantata Club which will sing with the Symphony Orchestra. To this group also she explained the composer's message.

"Don't be afraid," she encouraged, humming the music as the singers joined in.

(172)

[illegible] 19

Mlle. Boulanger Scores As Symphony Director

By RUTH MARSTERS

Neither of the conductors, nor the audience, nor any of the many concerned with the concert by the Boston Symphony Orchestra had any just cause for disappointment.

And this is saying a lot—for the following reasons:

1—The audience was prepared to entertain an unique personality in the person of Mlle. Boulanger, who, as a teacher, has sent virtually all of our foremost contemporary composers winging on their way.

2—Because Dr. Koussevitzky had a high regard for Mlle. Boulanger's understanding of Faure, the performance of whose Requiem he had engaged her to conduct. (Mlle. Boulanger has necessarily a pristine understanding of Faure, having been one of his most brilliant pupils.)

3—Because Mlle. Boulanger, in a London interview, before sailing for America to be the first woman ever to conduct the Boston Symphony Orchestra, had expressed delightful anticipations over conducting the group, which she considers "the finest orchestra in the world," and in appearing again before an audience which, as organist, she had previously faced and found one of the keenest and most enthusiastic she ever knew.

We repeat nobody was disappointed. Which is another way of saying that everything worked out as splendidly as could be imagined.

The program, predominantly French, stemmed directly from Saint-Saens in an unbroken line through Faure, his pupil, to Mlle. Boulanger herself.

Dr. Koussevitzky conducted the performance of the Saint-Saens Symphony in C minor, No. 3 Op. 78 in the first half of the program. It was a brilliant performance, in itself sufficient reward for an afternoon's concert going.

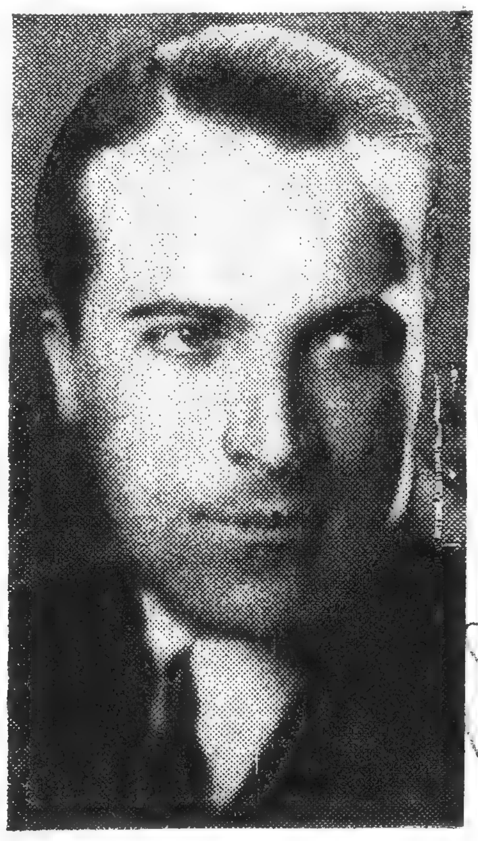
The Requiem, in which Mlle. Boulanger first came upon the stage as conductor, had not been previously performed here.

The Bach Cantato Club assisting, and soloists which Mam'selle had herself brought from France for the occasion, proved more than adequate.

With the glowing performance on the part of the orchestra, the whole infused with Mlle. Boulanger's sensitive and exacting interpretation, the performance took its place among memorable music events here.

BARERA TO APPEAR HERE WITH BOSTON SYMPHONY

Orlando Barera, young Italian violinist, will appear for the first time with the Boston Symphony Orchestra at the concerts in Symphony Hall next Monday evening and Tuesday afternoon. He will play the D major Concerto (K 218) of Mozart. The program, which will be the same for both concerts, will include Steinberg's arrangement of the K. P. E. Bach Concerto for Strings, the "Mother Goose" Suite and the "bolero" of Ravel.



ORLANDO BARERA
Will play Mozart's D-major concerto

Globe Feb 19

Mr. Barera was born in Ferrara, Italy, in 1907. Before he made his first visit to the United States to play in New York and Washington, D. C., in 1936 he had made high reputation in Europe.

MINNEAPOLIS, MINN.
JOURNAL
FEB 13 1938

MLLE. BOULANGER ON CHORAL HOUR

Mlle. Nadia Boulanger, French musician and teacher, now in the United States to become the first woman ever to conduct the Boston symphony orchestra, will be heard over NBC-KSTP in a series of Saturday morning programs devoted to choral music.

The programs, which will cover choral music from the sixteenth century to the present time, will be heard from 9:30 to 10 a. m. for the next three Saturdays.

Saturday's program will consist of the Liebeslieder waltzes by Brahms, sung by the Comtesse Jean de Polignac, Irene Kedroff, Hugues Cuenod and Doda Conrad. Mlle. Boulanger will be heard in the piano accompaniment.

5

BOULANGER CONDUCTS SYMPHONY

B. Post

Faure's Requiem Is Given With Chorus, Plays Organ

Feb. 19/38

BY WARREN STOREY SMITH

What took place at Symphony Hall yesterday afternoon was not so much a Symphony Concert in regular course as a compliment and tribute to a distinguished musician now in our midst, Nadia Boulanger. A performance of Faure's Requiem, in which the Bach Cantata Club and solo singers assisted, was conducted by Mlle. Boulanger, who also played the organ part in the performance of Saint Saens' Symphony in C minor, the only other number on the programme.

CHORUS CHIEF CONCERN

Much has already been made of the fact that Mlle. Boulanger is the first woman to have led the Boston Symphony Orchestra in all the 57 years of its existence. It may be as long again before a woman, save perhaps a composer directing her own music, conducts the orchestra as such, not as an adjunct to a choral performance. As though to emphasize the fact that the chorus was her chief concern Mlle. Boulanger had the singers seated on her right, the men of the orchestra on her left. As at the first rehearsal, fully described in these columns, Mlle. Boulanger conducted without baton, using arms freely.

To state that Mlle. Boulanger had her singers on her right is not to be strictly accurate, since the soprano soloist, Gisele Peyron, was stationed far at her left, beside the organ console to which Mr. Snow had now succeeded. As singer Miss Peyron was inclined toward a wavering and tremulous delivery of her measures, and of her male companions, Hugues Cuenod, tenor, and Doda Conrad, baritone, only the latter made an at all convincing impression.

Most Gentle of Requiems

The Requiem itself was heard yesterday for the first time under these particular auspices. The first performance in Boston took place at Jordan Hall last season. Then, too, the Bach Cantata Club was the chorus; a group of Symphony men made the orchestra and Mr. Burgin conducted. A predominantly gentle composer, Faure has written here the most gentle of Requiems. At times this gentleness verges on tepidity, at times it inclines toward a rather insipid sweetness. There is, beside, much that in its quiet way is both lovely and moving. The orchestral part, the soul of reticence and discretion, has the charm of color which we expect from Faure—from any 19th century Frenchman, for that matter—and the writing for voices is as effective as it is considerate.

Obviously fired by Mlle. Boulanger's enthusiasm for this work of her beloved master the chorus entered wholeheartedly into the spirit of the music though there still might have been more fulness of tone in certain choirs. The orchestra accomplished its portion with the expected finish and with a clear show of co-operation.

Refuses to Return

It would have been far more appropriate if, at the end of the beautiful "In Paradisum," the audience had departed in silence. But no, there must be an ovation for Mlle. Boulanger which, of course, was well deserved. Unfortunately it was evident that the audience mistook the nature of Mlle. Boulanger's role in the Symphony, preferring to interpret as a solo performance, something for which the composer had a far different intention. Mlle. Boulanger, however, was too much the artist to accede to this view of her role, and she refused to return to the platform, though it was evident that the long continued applause was partly meant for her.

There is no need at this late date to go into the merits and shortcomings of Saint Saens' Symphony. If the music is often empty and hollow it is extraordinarily well put together and it is tempting matter for both conductor and orchestra. Yesterday's performance was one of great brilliance and had there been no Mlle. Boulanger it would still have aroused enthusiasm.

ORCHESTRA KISSED BY BOULANGER

B. Post

Woman Conductor First Kissed by Men Returns Salutes

Feb. 19/38

The efficient, commanding Mlle. Nadia Boulanger, the first woman ever to conduct the Boston Symphony Orchestra, was as feminine and as excited as a movie star at the conclusion of the epoch-making concert yesterday afternoon. Beginning with the maestro, himself, Serge Koussevitzky, the great musicians made up the big parade to kiss Mlle. Nadia and she kissed them back as they formed in line at the end of her ovation.

LITERALLY MOBBED

She was literally mobbed by Boston's cognoscenti, intelligentzia and literati of the music and social worlds. She pleaded that the honor of being able to conduct the Boston Symphony Orchestra was one too great and extraordinary to permit comment. She said in a two-line interview that the event speaks for itself.

"The concert is finished. My work is done. What can I say," she smiled as she made a dozen significant Gallic gestures as she stood there in the conductor's room surrounded by a milling crowd of the awed and reverent.

Koussevitzkys Kiss First

There was the maestro, Monsieur Koussevitzky and Madame Koussevitzky, not to mention as much of the Back Bay which could wend its way into the room. Mlle. Boulanger who appeared as a commanding figure on the podium seemed as she stood there, embraced and was embraced by her admirers, a somewhat frail, very feminine woman. She wore a black dress with long jet embroidered sleeves. The dress, the reporter observed, was very modern. It zipped up the back. Adjectives like "charmant," "extraordinaire," "merveilleuse," "gentil" and "magnifique" were in the air.

A blonde woman with a delicate profile congratulated Mademoiselle Nadia Boulanger. The woman conductor looked at her sympathetically and asked, "Etes vous Russe" (are you Russian?). The woman replied that she regretted that she was not. The Russians, she added, were adorable. Mlle. Boulanger's face lighted up. For the white Russians are nearest to her heart. Her own mother was the Russian Princess Mischetsky. Serge Koussevitzky is a white Russian.

Began as Composer

Her father, a Frenchman, was a composer and her paternal grandfather a 'cellist. Her sister, Lili Boulanger, who died in 1918, was a composer of great talent. Mlle. Nadia Boulanger began her career as a composer but in recent years has devoted her energies to the instruction of others.

The reporter asked her if she intended returning to this country again to conduct. She replied hurriedly, "Oh, I am much too busy to say what I shall do in the future."

FREEPORT, ILL.
JOURNAL STANDARD

FEB 1 1938

SATURDAY

Mlle. Nadia Boulanger, French musician and pedagogue, who arrived in this country this week to become the first woman ever to conduct the Boston Symphony orchestra, will be heard over National Broadcasting company networks in a series of four programs devoted to choral music, ranging from the 16th century to the present time, beginning Saturday. Mlle. Boulanger will be presented each Saturday morning at 9:30 over WCFL.

Feb 19 Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

If Mlle. Nadia Boulanger were not already internationally distinguished as a teacher of music, she would yet be at this moment among the immortals of the tonal art. For she is the first woman ever to conduct the Boston Symphony Orchestra. Other women, to be sure, have waved a stick over sundry choral and instrumental groups in this city, but yesterday afternoon was the first time that female arms of authority were extended from the conductor's stand at a Boston Symphony concert.

Mlle. Boulanger's performance of the Requiem by Gabriel Faure was also the initial appearance of this work at these concerts. The afternoon was appropriately given over to French music. An organist as well as pianist, teacher and conductor, Mlle. Boulanger played the organ part in the C minor Symphony by Camille Saint-Saens—which by a last-minute reversal of the order of the program, began the concert. The Symphony was conducted by Dr. Koussevitzky. The choral singers for the Requiem were the members of the Bach Cantata Club; the soloists were Giselle Peyron, soprano; Hugues Cuenod, tenor, and Doda Conrad, baritone; the organist was Albert Snow.

No doubt it was characteristic of Mlle. Boulanger's sensitivity that she chose to conduct a work so utterly lacking in external display as Faure's Requiem. No self-seeking conductor longing to conquer the public will ever do so with this music, which is the quintessence of inward thought and feeling expressed in an unpretentious style.

Dressed simply in a long-skirted black gown, Mlle. Boulanger made a striking appearance with her slender, erect figure and her long, graceful arms. Though she kept the printed score before her, she used no baton. Perhaps because Mlle. Boulanger knew well the mettle of the Boston Symphony men, most of her attention was directed toward chorus and soloists, the shaping of whose phrases was constantly guided by her gestures.

Mlle. Boulanger was a pupil of Faure, therefore it may be assumed with some logic that she has had the benefit of the composer's own ideas about the performance of his music. She conducted the Requiem in musicianly fashion, with a quiet simplicity to match the essential quality of the music.

Faure's Requiem is conspicuously noble but in-dwelling, devoid of the excitements conducive to frequent public performance. Here are no supplicatory wails for salvation, no depiction of the day of wrath (Faure omitted the "Dies Irae"), no dramatic cliches, no sentimentality. Mood and expression are tranquil, spiritually exalted. The few touches of French melodic sensuousness were merely part of the musical currency of Faure's time and race. With him this was absorbed into his own style. With Gounod, Massenet, Thomas and Saint-Saens, for example, it was a vital point of style.

Despite Mlle. Boulanger's admirable work, the excellence of soloists and orchestra and the conscientious choral singing, it seemed that the Requiem was more emotionally touching in the relatively intimate surroundings of Jordan Hall a year ago, than it was yesterday in the vast spaces of Symphony Hall.

Dr. Koussevitzky achieved a brilliant reading of Saint-Saens "Organ" Symphony. But how Saint-Saens' music does pale with the years! Today this particular Symphony is only a specimen of skilled craftsmanship whose fabrication cannot conceal withered substance. Even when the fugate in the latter portion strikes out with a Gallic equivalent of "Whoop 'er up, boys!" the symphonic pulse remains unquickened.

The program will be repeated tonight. Next week Paul Hindemith will be soloist in his own "Kammermusik No. 5." Hindemith's "Konzertmusik" for Brass and Strings, and Beethoven's Fourth Symphony will also be played.

C. W. D.

Her Feb 19

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 16th concert by the Boston Symphony orchestra was given yesterday afternoon in Symphony Hall. Dr. Koussevitzky conducted one half, and Nadia Boulanger, the first woman to lead the orchestra during the regular season, conducted the other. The Bach Cantanta Club, Mrs. Langdon Warner, conductor, and Gisele Peyon, Hughes Cuenod and Doda Conrad assisted in the performance of the Faure Requiem. The program was as follows:

Symphony in C minor, No. 3, Op. 78 .... Saint-Saens
Requiem, Op. 48 .... Faure

It was a curious idea of program building to go from the pompous Symphony of Saint-Saens to the exquisite and subtly simple music of Faure, but in practice it worked out well. It was, however, sensible to change the order of the two works. Before the concert we had thought that the grandiose peroration of the Saint-Saens would make the logical conclusion. But the Faure was such a complete contrast and is music of such spiritual peace that the symphony would have sounded crass indeed after it.

Faure's music has been unjustly neglected, though during his lifetime he at least enjoyed the honor and respect of his contemporaries. Since he was chiefly famous for his songs and chamber music, it is not surprising that his name does not appear more often on symphony programs. The Requiem, though, is a work of such rare beauty that it is shocking to learn how infrequently it has been performed in this country.

The Faure Requiem is different from all the others that are commonly heard. It breathes a spirit of gentleness and compassion. It is restrained but not austere. And has been truly suggested, its simplicity is deceptive and really amounts to the fact that Faure has said perfectly what he felt and that what he felt was one of the most exalted and ultimate emotions known to man. The effect, if it has been properly performed, is almost overwhelming in the illusion of sadness which it evokes.

In brief the Requiem is a great work of art. Mlle. Boulanger conducted it in that spirit. Her conception was as sincere as the music she was interpreting. The performance moved with true serenity. In addition the three soloists, whom Mlle. Boulanger brought with her from France, were all singers of taste. Mlle Peyron and Messrs. Cuenod and Conrad accomplished their task admirably. We wish we could say the same of the Bach Cantata Club chorus, but its enunciation was poor and its tone only fair. Fortunately it is best when singing softly, which is where the heaviest demands of the music are made. The choral performance was thus adequate without being impressive

Saint-Saens' Symphony is a boring work with some charming passages. Was ever a slow movement taken so slowly as the celebrated adagio of this work was taken yesterday? It is a platitudinous work, though evidently, from the applause, the audience did not find it as tedious as we did. At the time when it was first played, some critics thought that it was radical, perhaps because it introduced an organ and a piano. Nowadays it seems insipidly conventional in style, if not in form. With the exception of the excessive deliberation over the adagio Dr. Koussevitzky led the orchestra in an eloquent performance.

The concert will be repeated tonight. Next week Paul Hindemith, the celebrated German composer, will be soloist in one of his own concertos for viola. His Konzertmusik for strings and brass will begir and Beethoven's 4th Symphony will close the program.

B. ~~Post~~ Her MUSIC Feb. 19/38

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News of Music

Trans Feb 17

Orchestra

Paul Hindemith will appear as guest with the Boston Symphony Orchestra for the first time on Friday afternoon and Saturday evening of next week. Two of his compositions will be included in the program. Serge Koussevitzky will conduct his Concerto for string and brass instruments, which was composed for the fiftieth anniversary of the Boston Symphony Orchestra and which was first played here in 1931. With Mr. Hindemith as soloist, Dr. Koussevitzky will present the eminent composer's Concerto for viola and chamber orchestra, known as "Kammermusik" No. 5. The remaining number on the program will be Beethoven's Fourth Symphony.

The State (W P A) Symphony Orchestra, led by Alexander Thiede, will be assisted by two soloists at the concert in Jordan Hall next Sunday evening. Major John A. Warner, pianist, will be the soloist in Schumann's Concerto. Peggy Stuart, composer-pianist, will play the solo part of "Cracked Ice," a miniature rhapsody. The program will also contain the first Boston performance of a prelude and fugue by Walter Piston.

When Bernard Zighera conducts the Boston Chamber Orchestra in Jordan Hall on Thursday evening, Feb. 24, his exceptional program will comprise an English Suite of the sixteenth century arranged by Henri Rabaud; Mozart's Symphony Concertante for violin, viola and orchestra; Walter Piston's Concertino for piano and orchestra; Honegger's "Pastorale d'Ete," and a Suite of Brazilian Dances by Darius Milhaud. The soloists on the program will be Jesus Maria Sanroma, pianist; William Kroll, violinist, and Leon Barzin, violist.

When Alexandre Tcherepnin, Russian pianist-composer, appears in a program of his own composition next Sunday afternoon in Jordan Hall, his program will comprise a Sonata in A minor, "Petite Suite," five Etudes de Concert, [illegible] Romances and several shorter pieces.

Symphony Peanuts

To the Editor of The Herald:

Speaking of the high culture of those composing the audience at the concerts of the Boston Symphony orchestra, which nobody was, I am moved to write of a happening at the concert of last Friday afternoon.

A young woman sitting near me was apparently not much interested in the presentation of the Faure requiem. She fidgeted about, and when the beautiful Agnus Dei was reached, she snapped open her hand bag, propped her make-up kit on her knee, and proceeded to dab at her face with whatever they dab at it with.

I am taking a bag of peanuts with me next time I go.

ARTHUR T. COLE.

174

BOULANGER CONDUCTS SYMPHONY

B. — Post

Faure's Requiem Is Given With Chorus, Plays Organ

Feb. 19/38

BY WARREN STOREY SMITH

What took place at Symphony Hall yesterday afternoon was not so much a Symphony Concert in regular course as a compliment and tribute to a distinguished musician now in our midst, Nadia Boulanger. A performance of Faure's Requiem, in which the Bach Cantata Club and solo singers assisted, was conducted by Mlle. Boulanger, who also played the organ part in the performance of Saint Saens' Symphony in C minor, the only other number on the programme.

CHORUS CHIEF CONCERN

Much has already been made of the fact that Mlle. Boulanger is the first woman to have led the Boston Symphony Orchestra in all the 57 years of its existence. It may be as long again before a woman, save perhaps a composer directing her own music, conducts the orchestra as such, not as an adjunct to a choral performance. As though to emphasize the fact that the chorus was her chief concern Mlle. Boulanger had the singers seated on her right, the men of the orchestra on her left. As at the first rehearsal, fully described in these columns, Mlle. Boulanger conducted without baton, using arms freely.

To state that Mlle. Boulanger had her singers on her right is not to be strictly accurate, since the soprano soloist, Gisele Peyron, was stationed far at her left, beside the organ console to which Mr. Snow had now succeeded. As singer Miss Peyron was inclined toward a wavering and tremulous delivery of her measures, and of her male companions, Hugues Cuenod, tenor, and Doda Conrad, baritone, only the latter made an at all convincing impression.

Most Gentle of Requiems

The Requiem itself was heard yesterday for the first time under these particular auspices. The first performance in Boston took place at Jordan Hall last season. Then, too, the Bach Cantata Club was the chorus; a group of Symphony men made the orchestra and Mr. Burgin conducted. A predominantly gentle composer, Faure has written here the most gentle of Requiems. At times this gentleness verges on tepidity, at times it inclines toward a rather insipid sweetness. There is, beside, much that in its quiet way is both lovely and moving. The orchestral part, the soul of reticence and discretion, has the charm of color which we expect from Faure—from any 19th century Frenchman, for that matter—and the writing for voices is as effective as it is considerate.

Obviously fired by Mlle. Boulanger's enthusiasm for this work of her beloved master the chorus entered wholeheartedly into the spirit of the music though there still might have been more fulness of tone in certain choirs. The orchestra accomplished its portion with the expected finish and with a clear show of co-operation.

Refuses to Return

It would have been far more appropriate if, at the end of the beautiful "In Paradisum," the audience had departed in silence. But no, there must be an ovation for Mlle. Boulanger which, of course, was well deserved. Unfortunately it was evident that the audience mistook the nature of Mlle. Boulanger's role in the Symphony, preferring to interpret as a solo performance, something for which the composer had a far different intention. Mlle. Boulanger, however, was too much the artist to accede to this view of her role, and she refused to return to the platform, though it was evident that the long continued applause was partly meant for her.

There is no need at this late date to go into the merits and shortcomings of Saint Saens' Symphony. If the music is often empty and hollow it is extraordinarily well put together and it is tempting matter for both conductor and orchestra. Yesterday's performance was one of great brilliance and had there been no Mlle. Boulanger it would still have aroused enthusiasm.

NEW BRITAIN, CONN.
HERALD
FEB 19 1938

Boston Symphony Led First Time by Woman

Boston, Feb. 19 (UP) — Music critics today praised the performance of Mlle. Nadia Boulanger of Paris, France, as the first woman ever to conduct the 57 year old Boston Symphony orchestra.

Mlle. Boulanger directed the 110 piece orchestra in its first rendition of the appealing but simple "Requiem" of her one-time teacher Gabriel Faure. Then, amid prolonged applause of the audience of 2,700, she kissed Conductor Serge Koussevitzky, his wife, and several of the musicians.

B. Globe - MUSIC - Feb. 19/38

SYMPHONY HALL
Boston Symphony Orchestra

If Mlle. Nadia Boulanger were not already internationally distinguished as a teacher of music, she would yet be at this moment among the immortals of the tonal art. For she is the first woman ever to conduct the Boston Symphony Orchestra. Other women, to be sure, have waved a stick over sundry choral and instrumental groups in this city, but yesterday afternoon was the first time that female arms of authority were extended from the conductor's stand at a Boston Symphony concert.

Mlle. Boulanger's performance of the Requiem by Gabriel Faure was also the initial appearance of this work at these concerts. The afternoon was appropriately given over to French music. An organist as well as pianist, teacher and conductor, Mlle. Boulanger played the organ part in the C minor Symphony by Camille Saint-Saens—which by a last-minute reversal of the order of the program, began the concert. The Symphony was conducted by Dr. Koussevitzky. The choral singers for the Requiem were the members of the Bach Cantata Club; the soloists were Giselle Peyron, soprano; Hugues Cuenod, tenor, and Doda Conrad, baritone; the organist was Albert Snow.

No doubt it was characteristic of Mlle. Boulanger's sensitivity that she chose to conduct a work so utterly lacking in external display as Faure's Requiem. No self-seeking conductor longing to conquer the public will ever do so with this music, which is the quintessence of inward thought and feeling expressed in an unpretentious style.

Dressed simply in a long-skirted black gown, Mlle. Boulanger made a striking appearance with her slender, erect figure and her long, graceful arms. Though she kept the printed score before her, she used no baton. Perhaps because Mlle. Boulanger knew well the mettle of the Boston Symphony men, most of her attention was directed toward chorus and soloists, the shaping of whose phrases was constantly guided by her gestures.

Mlle. Boulanger was a pupil of Faure, therefore it may be assumed with some logic that she has had the benefit of the composer's own ideas about the performance of his music. She conducted the Requiem in musicianly fashion, with a quiet simplicity to match the essential quality of the music.

Faure's Requiem is conspicuously noble but in-dwelling, devoid of the excitements conducive to frequent public performance. Here are no supplicatory wails for salvation, no depiction of the day of wrath (Faure omitted the "Dies Irae"), no dramatic cliches, no sentimentality. Mood and expression are tranquil, spiritually exalted. The few touches of French melodic sensuousness were merely part of the musical currency of Faure's time and race. With him this was absorbed into his own style. With Gounod, Massenet, Thomas and Saint-Saens, for example, it was a vital point of style.

Despite Mlle. Boulanger's admirable work, the excellence of soloists and orchestra and the conscientious choral singing, it seemed that the Requiem was more emotionally touching in the relatively intimate surroundings of Jordan Hall a year ago, than it was yesterday in the vast spaces of Symphony Hall.

Dr. Koussevitzky achieved a brilliant reading of Saint-Saens "Organ" Symphony. But how Saint-Saens' music does pale with the years! Today this particular Symphony is only a specimen of skilled craftsmanship whose fabrication cannot conceal withered substance. Even when the fugate in the latter portion strikes out with a Gallic equivalent of "Whoop 'er up, boys!" the symphonic pulse remains unquickened.

The program will be repeated tonight. Next week Paul Hindemith will be soloist in his own "Kammermusik No. 5." Hindemith's "Konzertmusik" for Brass and Strings, and Beethoven's Fourth Symphony will also be played.

C. W. D.

Woman Leads Boston Symphony

B. Adv. By Ruth Marsters Feb. 20/38
Music Editor

SERENELY POISED, her slim figure gowned quietly in black, Mlle. Boulanger added yet more laurel to her store contributing to the Boston Symphony concerts of Friday afternoon and Saturday evening both as organist—and conductor.

It was the first occasion in the history of the orchestra in which a woman had appeared in the capacity of conductor. It was also an event of memorable significance, musically — which is more to the point.

The program was pre-eminently French in a line unbroken from Saint-Saens, whose Symphony in C-minor, conducted by Dr. Koussevitsky, formed the first half of the program.

(It is interesting to note in this connection that Faure, whose "Requiem" Mlle. Boulanger conducted, was a pupil of Saint-Saens, that Mlle. Boulanger in turn was a pupil of Faure.)

The opening work (in which Mlle. Boulanger played the organ) was magnificently performed.

It is written in two movements, according to the composer, the better "to shun . . . interminable repetitions."

Brilliantly orchestrated, rich in thematic and rhythmic invention as in dramatic contrast of mood, it is one of Saint-Saens' most interesting creations.

Dr. Koussevitsky's reading of the score was both studied and brilliant. From the first plaintive measures of the introduction through the nervously agitated allegro passages, the mystical adagio of the first movement, one could not but feel that the author's own conception was crystallized in performance.

And what a superb climax in the second when the final victory over the darker powers is so gloriously won!

And then the Requiem!

PAURE'S great work has not previously been heard at these concerts, and it's first perform-

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B. Globe - MUSIC - Feb. 22/38

SYMPHONY HALL
Boston Symphony Orchestra

In a series always noteworthy for sterling programs and excellent performances last night's Monday evening concert by the Boston Symphony Orchestra attained superlative luster. Of more than ordinary significance was a half program dedicated to Ravel (in the same manner that this homage was paid in a pair of earlier Friday-Saturday concerts); and, in extra good measure, there was an interesting young violinist, new to Boston, to be heard.

The latter, Orlando Barera, was heard as soloist in the Mozart D major concerto (K. 218). Always an agreeable performer, in the ways of tone and style, Mr. Barera seemed a trifle new at the business of playing with an orchestra, as a few catch-as-catch-can measures bore (luckily) not too obvious witness. His tone, though of refined and unaffected quality, lacks the opulence a little more vitality would give it. In fact, one wondered if many of the faults which could be found with the performance did not rise from a somewhat precious approach to Mozart. At this point Mr. Barera is in an uncertain position of being neither an arresting virtuosa nor a significant musician; yet he is clearly an intelligent, sensitive performer with still a world of possibilities.

Orchestrally—if that were news—the evening was impressive. A perfectly groomed performance of C. P. E. Bach's Concerto in D major, arranged by Maximilian Steinberg, set an initial example, enlarged upon by the subsequent readings of the Ravel items—the "Mother Goose" suite and "Bolero." (An air of orchestral uneasiness had sat, albeit usually without cause, upon the accompaniment of the Mozart.) To such matchless interludes as "Laideronnette, Empress of the Pagodas," "Colloquy of Beauty and the Beast" and "the Fairy Garden," Dr. Koussevitzky brought all his cunning as a lapidary in tone and its color. To test his prowess as a builder of mood and of dramatic fire there was the "Bolero"—a test fully realized.

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

B. Her. Feb. 22/38

The fourth concert of the Monday-Tuesday subsidiary series of the Boston Symphony Orchestra was given last night in Symphony Hall. Dr. Koussevitzky conducted, and the soloist was Orlando Barera, violinist. The program was as follows:

C. P. E. Bach
Concerto in D major for strings, arranged for orchestra by Maximilian Steinber
Mozart
Concerto for violin in D major No. 4 (K. 218)
Ravel ....'Ma Mere l'Oye"
Ravel ....''Bolero"

Since all the music at yesterday's concert has been played and discussed recently this season, we need only concern ourselves with the familiar Mozart D major violin concerto. It is generally agreed that Mozart was not an inventive genius as far as form is concerned. In the combination of instruments that he used for chamber music he was amazingly experimental, so that anyone who designs a chamber orchestra program today has still to rely on Mozart for at least one number. Harmonically he was also, though more rarely, very daring.

Formally his great contribution was the classical concerto form, one that has largely been misunderstood by even such composers as Schumann and Mendelssohn. It has been most interestingly elucidated in Sir Donald Tovey's third volume of "Essays in Musical Analysis." The example offered last night is one of the most deservedly popular concertos in existence. It abounds in attractive and rather bold themes, which are developed with characteristic and yet unpredictable cunning.

In performance it demands a feeling for the style and a willingness to forego exaggeration. That is not to say that the solo part should not be played with considerable expression, for some of the melodies are ornate and must be performed with a great deal of life. Mr. Barera seemed to us an excellent soloist. He had vitality and he governed this with grace and delicacy. It was a performance which did justice to the wit that the music possesses so abundantly. The orchestra, for its part, played with a just precison and balance which is necessary to the proportions of the classical concerto. Mr. Barera was accorded a cordial reception.

The concert will be repeated this afternoon at 3 o'clock. The fifth concerts in the series will be given on March 21 and 22, with Mr. Burgin conducting. The soloist will be the eminent French pianist, Robert Casadesus. He will play in Liszt's E flat Concerto and the Symphony on a Mountain Air by Vincent d'Indy.

LYNN, MASS.
ITEM
FEB 12 1938

Mlle. Nadia Baulanger, distinguished French musician pedagogue, who arrived in this country yesterday to become the first woman ever to conduct the Boston Symphony orchestra, will be heard over the NBC network in a series of four programs devoted to choral music, ranging from the 16th century to the present time, beginning today.

The programs to be presented by Mlle Boulanger, internationally known organist, teacher and lecturer, will be presented each Saturday from 10.30 to 11 A. M. over Station WNAC

BARERA WITH THE SYMPHONY

B. Post - Feb. 22/38

Young Violinist Scores at Monday Concert

BY WARREN STOREY SMITH

For last evening's Symphony concert and that of this afternoon, which together make the fourth pair in the supplementary series, Dr. Koussevitzky once more prepared a programme largely drawn from those of the regular concerts. Thus there was only one piece last evening which had not been heard at Symphony Hall this season, Mozart's Concerto for the Violin in D major, the performance of which introduced to Boston, in the person of Orlando Barera, a young, prepossessing and high accomplished master of that instrument. For his other numbers Dr. Koussevitzky borrowed two pieces from the concerts which served as a memorial to the late Maurice Ravel, "The Mother Goose" Suite and "Bolero," and he placed at the head of his list the D major Concerto for Strings by Philipp Emanuel Bach, as arranged for orchestra by Maximilian Steinberg.

More and more Dr. Koussevitzky resorts to the practice of scaling down his orchsetra in 18th century music. Only a fraction of the strings, with the necessary pairs of oboes and horns, provided the accompaniment in last evening's performance of Mozart's Concerto. Against this light and supple, though sufficiently sonorous background, Mr. Barera sang Mozart's melodies or wove his figurations with a tone that constantly charmed the ear, with dependable intonation and unfailing taste and sensibility. Not often is one of these Mozart Concertos given such a fetching presentation.

Of the performance of the other numbers on the programme it is not necessary to speak, since they have all been heard here so recently. It may be assumed that Ravel's "Bolero" once more brought down the house.

MUSIC

Providence Journal

Second Young People's Concert Features Beethoven Works

Feb. — 20/38

By G. Y. Loveridge

Beethoven became something more than a plaster bust catching dust on the bookshelf to hundreds of young people yesterday afternoon. They, with scores of their elders, attended the second of three young people's concerts by the Providence Symphony Orchestra in Metropolitan Theatre. Dr. Wassili Leps conducted and Martha Baird described the music and played the piano.

Externally these concerts are coming to resemble the ones given for adults. Taxis swoop up to the entrances and policemen are on hand to keep the practical world from running down the dreaming plodder after music.

But the concerts themselves maintain the informal character that gives them charm and makes the music so companionable. This time, the kettledrums had been put in front of the orchestra, so that Mr. Geer might demonstrate them, at Miss Baird's direction. He showed how the pitch can be changed by use of the pedals, and produced some very satisfying thunder by whacking them with the sticks.

"Aw heck!" said one of the entranced audience, about 10 years of age, when the kettledrums were moved to their usual place back of everybody else in the band. This remark is not to be passed over lightly; it shows that, although no composer before Beethoven had sense enough to give kettledrums sincere attention, the value of them is apparent at once to any boy.

Mr. McKay came forward with his oboe. Miss Baird explained the working of it, and Mr. McKay sounded it, to the gratification of everybody. Miss DeGuichard, with a bassoon, was next, and then Mr. Vallente with a French horn.

Miss Baird told something of the youth from Bonn who was given an audition by Mozart, and who improvised so beautifully at the piano that Mozart predicted a remarkable career for him.

One of the best proofs that Mozart was a true prophet occupied the greater part of the program. It was the fifth symphony of Beethoven. Miss Baird played themes from it on the piano, and had the audience "la-la" them—which the audience did with enthusiasm, once it was used to the sensation. Beethoven's more imaginative use of the doublebasses was mentioned by Miss Baird, and she remarked on other interesting features of the work, told what to look for, and in general took care that the music should not be to the listeners simply a random collection of sounds.

The young people seemed quite as well able to come to grips with an entire symphony as they have been with shorter pieces. They were attentive, and they applauded with sincerity the smooth performance of the orchestra. There were pauses between the first and second, and second and third movements for Miss Baird to give the themes on the piano. Dr. Leps brought the whole orchestra to its feet to share in the applause.

The concert was ended with the last movement from the concerto in C-major for piano and orchestra, Miss Baird playing the piano. She again played the themes and told the story of the first performance of the concerto, when Beethoven himself was the pianist, and transposed the entire work half a tone in order to overcome a low-pitched piano.

The rondo was performed with fine vigor and rhythmic power, and gave a delightful flourish to the afternoon. Soloist, conductor and orchestra were showered with applause.

The third concert of the series will be given March 12. A Bach concerto for three pianos will be played by Miss Baird, Arthur Hitchcock of the Brown University department of music and Lee Pattison of New York.

The concerts are under the auspices of the Parents' League of Providence and the public schools.

The complete program for the March concert:

Bach, J. S. ...Chorale, "Jesu, Joy of Man's Desiring"
(1685-1750)
Bach, J. S. ...Concerto, in C Major, for Three Pianos and Orchestra
Allegro
Adagio
Allegro
Two Short Piano Pieces by Bach's Sons:
Ph. Em. Bach....Andantino, B Minor
W. Fr. Bach....Allegro, A Major
Tschaikovsky....Allegro con grazia (514), from Symphony No. VI (Second movement)
(1840-1893)
Pierne....''March of the Little Fauns"
(1863-1937)
Ravel....''Pavane of the Sleeping Beauty" "Laideronette, Empress of the Pagodas"
(1875-1937)
(From "Mother Goose" Suite)
Stravinsky....Russian Dance from "Petrouchka"
(1882-)

Works of Ravel Holiday Feature

Orlando Barera to Play Mozart Violin Concerto With Boston Orchestra

N. Bedford Mercury Feb 21/38

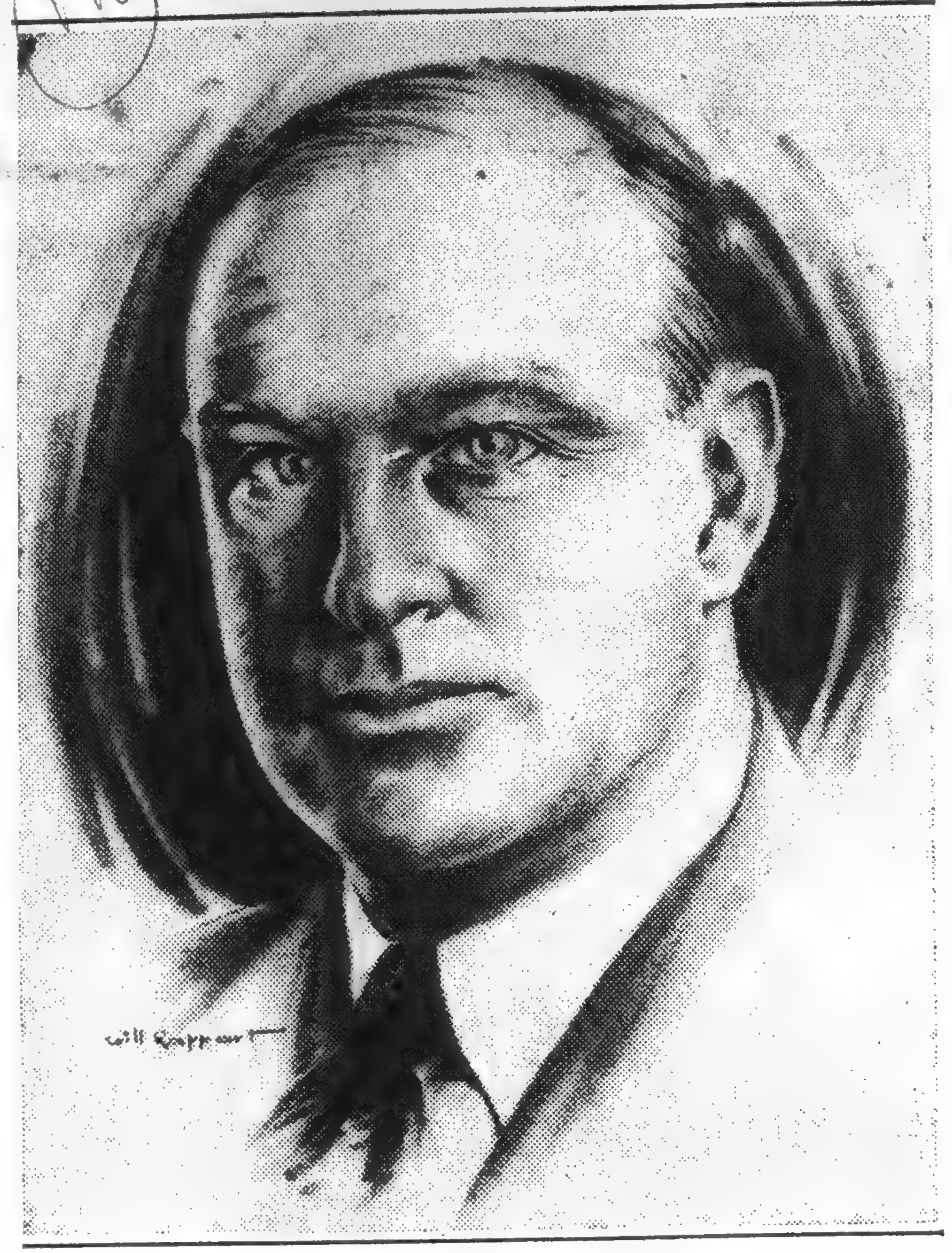
The so-called "Commuters' Matinee," which for six afternoons in the season gives opportunity for non-residents to secure seats for representative performances of the Boston Symphony Orchestra, comes upon Washington's Birthday this month. As a special holiday treat, Ravel's "Bolero" is to be presented by Koussevitzky, good friend and admired interpreter of the late Maurice Ravel, and his one hundred and ten world-famous artists. According to reviews of their performance of this work in New York on Feb. 12, the ordinary run of presentations pale beside the Boston Symphony's tense and exciting interpretation.

Another item of Ravel's genius to be played at the 3 o'clock matinee on Tuesday will be the "Mother Goose Suite," with its exquisitely orchestrated presentation of the stories of "The Sleeping Beauty," "Hop o' My Thumb," and "Beauty and the Beast" (the voice of the beast emerging comically from the double-bassoon).

The notable young Italian violinist, Orlando Barera, will be soloist in the D Major Concerto of Mozart, while a different type of concerto, opening the program will be that in D major for stringed instruments which Maximilian Steinberg has arranged for orchestra from C. P. E. Bach.

In the exhibition hall there is on view a collection of rare pieces of American music known to George Washington, or published during his lifetime. Several tunes were battle hymns sung by the soldiers of the Revolution, or marching airs played by their fifes and drums.

Vision Clear and Purposeful



DR. ARCHIBALD T. DAVISON
Conducting the combined New England College Glee Clubs in Symphony Hall next Friday evening.

Page Four BOSTON EVENING TRANSCRIPT,

Hindemith's Appearances at the Symphony

Symphony Concert

Nadia Boulanger Conducts the Faure Requiem and Is Organist in Saint-Saens Symphony

By Moses Smith

Nadia Boulanger, who directed the performance of Faure's Requiem at yesterday's concert of the Boston Symphony Orchestra and who thereby became probably the first woman to conduct a major American orchestra, is as self-effacing as she is efficient a musician. She sees, according to repeated expression, no reason for personal glcrification of the performer in music. And she has been perhaps even more insistent that the accident of her sex has nothing whatever to do with her conducting. Things being what they are, though, most people in and out of the concert hall are not going to be depriived so easily of an opportunity to exercise their "human interest." Inevitably Mlle. Boulanger was "the show" yesterday afternoon, as she will be again this evening when the program, of which the only other number was the Saint-Saens C minor Symphony, is repeated. The modest little woman in inconspicuous black thus occupied ironically the center of the stage even when she was seated far off to one side before the organ console that does considerable duty in the Symphony. With gallantry, dignity and unquestioned sincerity Dr. Koussevitzky, coming on stage at the beginning of the concert to conduct the performance of the Symphony, promptly directed the audience's hearty greeting to Mlle. Boulanger. He did so again when the performance had ended. And a demonstration as long and as loud as might have been accorded a celebrated virtuoso soloist indicated here, as at the end of the concert, that the audience had taken Mlle. Boulanger very much to its collective heart.

The Symphony had been played here a little more than three years ago. Yesterday's presentation would have been too soon if it had not obviously been occasioned by an opportunity to complete the testimonial to an eminent musician who includes organ-playing among her accomplishments; and if it had not been marked by magnificent orchestral performance under Dr. Koussevitzky's direction. The conductor seemed to have his heart in his work even more than customarily. He and his assisting executants almost succeeded in alleviating the present writer's growing distaste for the Symphony. The audience as a whole went wild.

During the presentation of the ensuing Requiem of Faure it was easy to discover reasons for Mlle. Boulanger's stated high regard for the piece and its composer. The music is not spectacular or showy (in striking contrast with Verdi's Requiem, for example). Its emotional climaxes are not mountain-tops but mere foothills. There is much to be said for such a treatment of a religious text like the Requiem. Moreover, the music has always an inner quality, a sort of emotional undertow, regular and persistent if not forceful. The sentiment might, in the hands of a lesser composer, have degenerated into sentimentalism. Faure fortunately does not slop over.

Nor did Mlle. Boulanger permit the performers at her disposal to do so. She seemed to be neither underscoring nor understating, but rather to be releasing perfectly natural expression. Cheapness of utterance would ruin this music. The conductor of yesterday was meticulous in style at the same time that she was spiritually enwrapped.

Her conducting, as such, was also the most natural thing in the world, and indicated the practiced musician. She had the assistance of an expert or exceedingly competent (as the case might be) lot of performers. The beautifully, tastefully scored orchestral parts of Faure emerged impeccably, as far as one could tell. The chorus of the Bach Cantata Club, admirably trained by Mrs. Langdon Warner and previously familiar with the music from a performance under Richard Burgin's direction last year, sang carefully and precisely but also movingly. And the three soloists, Gisele Peyron, soprano, Hugues Cuenod, tenor, and Doda Conrad, baritone, similarly combined the desired emotional intensity with the requisite purity of musical utterance.

By no stretch of the imagination is it likely that the Faure Requiem will ever be a popular work, any more than that Faure is likely to be a popular composer. And there is little doubt that much of the success of the Requiem with the audience yesterday was due to the particular presence of Mlle. Boulanger. But there was ample indication, so far as the present attestant is concerned, that there ought to be more room at the symphony concerts for an occasional performance of the Requiem and of other compositions by Faure.

GRACE NOTES - - - - - - By A. C. R.

New Bedford Morning Mercury Feb. 22/38

The choicest snow of this kindly Winter was that of January 13—an exciting dazzle of laden boughs and full moon. On the sparkling way over to the Fall River Civic concert, Mrs. Edna Stoessel Saltmarsh told how her husband had stirred to the wintry scene and entertained the children at luncheon with stories of his boyhood days in New Hampshire, when snow drifted high. The gang would climb a shed roof or seek some upper window and take high leaps into the feathery mass below. The very smallest boy, known as "Pee-Wee," was missing one day during this sport and his pals did some furious digging to reclaim him. Anticipatory gleams in the enthralled faces of the Saltmarsh children halted these tales of other days. Father and mother exchanged alarmed glances and then began a de-jumping campaign—explaining how that was way back in northern New England where the roofs were lower, the snow deeper, the boys tougher and so on.

The Fairhaven-Mattapoisett Teachers Association is bringing Jesus Sanroma of Boston in piano recital, Wednesday evening, March 23. This will be one of the important concerts of our too spare musical season and is emphasized here since last year a concert by the Brown-Pembroke combined orchestras was so little publicized by this same presenting organization that possible concert patrons lost the opportunity of hearing a really charming, well-made program. For advancing the interests of this coming recital, the Teachers Association has called upon Maud Marceau Power to speak before their committee on ticket sales. Mrs. Power has coached with Sanroma and her former pupil, Martha Broughton, is having lessons regularly with the brilliant young Porto Rican. A graduate of the New England Conservatory of Music, where he was entered by the Porto Rican government, Sanroma was winner of the Mason and Hamlin piano for his year, is now on the faculty, and is official pianist with the Boston Symphony Orchestra where he is adaptable for anything from jazz to Mozart.

In the recent Ravel memorial programs, Sanroma was soloist for the concerto on January 28. This must be at least the 24th concerto he has memorized, for when he appeared at short notice for a Mozart concerto in the Newport Civic course last season, he said it was his 23rd. With other symphony men he has been heard here in ensemble.

A portrait head of the late Maurice Ravel, modeled by Madame Serge Koussevitzky, is pedestaled in the first balcony foyer of Symphony Hall, Boston. It has the keen, outreaching air associated with this French composer of everskilful transcription appropriation as well as original creation. The audience for today's "Commuters' Matinee," as they study the cases of Revolutionary airs and of music associated with George Washington, will find the walls of this exhibition foyer hung with a widely representative loan collection of watercolors by Dodge Macknight, who is held by Royal Cortissoz to be "a wholly American type" of painter. These include the Cape Cod dunes and marshes, the Vermont snow scenes, and the Bermuda records for which he has been avidly collected. There are also scenes in the Gaspe Peninsula and the tropics from the vivid brush of our neighbor in Sandwich. Dodge Macknight's son, the late John Macknight, a talented flutist of artistic grace and refinement, has been several times heard here in concert and was entertained on those occasions by Mr. and Mrs. Thomas B. Akin and Mr. and Mrs. George H. Batchelor. One of this writer's pleasantest memories is of a Sunday evening concert program of Christmas carols given in the Copley Theater, Boston, by John Coates, an English singer. John Macknight in the neighboring seat was enraptured with his interpretations. "I taught marksmanship in England during the war," he said, "right in his county, and I am amazed a mere Yorkshireman can sing old French carols so beautifully."

Boston is having varied and stimulating musical visitors these last few weeks. There was guest conductor Amfiteatroff from the Minneapolis Symphony; Rodzinski with the Cleveland; Ormandy with the Philadelphia, and now Nadia Boulanger of Paris, teacher of many American moderns in composition and domiciled till June at Radcliffe. Friday and Saturday's Symphony audiences heard her conducting of Gabriel Faure's pure and spiritual "Requiem" with the Boston Symphony for the first time following the beat of a woman and the Bach Cantata club obedient to a breath on her every shade of expression. In Mlle. Boulanger's honor the Musical Guild of Boston is giving a large luncheon at the Vendome today. Mrs. H. H. A. Beach ("The Year's at the Spring"), considered the foremost American composer, is also honored.

On the guest list are found the names of Mabel Adams Bennett, pianist and accompanist, formerly of this city and Gladys de Almeida, soprano, a cousin of Miss Mercedes Pitta, frequently heard here in recital. In Cambridge, there are all sorts of events concerned with Mlle. Boulanger and with Paul Hindemith who is soloist at Symphony Friday and Saturday.

It was in the atmosphere of collected beauty and well ordered quiet that obtains of a Sunday afternoon in the music room at Fenway Court—crimson curtains drawn, candles glowing. We had happily chanced on one of the occasionally rare programs offered there—the Pasquier Trio: Jean, Pierre, Etienne, who would be going on the same afternoon to the exclusively functioning Flute Players Club at the Vendome. Dark, slender, resembling each other, they were concluding an absorbing performance of the Beethoven trio in G, Op. 9, No. 1. A wicked thought would out. "Don't you prefer them to the Ritz brothers?" we asked the lady in the next chair.

ORCHESTRA CONDUCTORS

B. Trav. Feb. 19/38

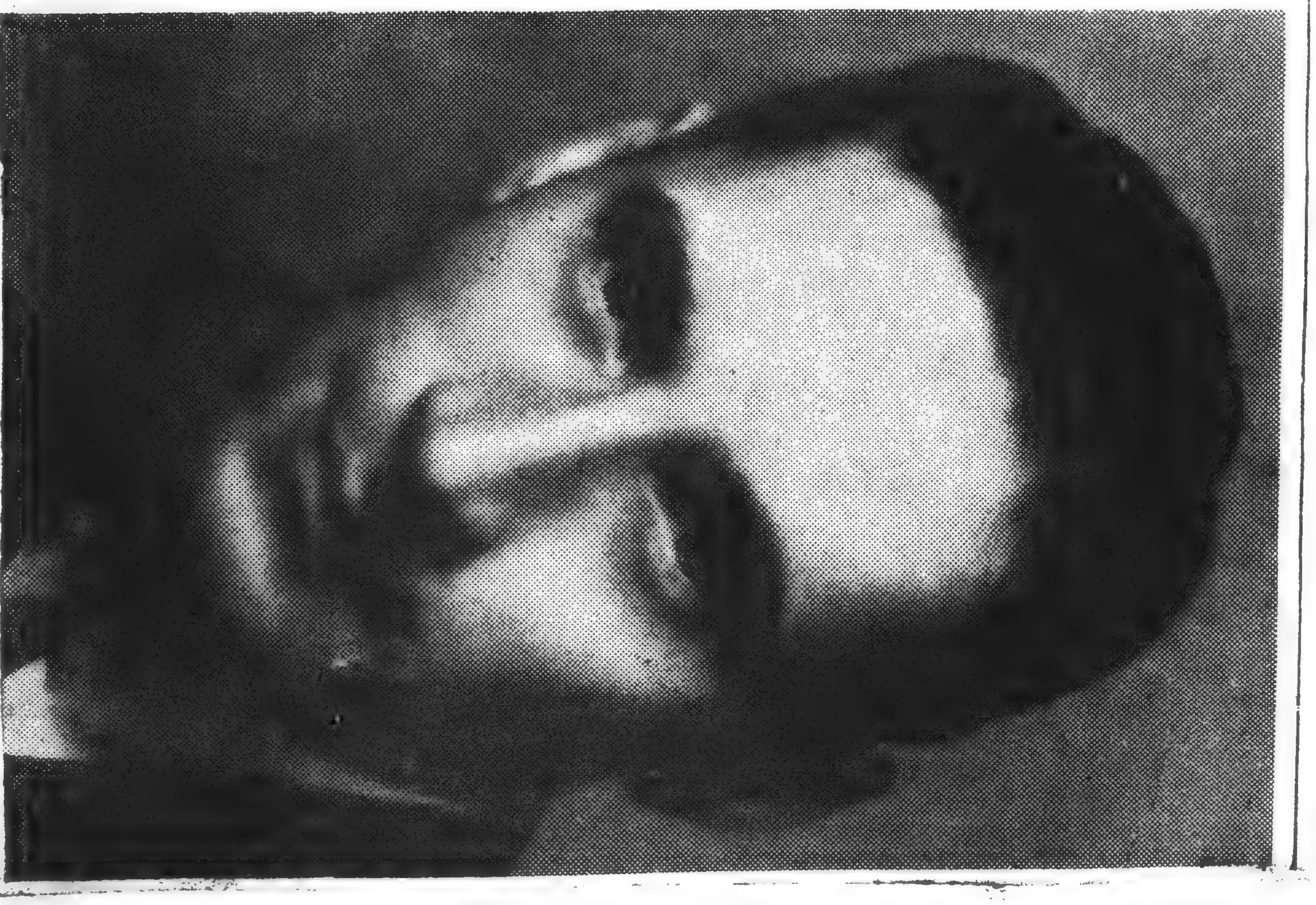
Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, pictured with Mlle. Nadia Boulanger of Paris, France, famous woman composer and the first woman ever to conduct the Boston Symphony Orchestra. She led the orchestra at a performance yesterday afternoon and will repeat the performance this evening.

Paul Hindemith Soloist with the Boston Symphony

Orlando Barera, violinist, who will be soloist with the Boston Symphony Orchestra at its concerts tomorrow evening and Tuesday afternoon. He will play Mozart's D major concerto.

A scene from "The Matrimonial Market," an opera bouffe by Rossini, which will be presented by the Salzberg Opera Guild company at the Boston Opera House on Saturday evening, March 6.

Paul Hindemith, German composer and viola player, who will be guest soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week, assisting in the playing of several of his own compositions.



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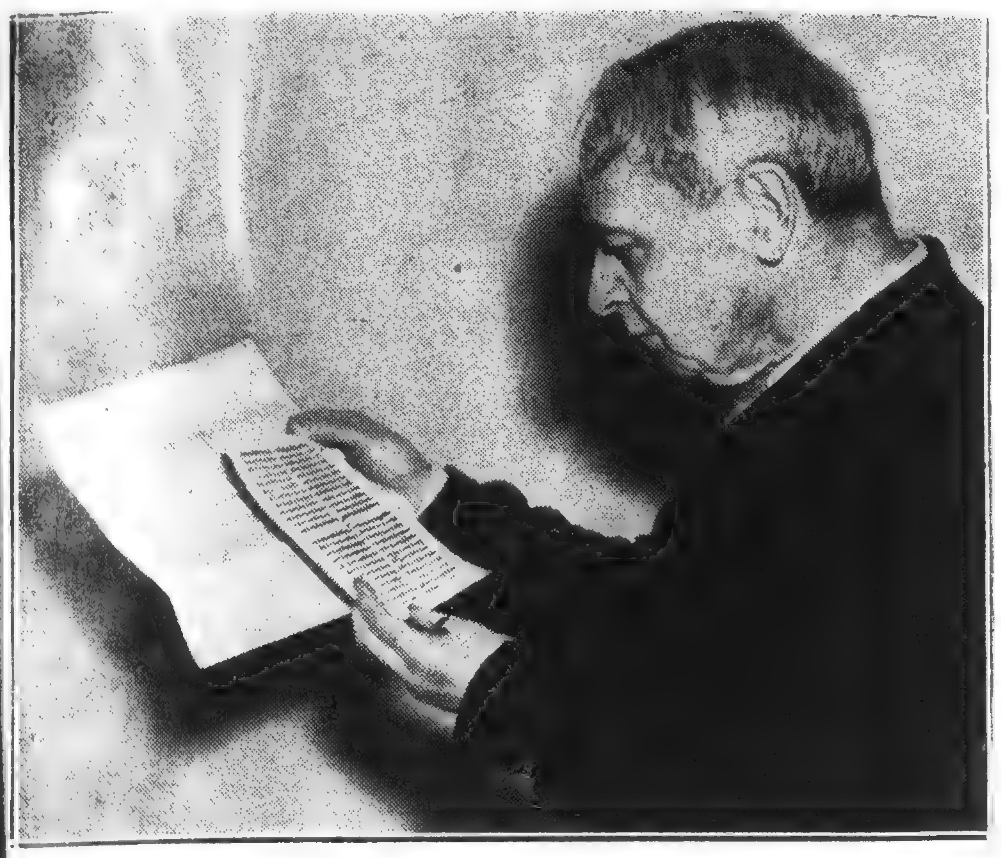
NEW YORK, N. Y.
WAR CRY

FEB 5 - 1938



Serge Koussevitzky, director of the Boston Symphony Orchestra, gets his first glimpse of the radioed score of Jan Sibelius' unpublished "Origin of Fire." The original score of the Finnish composer's little known work was lost in the mail en route to the United States from Germany, so that it was necessary to transmit the score by radio in time for a scheduled performance. WIDE WORLD

Chicago, Ill.
Down Beat

JAN - - 1938

"The Fools Belong Home In Bed"

Serge Koussevitzky

Pittsburgh, Pa.—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, went on strike for three minutes during a concert at the Syria Mosque here Dec. 13 because late arrivers disturbed him and the orchestra.

While he was directing the first movement of Mozart's Symphony in A Major for an audience of 3500, Koussevitsky stopped briefly because he heard alien noises. He had just continued when two latecomers brushed past ushers and down the aisle. The conductor threw his baton on the music stand and strode from the platform, his face red.

"I will not go back there, never," he shouted to someone back stage. "The fools, better they should stay at home in bed. They should have some respect for the art."

Calming down after three minutes, the famous conductor returned to the stage and presented a concert undisturbed by any interruption.

CHATTANOOGA, TENN.
NEWS

FEB 11 1938

MAJOR MUSIC

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176

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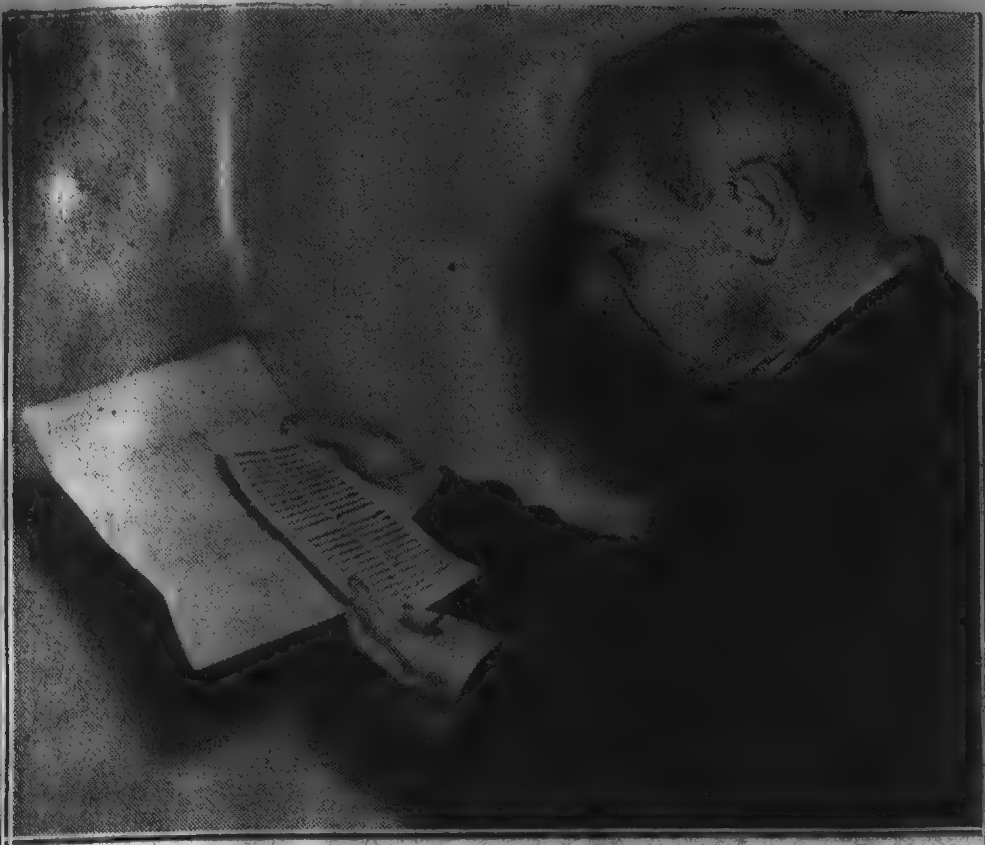

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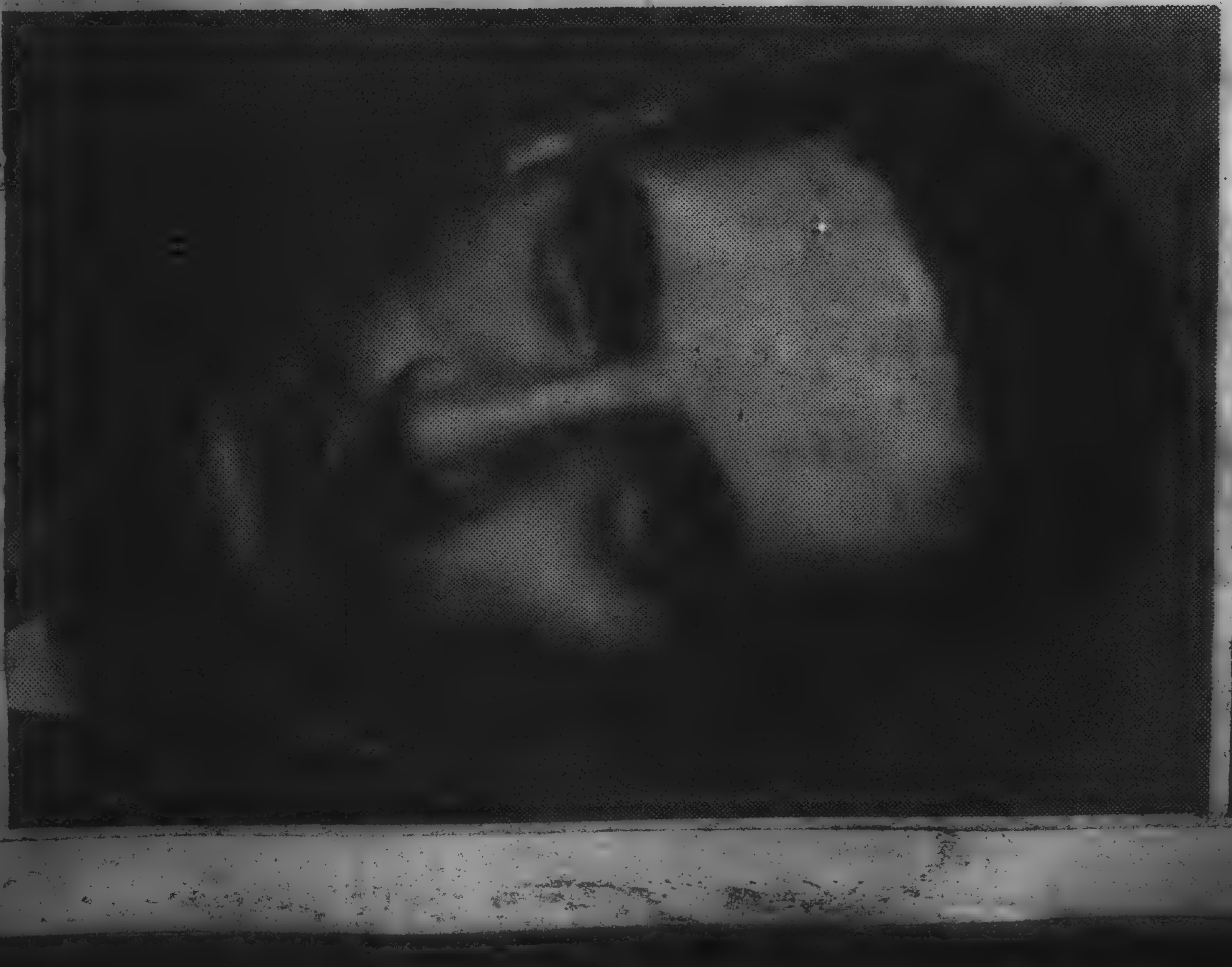

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SUNDAY TELEGRAM

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PAWTUCKET, R. I.
TIMES

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177

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HERALD

FEB 13 1938

Random Notes On Music and Celebrities

Artistic Crusader

By Glenn Dillard Gunn

THE week-end concerts of the Boston Symphony Orchestra engaged the services of a woman conductor for the first time in the history of that eminent ensemble. She is Mlle. Nadia Boulanger, famous composer, Chevalier of the Legion of Honor, and a notable figure in the musical life of Paris; wherefore it is just possible that she may not view this latest accolade from the proper perspective.

For the Boston Symphony is not as other American orchestras. In fact, it is not an American orchestra, but an imported body. Citizens are not barred from membership, but mere natives are not encouraged. It is not the nation's oldest orchestra. The symphonic bodies of Chicago, New York and Philadelphia constantly challenge its artistic prestige. Yet it remains a veritable Brahmin among the orchestras, dedicated to the perpetuation of that ideal of the '80's which held that the best in art is barely good enough for Boston and to be sure that it is the best it must be imported.

Mlle. Boulanger conforms to these specifications. Harold Bauer once called her "the most talented woman in music." Her assignment at the week-end concerts in Boston was to conduct the orchestra and the Radcliffe-Harvard chorus in a first American performance of the Faure Requiem and to play the organ part in a Saint-Saens symphony. She is a charming enthusiast, a crusader indeed, for her artistic and pedagogic beliefs. A distinguished figure in any setting, she strikingly resembles the late Vincent d'Indy, who, physically, was a type often repeated in this country among descendants of the Huguenots.

Feminists will glory in her achievements as the first woman composer-conductor to win international recognition in such conspicuous degree. In Boston all doors have been opened to her. While she is lecturing at Radcliffe this week the men of Harvard will be admitted to that carefully patrolled feminine preserve, also for the first time in history.

* * *

MLLE. BOULANGER'S crusade, this season, is in behalf of old music. She contends that though music is the youngest of the arts it is not so young as the world believes. We know only its last three centuries. The art of the preceding three centuries the real background of all that we enjoy, is lost to us. It is as if we believed the heart and mind of the fourteenth century man to have been no fit subject for exploration by the most searching and complete expression that yet has been created.

"This limitation reacts upon the progress of the art in ways too numerous to be catalogued," says Mlle. Boulanger. "It is responsible for the frightful monotony of our concert life. The symphony program of Paris, London, Berlin, New York, Rome, Chicago or Washington are all alike. There may be a little more emphasis of German music in Berlin, or of English music in London and American music in Chicago; but basically they all are the same.

"By strange coincidence, perhaps by a kind of telepathy, conductors elect to play the same programs at the same time. I have traveled from Rome, via Paris, to London, and heard the same symphony of Beethoven in each city. It happens all the time and is most discouraging. Meanwhile there is an untouched mine of great music, hidden in the libraries, gathering dust, quite dead; for music only lives as it is played. We can resurrect it. That miracle man can work in the art of music. We must do it."

The implication, of course, is that this ancient and forgotten music is quite as good as that which we know. Mlle. Boulanger goes about the task of proving her point with a cleverness and resource which, one may be sure, are typical. In Paris she has been preparing her case for several years, training a vocal ensemble (most of this old music being choral) collecting her examples and finding their contemporary parallels, bringing her singers with her.

Claudio Monteverdi she opposes to Claude Debussy and Gabriel Faure, selecting from the works of the latter, compositions similar in dimensions and quality to those of the first successful operatic composer.

The sixteenth century master shows himself in no way inferior to these original and daring exponents of twentieth century art. In fact, the similarities are more striking than the differences. In absolute beauty, in spiritual quality, the kinship is obvious. Monteverdi found love as sweet and death as bitter as did Debussy and hymned joy or tragedy with as much understanding of the human heart as was manifested by Faure.

* * *

"WE MUST know the old to appreciate the new," cries this earnest crusader; and the reflection that we are too prone to deal in quantity and perhaps not so sensitive to quality as were our forgotten musical ancestors is inescapable. This is Mlle. Boulanger's message to America in 1938, together with a few emphatic asides on the value of discipline and some caustic words about our musical history text books.

"The history of music is music—the music of every period. Not names and dates, which mean nothing apart from the art itself, not even the mute symbols that record the composer's thought, but the living music, resurrected, sung and played, its message felt, its impulse shared." For Mlle Boulanger believes, as does every great teacher, that music is not knowledge but experience, not something learned, but something lived.

It is a thought for critics and musicologists and by no chance a comforting one. However, someone must record the names and dates, or must stand, as interpreter, between the artist and his public; and so long as that necessity exists, we will have libraries for the musicologists to fill and keep in order that the critics may learn their unpopular vocation. For example, it is the critic's task to tell those not fortunate to have been present in Boston's Symphony Hall, Friday and Saturday, how Mlle. Boulanger functions as the most eminent of women conductors.

She presents a neat back to her audience, lithe, square-shouldered and erect. She uses no baton, but makes none of the tasteless and detailed manual gesture of the Hollywood school. In fact, she makes no unnecessary gesture. Her beat is all for the performer. Her address is left to the ensemble. She has the score before her, but rarely consults it. She, who might be the only authentic prima donna conductor, is not even so much of a showman as Toscanini, who hates showmanship with a holy hate.

She has one hobby—the final beat. It must have its full value in every measure. As musicians know, it is a common fault to slight it and this irritates her profoundly. A good friend, wishing her success on her present American tour, cabled: "And may you have many long last beats."

MARLBORO, MASS.
ENTERPRISE

FEB 16 1938

WOMAN LEADS FAMED SYMPHONY

For the first time in its 57 years of history the Boston Symphony orchestra was led by a woman, Mlle. Nadia Boulanger, a slender woman of fifty and she scolded them at the rehearsal yesterday.

NEW ORLEANS, LA.
ITEM

FEB 13 1938

Notes On Music

Is Music Education?

By HELEN JANNETTE

With colleges and schools reaching a half way mark in their yearly sessions, and new semesters already begun, students arrive at general stock taking. The question most often asked is: "What is education? Is it something that leads the way to better living?"

Our question is: "Is music education?"

First we want to quote from writings of a year or two ago of Olin Downes of the New York "Times." He says: "Signs multiply that music is taking its place in the minds of government officials as an educational force to be fostered and encouraged by financial grants and other means."

Then, we want to quote E. E. Whiting of the Boston "Herald" in his comments on the refusal of the Boston City Board to exempt the Boston Symphony orchestra from taxes on the basis that it is not educational. Mr. Whiting writes: "What constitutes giving instructions? You can take a boy or a girl and hammer into his or her head multiplication tables, the precepts and principals of John Stuart Mills, the lines of Virgil and the intricacies of Euclid, or the monstrosities of modern psychiatry and eccentric psychology and you are giving instruction, even though the hapless youth before you cares no more about what you are telling him, than a horse in the field, or an angle worm in the lawn; and gets no more from what you beat into him.

"Yet if this great orchestra by playing week after week, and year after year raised the level of understanding and appreciation of the works of the masters of music, if by its repertoire of musical classics it can enrich the minds and clean the hearts and strengthen the souls of men and women and youths—why is that not instruction?"

If ever in the plans of things eternal we have needed our "minds enriched," our "hearts cleansed" and our "souls strengthened" it is now. For it is only now that we are arising from world conditions that crushed us.

Nothing in all the sciences nor in the other arts is so spiritual as music. It is illusive, we cannot confine it. It knows the freedom of the spirit. It transports us; it moves us as nothing else.

With music holding such beautiful and tremendous educational possibilities, it must belong to the people.

To further quote Mr. Downes: "Too many people are sub-educated even in the use of those natural faculties of which hearing is one." Then he asks, "What is real education? Why do girls and boys, bright, healthy, curious about life, go so often through college, as a celebrated instructor once told us, without having so much as developed intellectual curiosity or found out that it is fascinating to read? It is primarily the fault of the educators and their lack of awareness of life.

"Musical education is in a debatable state over most of our country because of the stereotyped, unimaginative and uncreative attitude of the average teacher. Some teachers are 'thorough' on the technical side, but offer little that interests or stimulates or feeds the minds of their pupils. Other teachers have fascinating theories, lofty enthusiasms, liberality of view and receptiveness of ideas, but do not buckle down to the hard practical work that makes reality of the dream. Most teachers are neither practical nor particularly idealistic, they are too likely to be content with copy book methods, that achieve little or nothing in feeding the minds and the musical nature of the student.

"Humanity is eager to learn. The result of training which does not sink in and does not vitalize thinking and feeling are to be noted in the conventional attitude toward music. Great music was not written for composers, musicians and critics. It was written for human beings who may be untutored in the technical aspects of the art but are alert and receptive to what it expresses."

PROVIDENCE, R. I.
JOURNAL

FEB 16 1938

First Woman in History Scolds Boston Symphony

Boston, Feb. 15.—(AP)—For the first time in the 57-year history of the Boston Symphony Orchestra, a woman today stopped a rehearsal and scolded the musicians.

In crisp, French-accented words, Mlle. Nadia Boulanger, who will become the first woman to conduct the renowned orchestra, Friday, brought a rehearsal of Gabriel Faure's "Requiem" to a halt.

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling. If you play music with an open mind, you will find great beauty and depth behind its simplicity."

Mlle. Boulanger, noted French teacher and organist, raised her hands—she uses no baton and conducts with both hands—and the orchestra went back to work.

LOWELL, MASS.
COURIER - CITIZEN

FEB 16 1938

Boston Programs.

The regular concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening will bring to the platform as the conductor of Faure's "Requiem" Nadia Boulanger, distinguished French musician and organist who at present is lecturing in the vicinity. It is interesting to notice that the Faure composition was presented in Christ church, Park avenue, New York on Sunday in what was said to be the first performance in that city. It was first heard at the Madelaine in Paris in 1888.

In Boston the soloists will be Gisela Peyron, soprano; Hughes Cuenod, tenor and Doda Conrad, baritone. The chorus will be that of the Bach Cantata Club. The other number on the program will be the Saint-Saens Symphony in C minor which Dr. Koussevitzky will conduct and in which Miss Boulanger will play the organ passages.

For the supplementary concerts Monday evening and Tuesday afternoon of next week Orlando Barera, Italian violinist, will be the soloist in Mozart's D major Concerto. The orchestra will play an arrangement of a concerto Carl P. E. Bach and from Ravel's works the "Mother Goose" suite and the popular 'Bolero."

PITTSFIELD, MASS.
EAGLE

F 17 1938

Woman Halts Boston Symphony, Scolds Musicians

BOSTON, Feb. 17.—A woman stopped a rehearsal of the Boston Symphony Orchestra this week, and scolded the musicians.

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SUNDAY TELEGRAM

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* * *

MLLE. BOULANGER'S crusade, this season, is in behalf of old music. She contends that though music is the youngest of the arts it is not so young as the world believes. We know only its last three centuries. The art of the preceding three centuries the real background of all that we enjoy, is lost to us. It is as if we believed the heart and mind of the fourteenth century man to have been no fit subject for exploration by the most searching and complete expression that yet has been created.

"This limitation reacts upon the progress of the art in ways too numerous to be catalogued," says Mlle. Boulanger. "It is responsible for the frightful monotony of our concert life. The symphony program of Paris, London, Berlin, New York, Rome, Chicago or Washington are all alike. There may be a little more emphasis of German music in Berlin, or of English music in London and American music in Chicago; but basically they all are the same.

"By strange coincidence, perhaps by a kind of telepathy, conductors elect to play the same programs at the same time. I have traveled from Rome, via Paris, to London, and heard the same symphony of Beethoven in each city. It happens all the time and is most discouraging. Meanwhile there is an untouched mine of great music, hidden in the libraries, gathering dust, quite dead; for music only lives as it is played. We can resurrect it. That miracle man can work in the art of music. We must do it."

The implication, of course, is that this ancient and forgotten music is quite as good as that which we know. Mlle. Boulanger goes about the task of proving her point with a cleverness and resource which, one something learned, but something lived.

It is a thought for critics and musicologists and by no chance a comforting one. However, someone must record the names and dates, or must stand, as interpreter, between the artist and his public; and so long as that necessity exists, we will have libraries for the musicologists to fill and keep in order that the critics may learn their unpopular vocation. For example, it is the critic's task to tell those not fortunate to have been present in Boston's Symphony Hall, Friday and Saturday, how Mlle. Boulanger functions as the most eminent of women conductors.

She presents a neat back to her audience, lithe, square-shouldered and erect. She uses no baton, but makes none of the tasteless and detailed manual gesture of the Hollywood school. In fact, she makes no unnecessary gesture. Her beat is all for the performer. Her address is left to the ensemble. She has the score before her, but rarely consults it. She, who might be the only authentic prima donna conductor, is not even so much of a showman as Toscanini, who hates showmanship with a holy hate.

She has one hobby—the final beat. It must have its full value in every measure. As musicians know, it is a common fault to slight it and this irritates her profoundly. A good friend, wishing her success on her present American tour, cabled: "And may you have many long last beats."

may be sure, are typical. In Paris she has been preparing her case for several years, training a vocal ensemble (most of this old music being choral) collecting her examples and finding their contemporary parallels, bringing her singers with her.

Claudio Monteverdi she opposes to Claude Debussy and Gabriel Faure, selecting from the works of the latter, compositions similar in dimensions and quality to those of the first successful operatic composer.

The sixteenth century master shows himself in no way inferior to these original and daring exponents of twentieth century art. In fact, the similarities are more striking than the differences. In absolute beauty, in spiritual quality, the kinship is obvious. Monteverdi found love as sweet and death as bitter as did Debussy and hymned joy or tragedy with as much understanding of the human heart as was manifested by Faure.

* * *

"WE MUST know the old to appreciate the new," cries this earnest crusader; and the reflection that we are too prone to deal in quantity and perhaps not so sensitive to quality as were our forgotten musical ancestors is inescapable. This is Mlle. Boulanger's message to America in 1938, together with a few emphatic asides on the value of discipline and some caustic words about our musical history text books.

"The history of music is music—the music of every period. Not names and dates, which mean nothing apart from the art itself, not even the mute symbols that record the composer's thought, but the living music, resurrected, sung and played, its message felt, its impulse shared." For Mlle Boulanger believes, as does every great teacher, that music is not knowledge but experience, not

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MARLBORO, MASS.
ENTERPRISE

FEB 16 1938

WOMAN LEADS FAMED SYMPHONY

For the first time in its 57 years of history the Boston Symphony orchestra was led by a woman, Mlle. Nadia Boulanger, a slender woman of fifty and she scolded them at the rehearsal yesterday.

NEW ORLEANS, LA.
ITEM

FEB 13 1938

Notes On Music

Is Music Education?

By HELEN JANNETTE

With colleges and schools reaching a half way mark in their yearly sessions, and new semesters already begun, students arrive at general stock taking. The question most often asked is: "What is education? Is it something that leads the way to better living?"

Our question is: "Is music education?"

First we want to quote from writings of a year or two ago of Olin Downes of the New York "Times." He says: "Signs multiply that music is taking its place in the minds of government officials as an educational force to be fostered and encouraged by financial grants and other means."

Then, we want to quote E. E. Whiting of the Boston "Herald" in his comments on the refusal of the Boston City Board to exempt the Boston Symphony orchestra from taxes on the basis that it is not educational. Mr. Whiting writes: "What constitutes giving instructions? You can take a boy or a girl and hammer into his or her head multiplication tables, the precepts and principals of John Stuart Mills, the lines of Virgil and the intricacies of Euclid, or the monstrosities of modern psychiatry and eccentric psychology and you are giving instruction, even though the hapless youth before you cares no more about what you are telling him, than a horse in the field, or an angle worm in the lawn; and gets no more from what you beat into him.

"Yet if this great orchestra by playing week after week, and year after year raised the level of understanding and appreciation of the works of the masters of music, if by its repertoire of musical classics it can enrich the minds and clean the hearts and strengthen the souls of men and women and youths—why is that not instruction?"

If ever in the plans of things eternal we have needed our "minds enriched," our "hearts cleansed" and our "souls strengthened" it is now. For it is only now that we are arising from world conditions that crushed us.

Nothing in all the sciences nor in the other arts is so spiritual as music. It is illusive, we cannot confine it. It knows the freedom of the spirit. It transports us; it moves us as nothing else.

With music holding such beautiful and tremendous educational possibilities, it must belong to the people.

To further quote Mr. Downes: "Too many people are sub-educated even in the use of those natural faculties of which hearing is one," Then he asks, "What is real education? Why do girls and boys, bright, healthy, curious about life, go so often through college, as a celebrated instructor once told us, without having so much as developed intellectual curiosity or found out that it is fascinating to read? It is primarily the fault of the educators and their lack of awareness of life.

"Musical education is in a debatable state over most of our country because of the stereotyped, unimaginative and uncreative attitude of the average teacher. Some teachers are 'thorough' on the technical side, but offer little that interests or stimulates or feeds the minds of their pupils. Other teachers have fascinating theories, lofty enthusiasms, liberality of view and receptiveness of ideas, but do not buckle down to the hard practical work that makes reality of the dream. Most teachers are neither practical nor particularly idealistic, they are too likely to be content with copy book methods, that achieve little or nothing in feeding the minds and the musical nature of the student.

"Humanity is eager to learn. The result of training which does not sink in and does not vitalize thinking and feeling are to be noted in the conventional attitude toward music. Great music was not written for composers, musicians and critics. It was written for human beings who may be untutored in the technical aspects of the art but are alert and receptive to what it expresses."

PROVIDENCE, R. I.
JOURNAL

FEB 16 1938

First Woman in History Scolds Boston Symphony

Boston, Feb. 15.—(AP)—For the first time in the 57-year history of the Boston Symphony Orchestra, a woman today stopped a rehearsal and scolded the musicians.

In crisp, French-accented words, Mlle. Nadia Boulanger, who will become the first woman to conduct the renowned orchestra, Friday, brought a rehearsal of Gabriel Faure's "Requiem" to a halt.

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling. If you play music with an open mind, you will find great beauty and depth behind its simplicity."

Mlle. Boulanger, noted French teacher and organist, raised her hands—she uses no baton and conducts with both hands—and the orchestra went back to work.

LOWELL, MASS.
COURIER - CITIZEN

FEB 16 1938

Boston Programs.

The regular concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening will bring to the platform as the conductor of Faure's "Requiem" Nadia Boulanger, distinguished French musician and organist who at present is lecturing in the vicinity. It is interesting to notice that the Faure composition was presented in Christ church, Park avenue, New York on Sunday in what was said to be the first performance in that city. It was first heard at the Madelaine in Paris in 1888.

In Boston the soloists will be Gisela Peyron, soprano; Hughes Cuenod, tenor and Doda Conrad, baritone. The chorus will be that of the Bach Cantata Club. The other number on the program will be the Saint-Saens Symphony in C minor which Dr. Koussevitzky will conduct and in which Miss Boulanger will play the organ passages.

For the supplementary concerts Monday evening and Tuesday afternoon of next week Orlando Barera, Italian violinist, will be the soloist in Mozart's D major Concerto. The orchestra will play an arrangement of a concerto Carl P. E. Bach and from Ravel's works the "Mother Goose" suite and the popular "Bolero."

PITTSFIELD, MASS.
EAGLE

FEB 17 1938

Woman Halts Boston Symphony, Scolds Musicians

BOSTON, Feb. 17.—A womman stopped a rehearsal of the Boston Symphony Orchestra this week, and scolded the musicians.

The woman was Mlle. Nadia Boulanger who will be the first woman to conduct the renowned organization tomorrow. The orchestra was engaged in rehearsing Gabriel Faure's "Requiem" when Mlle. Boulanger called the halt.

In crisp French-accented words she said:

"This may be boring for some of you more experienced men," she said, "but please do not take this music for granted. Many of you think the music too simple, but that is where the difficulty lies. You must relax and watch for its depth of feeling."

BALTIMORE, MD.
MORNING SUN

FEB 18 1938

Lady Conductor Not Impressed

Boston Dispatch to the New York Sun

SMASHING tradition is such an old story to Mme. Nadia Boulanger that it has lost its thrill. She has been doing it all her life.

Mme. Boulanger is the fragile little French lady who has just arrived here to become visiting lecturer in music at Radcliffe.

Boys from Harvard are standing in line to sign up for her classes, which in itself is an upset. Usually it's the other way around. Girls from Radcliffe straining at the leash to get into the classes of some famous Harvard don.

—o—

Before she leaves she will disintegrate still another old Boston custom, for she will be the first woman guest conductor of the Boston Symphony Orchestra.

It's the sort of honor that would send most women musicians straight into seventh heaven, but she is matter of fact about it. A Boston reporter asked her how it felt to be the first woman conductor of the famous old orchestra and she said:

"I've been a woman for a little over fifty years and have gotten over my initial astonishment.

"As for conducting an orchestra, that's a job. I don't think sex plays much part."

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Legends have a way of clustering around this gifted little French woman and she gets a wholesome grin out of reflecting that the most persistent legend simply isn't so.

She did not teach George Gershwin music. She tells the story without emphasis or guile:

"Somebody sent Gershwin to me in Paris with the idea in mind I could teach him something.

"I talked to him for ten minutes. He didn't bring along any score. Although I wasn't well acquainted with his work, I did recognize that he knew music.

"But I had nothing to offer him. He was already quite well known when he came to my house and I suggested that he was doing all right and should continue.

"I told him what I could teach him wouldn't help him much along his own road and he agreed. The interview lasted ten minutes."

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The woman who wouldn't take Gershwin on as a pupil stands around five feet four in her low-heeled shoes. That's only approximate. She has white hair, done into a soft roll piled up on the back of her neck. She has bright, bird-like eyes. Candidly, this interviewer can't say offhand whether they are blue, brown or gray. But they are alert and inquiring.

She wears black shoes and stockings and, usually, black gowns, which manage to give the impression of a uniform. There's usually a silver chain around her neck and an old-fashioned sunburst in her black tie.

Talking to her, you have to watch very closely to observe these things, because you have trouble taking your eyes off her hands. They are the most eloquent hands since Bernhardt's. Swift as swallows, graceful as swans, they express every emotion with a richness and a vigor that makes mere speech seem inadequate.

She can register indifference, indignation, enthusiasm, despair, irritation, without opening her mouth.

NEWPORT NEWS, VA.
TIMES-HERALD

FEB 19 1938

Boston Orchestra Led First Time by Woman

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Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe college, led the 57-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program she was organ soloist.

Without a baton and using both hands at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part religious concert in a manner that excited the spontaneous applause of a capacity audience.

ENDICOTT, N. Y.
DAILY BULLETIN

FEB 17 1938

WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

SYRACUSE, N. Y.
HERALD

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First Woman to Conduct Boston Symphony Orchestra

MLLE. NADIA BOULANGER, head of the Department of Music at the Ecole Normale in Paris and Professor of Harmony at the American Academy at Fontainebleau, will be the first woman ever to conduct the Boston Symphony Orchestra, and it does not disturb her in the least. While in this country Mlle. Boulanger will lecture at Radcliffe, Wellesley College and the Longy School.—Wide World Photo.

NEW YORKER
NEW YORK, N. Y.

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MUSICAL EVENTS

Ravel—Some Singers

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To ask a fashionable question, how long will the music of Ravel survive? To answer it, there are no reliable immortality tables for composers, but so long as it lasts, audiences will have suave and often stimulating entertainment.

Friday evening's Ravel period was prefaced by Mozart's D-major symphony (the "Prague"), which also had a couple of hearings at the Philharmonic sessions, led by Mr. Barbirolli. The Boston version was more expert than that of the home group, but both playings seemed needlessly Big. The Philharmonic-Symphony concerts were stolen by the soloist, Mme. Flagstad, whose singing was incredibly fine, even for her.

OTTAWA, CAN.
EVENING JOURNAL

FEB 1[illegible]

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N. Y. TELEGRAPH

B 20 1938

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BROOKLYN, N. Y.
EAGLE

FEB 20 1938

Wide World

Nadia Boulanger

Boston's first conductress.

PEDAGOGY

Wouldn't Teach Gershwin

She's a fragile little French lady with bird-like sharp eyes. She's teaching music at Radcliffe (Cambridge, Mass.) and has Harvard men treading on each other's heels in their anxiety to take her courses. She has hands that speak with Gallic eloquence (they can utter all her moods without a single spoken word). Has white hair, done up in what ladies call "a soft roll." Always wears black shoes, stockings; pretty nearly always, black gowns. Generally has a silver chain around her neck, a sunburst on a black tie. She is Mme. Nadia Boulanger, music teacher from France.

Once she refused to take on George Gershwin as a pupil. Said he came to her in Paris, they talked for ten minutes, she told him to keep on with what he was doing, she couldn't teach him anything. "He died famous," she said, and with French dry wit, added, "I haven't the slightest suspicion he regretted it, either."

One of her pupils was Prof. Walter Piston, head of the Harvard music department. He still calls her "M'am."

And now she's going to be a guest conductor for the Boston Symphony. First time august and ancient organization has ever bowed a fiddle, tooted a French horn, thumped the drum under the baton of a woman.

938

Boston Symphony Gives Concert Here on Feb. 9

Outstanding Musical Ensemble Sponsored by Unity.

The Boston Symphony Orchestra will give a concert in the Montclair High School auditorium on Wednesday evening, Feb. 9, at 8:30 o'clock as the extra event in the 1937-1938 Unity Concert Course series. Tickets for this concert, which is not included on a season ticket, are now available at Unity Institute office, 67 Church Street.

This appearance of the famous orchestra will be its first in Montclair for seven years and it is expected that the auditorium will be crowded to capacity. Earlier appearances this season have won for the orchestra and for its conductor, Serge Koussevitzky, enthusiastic appreciation from both audience and music critics.

Of the latter group, Olin Downes of New York has been unstinting in his prase, writing: "The season's concerts testify equally to the musical excellence of the orchestra and the interpretative powers, which appear constantly greater, of the conductor, Mr. Koussevitzky. No composer and no school of composers seem foreign to his understanding. Classic and ultra-modern composers find in him the intuitive spokesman and propagandist."

178

NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 20 1938

RECENT RECORDS

By JEROME D. BOHM

For friends of modern music there are excellent recordings of Mossolow's "Soviet Iron Foundry," an effective bit of musical realism, and Robert McBride's Fugato on a well known theme by the Boston "Pops" Orchestra under Arthur Fiedler's leadership. Minor Sebeliusiana, the Berceuse from "The Tempest" and the "Valse Triste," have been performed and recorded by the Philadelphia Orchestra, with Leopold Stokowski conducting. Admirers of Eide Norena's singing, among whom I do not number myself, will enjoy her disk versions of the "King of Thule" ballade and "Jewel Song" from Gounod's "Faust." On the disk sent to me of these arias the labels are reversed. Moriz Rosenthal has played the Schubert-Liszt sixth "Soiree de Vienne" with esprit.

Bach's "St. Matthew Passion" in English translation, by the Boston Symphony Orchestra, under Serge Koussevitzky's direction, with the assistance of the Harvard Glee Club, Radcliffe Choral Society and soloists, recorded at a performance in Boston, will be reviewed when the complete recording is available, since it would hardly be just to discuss so important an undertaking after listening only to the first set of disks covering but a portion of the work.

DANVILLE, VA.
REGISTER

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GREENSBORO, N. C.
NEWS

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MORNING SUN
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NEW YORKER
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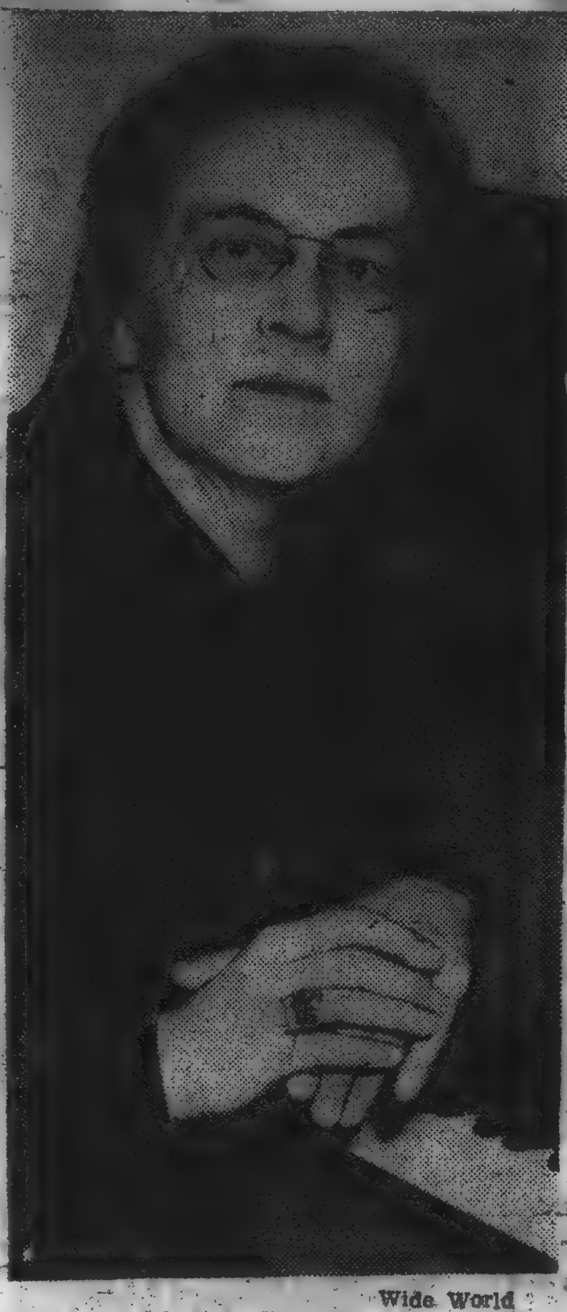
EAGLE
FEB 20 1938



Wide World

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Once she refused to take on George Gershwin as a pupil. Said he came to her in Paris, they talked for ten minutes, she told him to keep on with what he was doing, she couldn't teach him anything. "He died famous," she said, and with French dry wit, added, "I haven't the slightest suspicion he regretted it, either."

One of her pupils was Prof. Walter Piston, head of the Harvard music department. He still calls her "M'am."

And now she's going to be a guest conductor for the Boston Symphony. First time august and ancient organization has ever bowed a fiddle, tooted a French horn, thumped the drum under the baton of a woman.

Montclair, N.J.
Times
JAN 25 1938

Boston Symphony Gives Concert Here on Feb. 9

Outstanding Musical Ensemble Sponsored by Unity.

The Boston Symphony Orchestra will give a concert in the Montclair High School auditorium on Wednesday evening, Feb. 9, at 8:30 o'clock as the extra event in the 1937-1938 Unity Concert Course series. Tickets for this concert, which is not included on a season ticket, are now available at Unity Institute office, 67 Church Street.

This appearance of the famous orchestra will be its first in Montclair for seven years and it is expected that the auditorium will be crowded to capacity. Earlier appearances this season have won for the orchestra and for its conductor, Serge Koussevitzky, enthusiastic appreciation from both audience and music critics.

Of the latter group, Olin Downes of New York has been unstinting in his prase, writing: "The season's concerts testify equally to the musical excellence of the orchestra and the interpretative powers, which appear constantly greater, of the conductor, Mr. Koussevitzky. No composer and no school of composers seem foreign to his understanding. Classic and ultra-modern composers find in him the intuitive spokesman and propagandist."

NEW YORK, N. Y.
HERALD - TRIBUNE
FEB 20 1938

RECENT RECORDS

By JEROME D. BOHM

For friends of modern music there are excellent recordings of Mossolow's "Soviet Iron Foundry," an effective bit of musical realism, and Robert McBride's Fugato on a well known theme by the Boston "Pops" Orchestra under Arthur Fiedler's leadership. Minor Sebeliusiana, the Berceuse from "The Tempest" and the "Valse Triste," have been performed and recorded by the Philadelphia Orchestra, with Leopold Stokowski conducting. Admirers of Eide Norena's singing, among whom I do not number myself, will enjoy her disk versions of the "King of Thule" ballade and "Jewel Song" from Gounod's "Faust." On the disk sent to me of these arias the labels are reversed. Moriz Rosenthal has played the Schubert-Liszt sixth "Soiree de Vienne" with esprit.

Bach's "St. Matthew Passion" in English translation, by the Boston Symphony Orchestra, under Serge Koussevitzky's direction, with the assistance of the Harvard Glee Club, Radcliffe Choral Society and soloists, recorded at a performance in Boston, will be reviewed when the complete recording is available, since it would hardly be just to discuss so important an undertaking after listening only to the first set of disks covering but a portion of the work.

DANVILLE, VA.
REGISTER
FEB 19 1938

Woman Conducts Boston Symphony Orchestra

BOSTON, Feb. 18.—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the fisrt woman ever to conduct the Boston Symphony orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the 57-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program, she was organ soloist.

Without a baton, and using both hands, at times in a graceful sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seen-part, religious concert in a manner that excited the spontaneous applause of a capacity audience.

GREENSBORO, N. C.
NEWS
FEB 19 1938

Boston Symphony Is Led By Woman

Boston, Feb. 18. —(AP)— An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the first woman ever to conduct the Boston symphony orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe college, led the 57-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure.

B. Am. Feb. 25/38

Composer's Aim To Aid Amateurs

Paul Hindemith For Simplified Music

By RUTH MARSTERS

It occurs to us that there is something rather odd in the fact that the most advanced, and incidentally most important, living German composer should occupy himself with writing music expressly for amateurs. But that is precisely what Paul Hindemith is doing.

He is in Boston to play the viola concerto this afternoon and tomorrow evening with the Boston Symphony Orchestra.

It is his idea that the composer should reach the public in the language that it understands.

This does not mean to Mr. Hindemith that he, as a composer, must forego atonality, neoclassicism, and the rarifed atmosphere of a simplicity which amounts to shorthand as regards the understanding of the uninitiated.

MUST EDUCATE LISTENERS

It simply means that Mr. Hindemith will educate his listeners along his own line of thought.

This he has undertaken to do by the simplest—and most subtle route. And this is where the music for the amateur comes in. He simply reduced his idiom to a state where the beginner can perform upon it.

On the surface this procedure does not appear as startling, to be sure, as most of Mr. Hindemith's musical innovations.

But think. What if your first introduction to the mystery of music making had been to the 12 tone scale. What if you had never known the dearly familiar do-re-mi-fa-sol-la-ti-do or the sonata form where everything can be depended upon to work out quite as expected.

Isn't it quite likely that if you had been brought up with the 12 tone scale you would find the diatonic scale an extraordinary progression—the sonata form just too ancient a vehicle—a perambulator in which every musical thought is coaxed along. (We hope you wouldn't go so far as this. You might miss a great deal. Such as—oh take Mozart for instance or, if you like, Beethoven.)

FAMILIAR BASS

But the point is that you would probably see what they did in a light of discovery whereas Hindemith, Stravinsky, and their ilk would be reduced in your thought to the most familiar basis.

Hindemith didn't say all this. He is, as a matter of fact, extremely reticent in vouchsafing any remarks concerning himself or his music.

Right now he is concerned with music in Turkey and a new ballet for the Russain Ballet Company under Massine* He is the director of the Turkish music education system under the new regime.

The ballet "Nobilissima Visione" will be given its first performance in April in Monte Carlo with Massine in the leading role. Hindemith will conduct.

PIONEER IN MUSIC

As a composer he has written operas, oratorios, orchestral and chamber music, besides smaller works for solo instruments. He has resuscitated ancient instruments for the performance of works dating from the 13th century. He is a viola virtuoso and founded the very famous Amar String Quartet.

It will take a lot of time—at least another generation to evaluate the importance of what Hindemith has already done. This much we know: He hras been a pioneer in contemporary music advancement; a force which stands companioned with Stravinsky in revitalizing an art which when the twentieth century found it, had all but forgotten Bach in the delirium of romanticism.

A craftsman par example, a master of counterpoint, Hindemith's peculiar idiom might, because of its formality of design, be termed cerebral except for the strong rhythmic impulse which pervades and vitalizes al he does, the mysticism latent in the early string quartets which has to give way before a humanistic tendency. And what next—there is only a question mark.

Genius

Old Instruments His Hobby

Boston Evening American Photo

Paul Hindemith, German composer and musician, who appears with the Boston Symphony Orchestra this afternoon and tomorrow night, is keenly interested in musical instruments and here he is shown with an old viola. He will play a viola concerto with the Symphony Orchestra.

COURIER

FEB 9 - 1938

About Women

The first woman grand jury commissioner in the United States is Mrs. Andrew J. Steelman, who has been active in the New Jersey League of Women Voters.

Nadid Boulanger, who conducted a concert of the Royal Philharmonic Society of London, was the first woman in 124 years to have that honor. She will conduct the Boston Symphony or-

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Hindemith Delights As Symphony Soloist

B. Am. **By RUTH MARSTERS** Feb. 26/38

In a manner as engaging as it was unpretentious, Paul Hindemith came upon the stage of Symphony Hall yesterday afternoon to appear for the first time as soloist with the Boston Symphony Orchestra in a program devoted to Hindemith and Brahms.

The audience's recognition of his imposing status in present day music was accepted with general nonchalance by the composer-soloist who, with no more than the necessary delay proceeded to play the viola part in his Kammermusik No. 5 for Viola and Chamber Orchestra.

Mr. Hindemith's interest in the viola, and in its predecessor, the viole d'amour has had some fascinating results—none more so than this work of his early period.

If it is true that as a composer he has made exorbitant demands on an instrument certainly not thought of as one of the most brilliant, it is also true that as a virtuoso he wrested the last vestige of its tonal capacities from its delicate frame.

The Kammermusik follows the conventional pattern of four movements but is scored for a most unconventional assortment of instruments — 'celli, basses, and strings.

Much of its texture is fragile stuff—all of it is written with exquisite economy. Rhythmns are incisive and often the tempi are incredibly fleet.

The last movement is a deftly wrought series of variations on a march-theme.

Dr. Koussevitzky mustered the orchestra in brilliant support.

Hindemith's Konzertmusik for string and brass instruments, with which Dr. Koussevitzky opened the program, was composed for the fiftieth anniversary of the orchestra and was performed by it both in 1931 and 1932.

It was given a magnificent performance on this occasion—the brilliancy and solidity of the brass choir proving a perfect foil for the warm and rich beauty of the strings in sustained melodic passages

Neither can one forget the performance given Brahms' glowing rhapsodic outburst known as the Second Symphony. But Dr. Koussevitzky and the orchestra are forever adding new laurels to their already luxuriant store. In order to be factual in reports of their joint music-making from week to week it is necessary to be constantly repetitious on the subject of their combined excellence

SPRINGFIELD, MASS.
REPUBLICAN

FEB 17 1938

WOMAN CONDUCTOR SCOLDS ORCHESTRA

Boston, Feb. 16—Mlle Nadia Boulanger, French conductor, organist and teacher, made musical history last night by becoming the first woman to scold the Boston [redacted] orchestra in its 57-year history.

"This may be boring for some of you more experienced men," she said during a rehearsal of Gabriel Faure's "Requiem," "but please do not take this music for granted. Many of you think the music is too simple, but that is where the difficulty lies."

SYMPHONY PRESENTS HINDEMITH

B. — Post

Composer Plays Own Viola Concerto With Orchestra

Feb. — 26/38

BY WARREN STOREY SMITH

To the long list of notable composers who have appeared at the Symphony concerts as conductors or performers of their own music—or perchance as both—may now be added the name of Paul Hindemith, who yesterday played under these auspices the solo part in his Kammermusik, No. 5, for viola and chamber orchestra. Mr. Hindemith's Konzertmusik for string and brass instruments began the concert and the Second Symphony of Brahms brought its close.

BANNED BY NAZI

Aside from his prominence as a composer, his virtually undisputed place as the foremost living German music-maker after Strauss, Paul Hindemith, now in his 43d year, is also an interesting figure by reason of the ban placed by the Nazi upon his music and even upon his own public appearances as soloist. Mr. Hindemith happens to be a German of the Germans, but the Reich Musikkammer—Bureau of Music, we should call it—frowns upon musical radicalism. In its opinion the music of Hindemith, which other countries have accepted and praised, is not fit for German consumption.

As originally announced, Dr. Koussevitzky's list of yesterday and this evening joined to the two compositions of Hindemith the Fourth Symphony of Beethoven.

Brahms Gratefully Received

The switch to Brahms, whatever prompted it, was judiciously made. After the severities of Hindemith's music, with its insistence upon line rather than upon color, its lack of warmth and sensuous appeal, as these things are commonly understood, the music of Brahms probably fell gratefully upon many ears. There is, however, a certain irony in the circumstance that the symphonies of Brahms were themselves, once adjudged dry and intellectual, barren of emotional substance. John F. Runciman was quite certain that no one ever received any genuine pleasure from any of them.

Of the two pieces by Hindemith, one was being played for the third time here, the other for the first. Composed for the orchestra's 50th anniversary season, this "concert music" proved one of the very best of the several pieces so commissioned from eminent hands, European and American.

Is Absolute Music

In it, as in all of Hindemith's music, there is vigor and momentum and freely dissonant counterpoint. There is also in the slow division, for those that have ear to hear it, broad and moving melody. Here is a modern successor and by no means unworthy one, to the Brandenburg Concertos of Bach, a piece as self-contained as they and a sufficient proof that the writing of absolute music is by no means a lost art.

The applause which followed the masterly performance of this masterly work brought the composer to the stage. Short of stature and quite bald, Mr. Hindemith much resembles Mischa Elman, the violinist. Moreover, in playing, and he plays exceedingly well, he has the same trick of constantly shifting his weight from one foot to the other. Mr. Burk's programme notes contained the following tribute from Ernest Newman: "Our audiences cannot help being prepossessed in favor of this modest and sensible artist who, without any fuss or any pose, always settles down to the plain business of playing chamber music solely for the music's sake. The Viola Concerto is quite an engaging little work."

Skilfully Scored

Although less imposing than the "Konzertmusik," this Viola Concerto, as Mr. Newman choses to call it, is by no means a piece to be lightly dismissed. The scoring for a small and curiously assembled group of instruments is skilful to a degree. The final variations on a military march, are most diverting, and throughout the four movements there is evidence of an inventive fertility that is something quite different from mere fluency.

Mr. Hindemith is prolific, of course, as were Bach and Mozart before him, but it is probably a bit unkind to call him, as did Ernest Newman, "the Hindemith Music Factory Unlimited!"

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

Feb. 26/38

The 17th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon [illegible] Symphony Hall. Paul Hindemith, composer and viola player, was the soloist. The program was as follows:

Hindemith
Konzertmusik for string and brass instruments Op. 50
Hindemith
Kammermusik No. 5 for viola and chamber orchestra Op. 36 No. 4
Brahms
Symphony No. 2 in D major Op. 75

Yesterday's concert saw a prodigious amount of barking up the wrong tree on the part of, say for argument, a good half of the audience. It is the old business of taking a dislike to something because it is not something else. Hindemith is not Strauss or Sibelius, Rachmaninoff or Ravel; and therefore—so said the expression on many in the audience—there is no health in him.

Now, the process of listening to Hindemith's music is not that demanded by any of the composers, we have carefully and alliteratively selected above. If we look for harmonic delights, for lyrical melody, for rich polyphony on a firm tonal basis, we are going to be disappointed and shall depart cursing Hindemith and all his works. If, on the other hand, we listen for line, for wealth and elaboration of counterpoint, for a shrewd sense of form and balance, we shall come away refreshed and exhilirated.

Hindemith is one of the few vigorous and invigorating influences in modern music. He is a master of counterpoint; and it is just as difficult to write good dissonant counterpoint, as he does, as it is to compose a fugue that would have satisfied Ebenezer Prout in every last detail. Hindemith is a prolific composer and has also achieved a wide degree of variety. To us he is almost invariably fascinating, though palpably there are plenty who manage to steel themselves against his charms!

The works at yesterday's concert illustrate that Hindemith is not confined to one style; and the "Mathis der Maler" Symphony has proved it, too. Philip Hale regarded the Konzertmusik for strings and brass as one of the most interesting contributions to the 50th anniversary of the Boston Symphony. It is a work that arouses a sense of power and solid splendor, one that celebrates an intellectual, not an emotional, glory. The concluding fugue, with its quiet middle section, is an exciting piece of workmanship. The brass and string choirs of the orchestra, under Dr. Koussevitzky, gave it an admirable performance.

It is possible that the Kammermusik for viola and chamber orchestra would have sounded better in a smaller hall and before a more intimate gathering. So many of the audience had clearly been put out by the first work that they were unprepared or unwilling to listen to the ingenuity of this piece. The first movement is uncompromising with its ceaseless activity of the viola part and the fleeting restlessness of the orchestra. The slow movement gives a spare and mournful effect as contrast to the athletic beginning. The third movement, a scherzo, throws together the merest scraps of melody and phrase and then weaves them together with extraordinary skill and neatness. The finale is vastly entertaining and should have been readily appreciated.

Mr. Hindemith played the viola in this with workmanlike dispatch and wasted no time on inessentials of showmanship. It was playing, whatever the homeliness of the tone, that seemed to suit the music. The accompaniment, of the greatest difficulty and requiring absolute precision, was superbly handled by the various instrumentalists and co-ordinated by Dr. Koussevitzky. Those in the audience, who were impressed, gave Mr. Hindemith a cordial reception.

For the others there was balm in the Brahms Second Symphony after the intermission. Dr. Koussevitzky had originally scheduled Beethoven's Fourth, and we believe that his first choice was wiser. For us the Brahms was too different in spirit, and it was with difficulty that we could reorient ourselves to its conception of beauty. That it was well played and generally appreciated goes without saying.

NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 23 1938

Music Notes

Serge Koussevitzky's Program for the next [redacted] of the Boston Symphony Orchestra at Carnegie Hall, on Thursday night, March 10, will consist of Gustav Mahler's fifth symphony, Debussy's "Nuages" and "Fetes" and Rimsky-Korsakoff's "Capriccio Espagnol." In this orchestra's Carnegie Hall concert on Saturday afternoon, March 12, Dr. Koussevitzky will conduct Malipiero's second symphony, Saint-Saens's third symphony and Rimsky-Korsakoff's Spanish Caprice.

180

B. Globe - Feb 24

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Paul Hindemith, the eminent German composer of the 12-tone faith, appeared for the first time as soloist with the Boston Symphony Orchestra yesterday afternoon in his "Kammermusik No. 5." The program began with another work of Hindemith, the "Konzertmusik" for strings and brass, composed for the Boston Symphony's 50th anniversary season and first played here in April, 1931. Dr. Koussevitzky ended the concert with Brahms' radiant Second Symphony.

The "Kammermusik No. 5," new to Boston, is actually a species of concerto for viola and a chamber orchestra composed of a small number of woodwinds and brass, and four each of cellos and double-basses. It is the last in the series of works to which Hindemith gave the title "Kammermusik" ("Chamber music"), and was published in 1927. Set in four movements, the second of which is slow and expressive, and the fourth a heavy-footed bit of musical humor based upon the banal characteristics of the military march, the work represents to one listener the lesser Hindemith.

This composer has a fine and adventurous mind, and some of his music, notably the symphonic compositions, is warming to the heart as well as interesting for its unusual contrasts of timbre and its harmonic novelties. The "Mathis der Maler" suite, for example, is first-rate work, and so is much of the "Konzertmusik" for brass and strings. These boast characteristic Teutonic solidity and depth of feeling. But while the technical details of "Kammermusik No. 5" may appeal to the intellect of professional musicians, in performance the music is dry and unpleasant, tracing in tonal acidities a sequence of austere patterns.

Mr. Hindemith was politely applauded by the Friday audience for his playing of the solo viola part. Yet it seemed that his "Konzertmusik" captured more of popular favor.

Dr. Koussevitzky's fervid reading of Brahms' D major Symphony was, despite a lack of finesse in some details, one to bring out the emotional rapture, the sunlit warmth and the melodic beauty which abound from the first notes to the last. Music and performance provided a superb ending to the concert.

The program will be repeated tonight. Next week Dr. Koussevitzky will play again the Fifth Symphony of Gustav Mahler, which the conductor revived just last Fall. The program will otherwise consist of Debussy's "Clouds" and "Festivals," and the "Spanish Caprice" by Rimsky-Korsakoff.

C. W. D.

Advocate Feb 25

MUSIC IN REVIEW

By JULES WOLFFERS

Boulanger Upholds Nineteenth Amendment — Tcherepnine Upholds Self — Police Storm Jordan Hall

We must confess to an innocent little deception. Nadia Boulanger did not actually address her Symphony audience with impassioned utterances concerning the general desirability of the woman's right to vote: nor did Alexandre Tcherepnine do a hand-stand on the platform: nor, we might mention in passing, did the vice squad really batter down the doors of Jordan Hall. But in these days of frenzied musical publicity we feel we cannot run the risk of being thought outmoded. After all, who are we to run counter to the example so worthily set forth by musical "greats". Our only regret is that we too have not a lost concerto to discover for our manager and the box-office.

All joking (if you will allow the term) aside, Boulanger's performance was of the utmost interest and importance to American music. For the first time in the history of the Boston Symphony Orchestra, a woman directed its forces from the podium, moreover, we believe this to be the first time a woman has conducted a major symphony orchestra in the United States. It was the hope of the proponents of the nineteenth amendment that women would gradually take their rightful place in the modern world. The actual right to vote was considered only a stepping-stone to full equality in every phase of the world's activities. While this state of affairs may be partially realized in business and some of the professions, it is notorious that in music we are still largely back in the days of 1850. Why, for instance, should any discrimination be shown against the employment of women in the more important orchestras? Quite apart from the quality of Miss Boulanger's conducting, the fact that a woman has at last broken through the wall is extremely encouraging to those who are opposed to discrimination in any form for any reason whatsoever.

Regarding Nadia Boulanger herself, she is known to be an extraordinarily talented musician. This is not the time, perhaps, to discuss her abilities as conductor nor need we dwell overlong on her enthusiasms for this composer or that. Every person is entitled to his or her idiosyncracies. The program included the Saint-Saens Symphony in C minor, with Miss Boulanger playing the organ part, and the Faure Requiem, in a first performance by the Boston Symphony. Dr. Koussevitzky conducted the Saint-Saens exceedingly well, the orchestra extended itself to the utmost, the Bach Cantata Club again proved itself to be an excellently trained chorus and the solo singers were adequate.

We were very sorry to have

MIDDLETOWN, CONN.
PRESS

FEB 19 1938

PRAISE WOMAN CONDUCTOR

BOSTON, Feb. 19.(UP)—Music critics today praised the performance of Mlle. Nadia Boulanger of Paris, France, as the first woman ever to conduct the 57-year-old Boston Symphony Orchestra.

Mille. Boulanger directed the 110-piece orchestra in its first rendition of the appealing but simple "requiem" of her onetime teacher Gabriel Faure. Then, amid prolonged applause of the audience of 2,700, she kissed conductor Serge Koussevitzky, his wife, and several of the musicians.

CAMDEN, N. J.
COURIER
FEB 18 1938

Premiere of Concerto By Tansman Listed For Weekend Concert

Ida Krehm Plays Opus With Orchestra; Ormandy Chooses Handel

A program which introduces a piano Concerto by Alexander Tansman with Ida Krehm, winner of the Schubert Memorial Award making her debut as soloist, and the revival of the "Symphonia Domestica" by Richard Strauss which was played here last in 1921, is announced by Eugene Ormandy for the nineteenth pair of concerts by the Philadelphia Orchestra on Friday afternoon, February 25, and Saturday evening, February 26. The opening number will be the six-part Suite from the "Water Music" composed by George Frideric Handel for a royal celebration on the Thames in 1715 or 1717.

Alexander Tansman was born in 1897 in Lodz, Poland, where he received his first musical training and began composing at the age of nine. When he was 22 he won the Grand Prix de Pologne, and a year later took up his residence in Paris where he became identified with the French musical modernists.

In the course of his concert tours, Tansman visited the United States in 1927-28, appearing in New York as soloist with the Boston Symphony on January 5, 1928, in a performance of his second concerto. This work was composed in 1927 and is dedicated to Charlie Chaplin. Tansman has authorized this exposition of the Second Concerto, which, he says, is "conceived in the classic mold with some modifications in the development construction."

"The first part is cast in sonata form," according to the authorized note. "The second is in lied form, and the third in rondo form. The piano is treated as a concerted instrument, its characteristic timbre being utilized occasionally as an orchestral color. As in all the composer's recent works, the concerto is marked by a pronounced lyricism; elements of Polish folk-music play an important part, particularly in the scherzo."

A vivacious and rhythmic theme opens the first movement; the scherzo is a kind of perpetuum mobile in which the orchestra weaves light designs against a ground of piano arabesques. The trio is in the form of a slow mazurka, the theme of which is voiced by the oboe. The Lento opens with a berceuse, and the movement ends pianissimo, passing directly into the finale.

Tansman's "Symphonic Overture" was given a premiere with the Philadelphia Orchestra at the concerts of April 12 and 13, 1929, with Leopold Stokowski conducting. Among his other compositions for orchestra are "Promethee," "Impressions," "Elans," "Intermezzo Sinfonico," "Scherzo," "Symphonique," "Legende," "Sinfonietta." He has written music for a ballet, "Le Jardin du Paradis" (after Hans Christian Andersen's fairy tale) and for Aristophanes' "Lysistrata."

His Concerto for Piano, No. 1, written in 1925, was produced first at a Koussevitzky concert in Paris the year following. The American premiere of the Concerto on the present program was at a Boston Symphony Orchestra concert in 1928.

Smaller compositions include instrumental suites, chamber music and numerous works for piano.

COLUMBUS, O.
CITIZEN

FEB 19 1938

Distinguished Visitor

A FRENCHWOMAN who is so eminent a musician that traditions have been broken right and left, and precedents proudly established for her will spend a day or two in early April as guest of the music department of Ohio State University. She is Mlle. Nadia Boulanger, conductor, teacher, lecturer—a Chevalier of the Legion of Honor, head of the Department of Music of the Ecole Normale de Paris and Professor of Harmony at the American Academy at Fontainebleau.

As for the shattered precedents, Mlle. Boulanger is this week-end conducting the concerts of the Boston Symphony Orchestra, the first woman ever to do so. There is precedent for that, however, for last November she was the first woman in 136 years of its history to conduct the Royal Philharmonic Society of London. She is teaching at Radcliffe College during this half-year, and special dispensation has been granted Harvard students to attend her classes, it being thought a lesser evil to have men enroll in a woman's college than to have a woman professor on the Harvard faculty.

Mlle. Boulanger is presenting, in a series of four broadcasts over Columbia's network (including WCOL), examples of choral music from the 16th century to the present. The programs are scheduled on Saturday mornings from 10:30 to 11, and the second was given this morning. Participants are a group of singers whom she brought with her from Paris.

She has accepted the invitation of Dr. Royal Hughes, chairman of the music school at Ohio State, to come here on April 6 and 7. On the evening of the latter date she will lecture and conduct a choral concert in the University Hall auditorium. The University Chorus is being prepared by Professor Louis Diercks for the occasion.

PITTSFIELD, MASS.
EAGLE

FEB 19 1938

Toscanini and Freedom

Arturo Toscanini, the world's pre-eminent symphonic conductor, believes to the depths of his soul that art is universal and should not be subjected to political dictatorship. When Hitler came to power in Germany and banned the playing of music composed by Jews and drove the Jewish instrumentalists out of German orchestras, Toscanini made a simple announcement that he could no longer accept invitations to conduct at the Bayreuth Wagnerian festivals held every summer in Bavaria. Instead he accepted the invitations of the Salzburg Festival in Austria to conduct orchestras and operas in a country where there still was racial equality and where art was considered to transcend national frontiers and the shape of one's nose. Since that day the Salzburg Festival has eclipsed the Bayreuth Festival in prestige and popularity. The public's predilection for hero-worship saw to that.

Now it appears that Austria has been forced to join the so-called axis of the totalitarian states. Fears are expressed that Aryan fanaticism soon will permeate the docile and easy-going nation of Austria, that the blight of racial hatred and flaming nationalism under the Nazis will soon settle over the Danubian country.

Yesterday in New York, in the same quiet manner, Toscanini announced that because of "unsettled conditions" he would not conduct at the Salzburg Festival this summer.

The receipts of a Toscanini-conducted benefit soon to be held at Carnegie Hall, originally earmarked for the Salzburg Festival, will be diverted to other musical causes.

Believers in the freedom of the arts under democracy hail this great and noble gesture. It bespeaks a great and magnificent spirit. But why must Toscanini stop here? Why should he not accept an invitation by Koussevitzky to take his baton this summer as the guest conductor of the great Boston Symphony Orchestra to lead one of the concerts at the Berkshire Symphonic Festival. He would be furthering a festival in a democratic country. It would be an eloquent commentary in the pages of artistic freedom.

Hindemith With Symphony

By Ruth Marsters
Music Editor

[illegible]

APPEARING for the first time as soloist with the Boston Symphony Orchestra at the concerts this week-end, Paul Hindemith carried away a rich share of the honors in a program memorable for music making of the first water.

In the works of Hindemith to which Dr. Koussevitzky devoted the first half of the program, and in the Brahms Second Symphony which followed, the several choirs of the orchestra found rare opportunities of displaying their prowess both independently and in the more customary orchestral ensemble.

It is perhaps sufficient to say that everyone appeared at his best—including Dr. Koussevitzky whom we herewith crown "Hindemith expert" just in case nobody has happened to before. (Though in designating Dr. Koussevitzky as an "expert" in the music of practically anybody you can name in the entire repertoire, it does seem a little far fetched to assume that those before us have left the name of Hindemith out.)

* * *

But of Hindemith himself, whom we are not so fortunate in having always with us.

The many faceted genius of the foremost contemporary German composer could only be partially represented in a single program. But there was enough of his personality revealed to remind us of the amazing influence he has exerted on the creative efforts of his time.

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The whole is marked by the deftness and lightness of touch of a master craftsman, and the rhythmic vitality which are always his. In the scoring, which calls for winds, 'celli and basses, is evidenced his early love of experimentation.

As a soloist Mr. Hindemith necessarily distinguished himself. It is remembered that it was as a violinist, later as a viola virtuoso, that Hindemith made his debut before the musical world.

It is also remembered that he was the founder and violist of the celebrated Amar String Quartet, disbanded in recent years because of too pressing duties elsewhere.

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However, as has already been intimated, each was brilliantly performed, each occupies in its own sphere a position of sterling worth, and each was enjoyed to the utmost.

PHILADELPHIA, PA.
INQUIRER

FEB 20 1938

Varied Musical Events

The Philadelphia Phonographic Society announces Bach's "St. Matthew Passion," performed by the Boston Symphony Orchestra, Serge Koussevitsky conducting, and assisting artists, in three concerts on March 7, March 21 and April 4, at 1522 Waverly st.

Nelson Eddy, baritone, will give a recital at the Academy of Music on March 17.

MUSIC STUDIO NOTES

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Leo Ornstein will give the second of 15 lectures entitled "A Critical and Historical Survey of Music" to-

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BUFFALO, N. Y.
COURIER EXPRESS

[illegible]

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NORWICH, CONN.
BULLETIN

FEB 19 1938

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(180)

B. Globe - Feb 24

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Paul Hindemith, the eminent German composer of the 12-tone faith, appeared for the first time as soloist with the Boston Symphony Orchestra yesterday afternoon in his "Kammermusik No. 5." The program began with another work of Hindemith, the "Konzertmusik" for strings and brass, composed for the Boston Symphony's 50th anniversary season and first played here in April, 1931. Dr. Koussevitzky ended the concert with Brahms' radiant Second Symphony.

The "Kammermusik No. 5," new to Boston, is actually a species of concerto for viola and a chamber orchestra composed of a small number of woodwinds and brass, and four each of cellos and double-basses. It is the last in the series of works to which Hindemith gave the title "Kammermusik" ("Chamber music"), and was published in 1927. Set in four movements, the second of which is slow and expressive, and the fourth a heavy-footed bit of musical humor based upon the banal characteristics of the military march, the work represents to one listener the lesser Hindemith.

This composer has a fine and adventurous mind, and some of his music, notably the symphonic compositions, is warming to the heart as well as interesting for its unusual contrasts of timbre and its harmonic novelties. The "Mathis der Maler" suite, for example, is first-rate work, and so is much of the "Konzertmusik" for brass and strings. These boast characteristic Teutonic solidity and depth of feeling. But while the technical details of "Kammermusik No. 5" may appeal to the intellect of professional musicians, in performance the music is dry and unpleasant, tracing in tonal acidities a sequence of austere patterns.

Mr. Hindemith was politely applauded by the Friday audience for his playing of the solo viola part. Yet it seemed that his "Konzertmusik" captured more of popular favor.

Dr. Koussevitzky's fervid reading of Brahms' D major Symphony was, despite a lack of finesse in some details, one to bring out the emotional rapture, the sunlit warmth and the melodic beauty which abound from the first notes to the last. Music and performance provided a superb ending to the concert.

The program will be repeated tonight. Next week Dr. Koussevitzky will play again the Fifth Symphony of Gustav Mahler, which the conductor revived just last Fall. The program will otherwise consist of Debussy's "Clouds" and "Festivals," and the "Spanish Caprice" by Rimsky-Korsakoff.

C. W. D.

Hindemith With Symphony

By Ruth Marsters
Music Editor

APPEARING for the first time as soloist with the Boston Symphony Orchestra at the concerts this week-end, Paul Hindemith carried away a rich share of the honors in a program memorable for music making of the first water.

In the works of Hindemith to which Dr. Koussevitzky devoted the first half of the program, and in the Brahms Second Symphony which followed, the several choirs of the orchestra found rare opportunities of displaying their prowess both independently and in the more customary orchestral ensemble.

It is perhaps sufficient to say that everyone appeared at his best—including Dr. Koussevitzky whom we herewith crown "Hindemith expert" just in case nobody has happened to before. (Though in designating Dr. Koussevitzky as an "expert" in the music of practically anybody you can name in the entire repertoire, it does seem a little far fetched to assume that those before us have left the name of Hindemith out.)

* * *

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PHILADELPHIA, PA.
INQUIRER

FEB 20 1938

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Advocate Feb 25

MUSIC IN REVIEW

By JULES WOLFFERS

Boulanger Upholds Nineteenth Amendment — Tcherepnine Upholds Self — Police Storm Jordan Hall

We must confess to an innocent little deception. Nadia Boulanger did not actually address her Symphony audience with impassioned utterances concerning the general desirability of the woman's right to vote: nor did Alexandre Tcherepnine do a hand-stand on the platform: nor, we might mention in passing, did the vice squad really batter down the doors of Jordan Hall. But in these days of frenzied musical publicity we feel we cannot run the risk of being thought outmoded. After all, who are we to run counter to the example so worthily set forth by musical "greats". Our only regret is that we too have not a lost concerto to discover for our manager and the box-office.

All joking (if you will allow the term) aside, Boulanger's performance was of the utmost interest and importance to American music. For the first time in the history of the Boston Symphony Orchestra, a woman directed its forces from the podium, moreover, we believe this to be the first time a woman has conducted a major symphony orchestra in the United States. It was the hope of the proponents of the nineteenth amendment that women would gradually take their rightful place in the modern world. The actual right to vote was considered only a stepping-stone to full equality in every phase of the world's activities. While this state of affairs may be partially realized in business and some of the professions, it is notorious that in music we are still largely back in the days of 1850. Why, for instance, should any discrimination be shown against the employment of women in the more important orchestras? Quite apart from the quality of Miss Boulanger's conducting, the fact that a woman has at last broken through the wall is extremely encouraging to those who are opposed to discrimination in any form for any reason whatsoever.

Regarding Nadia Boulanger herself, she is known to be an extraordinarily talented musician. This is not the time, perhaps, to discuss her abilities as conductor nor need we dwell overlong on her enthusiasms for this composer or that. Every person is entitled to his or her idiosyncracies. The program included the Saint-Saens Symphony in C minor, with Miss Boulanger playing the organ part, and the Faure Requiem, in a first performance by the Boston Symphony. Dr. Koussevitzky conducted the Saint-Saens exceedingly well, the orchestra extended itself to the utmost, the Bach Cantata Club again proved itself to be an excellently trained chorus and the solo singers were adequate.

We were very sorry to have

MIDDLETOWN, CONN.
PRESS

FEB 19 1938

PRAISE WOMAN CONDUCTOR

BOSTON, Feb. 19.(UP)—Music critics today praised the performance of Mlle. Nadia Boulanger of Paris, France, as the first woman ever to conduct the 57-year-old Boston Symphony Orchestra.

Mlle. Boulanger directed the 110-piece orchestra in its first rendition of the appealing but simple "requiem" of her onetime teacher Gabriel Faure. Then, amid prolonged applause of the audience of 2,700, she kissed conductor Serge Koussevitzky, his wife, and several of the musicians.

CAMDEN, N. J.
COURIER

FEB 18 1938

Premiere of Concerto By Tansman Listed For Weekend Concert

Ida Krehm Plays Opus With Orchestra; Ormandy Chooses Handel

A program which introduces a piano Concerto by Alexander Tansman with Ida Krehm, winner of the Schubert Memorial Award making her debut as soloist, and the revival of the "Symphonia Domestica" by Richard Strauss which was played here last in 1921, is announced by Eugene Ormandy for the nineteenth pair of concerts by the Philadelphia Orchestra on Friday afternoon, February 25, and Saturday evening, February 26. The opening number will be the six-part Suite from the "Water Music" composed by George Frideric Handel for a royal celebration on the Thames in 1715 or 1717.

Alexander Tansman was born in 1897 in Lodz, Poland, where he received his first musical training and began composing at the age of nine. When he was 22 he won the Grand Prix de Pologne, and a year later took up his residence in Paris where he became identified with the French musical modernists.

In the course of his concert tours, Tansman visited the United States in 1927-28, appearing in New York as soloist with the Boston Symphony on January 5, 1928, in a performance of his second concerto. This work was composed in 1927 and is dedicated to Charlie Chaplin. Tansman has authorized this exposition of the Second Concerto, which, he says, is "conceived in the classic mold with some modifications in the development construction."

"The first part is cast in sonata form," according to the authorized note. "The second is in lied form, and the third in rondo form. The piano is treated as a concerted instrument, its characteristic timbre being utilized occasionally as an orchestral color. As in all the composer's recent works, the concerto is marked by a pronounced lyricism; elements of Polish folk-music play an important part, particularly in the scherzo."

A vivacious and rhythmic theme opens the first movement; the scherzo is a kind of perpetuum mobile in which the orchestra weaves light designs against a ground of piano arabesques. The trio is in the form of a slow mazurka, the theme of which is voiced by the oboe. The Lento opens with a berceuse, and the movement ends pianissimo, passing directly into the finale.

Tansman's "Symphonic Overture" was given a premiere with the Philadelphia Orchestra at the concerts of April 12 and 13, 1929, with Leopold Stokowski conducting. Among his other compositions for orchestra are "Promethee," "Impressions," "Elans," "Intermezzo Sinfonico," "Scherzo," "Symphonique," "Legende," "Sinfonietta." He has written music for a ballet, "Le Jardin du Paradis" (after Hans Christian Andersen's fairy tale) and for Aristophanes' "Lysistrata."

His Concerto for Piano, No. 1, written in 1925, was produced first at a Koussevitzky concert in Paris the year following. The American premiere of the Concerto on the present program was at a Boston Symphony Orchestra concert in 1928.

Smaller compositions include instrumental suites, chamber music and numerous works for piano.

BUFFALO, N. Y.
COURIER EXPRESS

1938

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BULLETIN

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COLUMBUS, O.
CITIZEN

FEB 19 1938

Distinguished Visitor

A FRENCHWOMAN who is so eminent a musician that traditions have been broken right and left, and precedents proudly established for her will spend a day or two in early April as guest of the music department of Ohio State University. She is Mlle. Nadia Boulanger, conductor, teacher, lecturer—a Chevalier of the Legion of Honor, head of the Department of Music of the Ecole Normale de Paris and Professor of Harmony at the American Academy at Fontainebleau.

As for the shattered precedents, Mlle. Boulanger is this week-end conducting the concerts of the Boston Symphony Orchestra, the first woman ever to do so. There is precedent for that, however, for last November she was the first woman in 136 years of its history to conduct the Royal Philharmonic Society of London. She is teaching at Radcliffe College during this half-year, and special dispensation has been granted Harvard students to attend her classes, it being thought a lesser evil to have men enroll in a woman's college than to have a woman professor on the Harvard faculty.

Mlle. Boulanger is presenting, in a series of four broadcasts over Columbia's network (including WCOL), examples of choral music from the 16th century to the present. The programs are scheduled on Saturday mornings from 10:30 to 11, and the second was given this morning. Participants are a group of singers whom she brought with her from Paris.

She has accepted the invitation of Dr. Royal Hughes, chairman of the music school at Ohio State, to come here on April 6 and 7. On the evening of the latter date she will lecture and conduct a choral concert in the University Hall auditorium. The University Chorus is being prepared by Professor Louis Diercks for the occasion.

PITTSFIELD, MASS.
EAGLE

FEB 18 1938

Toscanini and Freedom

Arturo Toscanini, the world's pre-eminent symphonic conductor, believes to the depths of his soul that art is universal and should not be subjected to political dictatorship. When Hitler came to power in Germany and banned the playing of music composed by Jews and drove the Jewish instrumentalists out of German orchestras, Toscanini made a simple announcement that he could no longer accept invitations to conduct at the Bayreuth Wagnerian festivals held every summer in Bavaria. Instead he accepted the invitations of the Salzburg Festival in Austria to conduct orchestras and operas in a country where there still was racial equality and where art was considered to transcend national frontiers and the shape of one's nose. Since that day the Salzburg Festival has eclipsed the Bayreuth Festival in prestige and popularity. The public's predilection for hero-worship saw to that.

Now it appears that Austria has been forced to join the so-called axis of the totalitarian states. Fears are expressed that Aryan fanaticism soon will permeate the docile and easy-going nation of Austria, that the blight of racial hatred and flaming nationalism under the Nazis will soon settle over the Danubian country.

Yesterday in New York, in the same quiet manner, Toscanini announced that because of "unsettled conditions" he would not conduct at the Salzburg Festival this summer.

The receipts of a Toscanini-conducted benefit soon to be held at Carnegie Hall, originally earmarked for the Salzburg Festival, will be diverted to other musical causes.

Believers in the freedom of the arts under democracy hail this great and noble gesture. It bespeaks a great and magnificent spirit. But why must Toscanini stop here? Why should he not accept an invitation by Koussevitzky to take his baton this summer as the guest conductor of the great Boston Symphony Orchestra to lead one of the concerts at the Berkshire Symphonic Festival. He would be furthering a festival in a democratic country. It would be an eloquent commentary in the pages of artistic freedom.

NEW YORK, N. Y.
SUN
FEB 15 1938

(181)

Woman Who Refused to Teach George Gershwin First of Her Sex to Conduct Boston Symphony

Mme. Nadia Boulanger, Famous French Musician, Is Being Rushed by Harvard Boys Who Want to Enter Her Classes.

BOSTON, Feb. 15.—Smashing tradition is such an old story to Mme. Nadia Boulanger that it has lost its thrill. She has been doing it all her life.

Mme. Boulanger is the fragile little French lady who has just arrived here to become visiting lecturer in music at Radcliffe.

Boys from Harvard are standing in line to sign up for her classes, which in itself is an upset. Usually, it's the other way around. Girls from Radcliffe straining at the leash to get into the classes of some famous Harvard don.

To Conduct Boston Symphony.

Before she leaves, she will disintegrate still another old Boston custom, for she will be the first woman guest conductor of the Boston Symphony Orchestra.

It's the sort of honor that would send most women musicians straight into seventh heaven, but she is matter-of-fact about it. A Boston reporter asked her how it felt to be the first woman conductor of the famous old orchestra, and she said:

"I've been a woman for a little over fifty years, and have gotten over my initial astonishment.

"As for conducting an orchestra, that's a job. I don't think sex plays much part."

A Meeting With Gershwin.

Legends have a way of clustering around this gifted little French woman, and she gets a wholesome grin out of reflecting that the most persistent legend simply isn't so.

She did not teach George Gershwin music. She tells the story without emphasis or guile:

"Somebody sent Gershwin to me in Paris, with the idea in mind I could teach him something.

"I talked to him for ten minutes. He didn't bring along any score. Although I wasn't well acquainted with his work, I did recognize that he knew music.

"But I had nothing to offer him. He was already quite well known when he came to my house, and I suggested that he was doing all right and should continue.

"I told him what I could teach him wouldn't help him much along his own road, and he agreed. The interview lasted ten minutes.

No Regrets.

"Never have I regretted the outcome. He died famous, and I haven't the slightest suspicion he regretted it, either. Only a waste of money."

The woman who wouldn't take Gershwin on as a pupil stands around five feet four in her low-heeled shoes. That's only approximate. She has white hair, done into a soft roll piled up on the back of her neck. She has bright, birdlike eyes. Candidly, this interviewer can't say offhand whether they are blue, brown or gray. But they are alert and inquiring.

She wears black shoes and stockings, and, usually, black gowns, which manage to give the impression of a uniform. There's usually a silver chain around her neck, and an old-fashioned sunburst in her black tie.

Wonderful Hands.

Talking to her, you have to watch very closely to observe these things, because you have trouble taking your eyes off her hands. They are the most eloquent hands since Bernhardt's. Swift as swallows, graceful as swans, they express every emotion with a richness and a vigor that makes mere speech seem inadequate.

She can register indifference, indignation, enthusiasm, despair, irritation, without opening her mouth.

Mme. Nadia is refreshing. At heart, she is a music teacher. The kind you used to go to. Remember? Walk up and make yo bow and hope you've got the lesson down pat.

Mme. Nadia Boulanger.

Some of her pupils are quite celebrated. Prof. Walter Piston, for instance. He is the head of the music department at Harvard. He still calls her "Ma'am" and bows from the waist when he calls.

Prefers Teaching.

One gathers from a brief talk that Nadia prefers teaching. She remembers her pupils and follows their careers with an Auntie Caroline interest. A Boston reporter made bold to ask her if she didn't found teaching pretty boring, at times. Probably remembering his own music teacher, and his own reactions when he went to take the inevitable and unescapable piano lesson.

"I have been teaching for thirty-four years," she stated, primly. "If I have been boring myself, I have wasted all that time.

"No. I love teaching. Always there is the possibility you will uncover a genius."

She has uncovered a few, even if she did pass up the job of polishing off Gershwin.

10** Monitor Feb 26

—Boston

THE CHRIS

A Hindemith Fes val in Miniature

The Arts in Boston

Paul Hindemith was honored yesterday by a miniature festival, in two parts, of his music. In the afternoon his Konzertmusik for string and brass instruments and his Kammermusik No. 5, for viola and chamber orchestra (with the composer as soloist), constituted the first half of the seventeenth program of the Boston Symphony Orchestra. This program, which was completed by the Brahms Second Symphony, will of course be repeated tonight in Symphony Hall. Last evening, with the assistance of Jesús María Sanromá, pianist, Mr. Hindemith played works of his own in Cambridge, under the auspices of the music department of Harvard College.

Much has been written of Hindemith and his music. He has so many sides that it is natural there should be many opinions of him. Here in Boston we have heard a number of his orchestral and chamber works, of which perhaps the "Mathis der Maler" Suite has made the strongest popular impression. We know his operas only by reputation. He is very prolific, and he has written much Gebrauchsmusik and occasional music. An example of the latter is the Konzertmusik which was played yesterday. This was written for the fiftieth anniversary of the Boston orchestra. Heard again yesterday, it confirmed the impression that it was one of the most substantial compositions contributed to that celebration.

The Kammermusik No. 5, which yesterday had its first performance in Boston, is characteristic of several of its composer's facets. The first movement recalls the old story that he gets his rhythmic patterns from the clicking of the wheels of the railway trains on which he has ridden so much in the course of his concert tours. The slow movement reveals him in his neo-Wagnerian, early-Schönbergian, Romantic phase. The third and fourth movements introduce something of the humor which is said to characterize his stage works.

On the whole this concerto did not make as favorable an impression as the "Schwanendreher" Concerto heard last spring. This no doubt was due in part to the fact that the Kammermusik No. 5 depends upon the composer's melodic inspiration, which is not one of his strong points, whereas the "Schwanendreher" is based on folk melodies. Moreover, there are dull moments, repetitious moments, in the second and third movements, and there is a lack of unity in the whole composition. The parts are not clearly related. The last movement, a parody on the military march, is amusing, but does not comport with the other sections.

The Cambridge end of the festival developed into a progressive recital, like one of those dinner parties of some years ago, in which you ate soup at one house, fish at another and so on. The affair began in Sanders Theater, on a platform with lots of chairs but no piano. It was nearly 9 o'clock when Walter Piston announced that the piano was on the way, and that Mr. Hindemith meantime would play his Sonata for viola alone (op. 25, no. 1). He did so in his usual efficient manner, and then Mr. Piston confessed that the piano had not arrived, and invited the audience, or as much of it as could get in, to adjourn through the storm to Paine Hall to listen to the Third Piano Sonata and the Sonata for viola and piano. Many started on the trek. Others, including this reporter, departed for Boston instead.

L. A. S.

PLATTSBURG, N. Y.
REPUBLICAN

1938

WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

BALTIMORE, MD.
MORNING SUN

FEB 19 1938

Boston Orchestra Led First Time By Woman

Mlle. Boulanger, Noted French Composer-Teacher, Conducts "The Requiem"

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Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the fifty-seven-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program she was organ soloist.

Without a baton and using both hands at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part religious concert in a manner that excited the spontaneous applause of a capacity audience.

CHARLESTON, S. C.
NEWS-COURIER

Feb. 19/38

WOMAN [illegible]S CONCERT

B 19

Boston Symphony Under the Boulanger Baton

Boston, Feb. 18.—(AP): An internationally known French composer-teacher, Mlle. Nadia Boulanger, to-

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PHILADELPHIA, PA.
BULLETIN

FEB 19 1938

WOMAN LEADS SYMPHONY

57-Year-Old Boston Tradition Broken by French Composer

Boston, Feb. 19—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger,

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Boston Herald, Feb. 25/38 Page 1

Harvard Audience, Artists Trek 300 Yds. in Quest of Concert Piano

"If the mountain will not come to Mahomet, Mahomet will go to the mountain."

There was no piano in Sanders Theater at Harvard for last night's recital by Jesus Maria Sanroma and Paul Hindemith under the auspices of the Division of Music. Mr. Hindemith had brought his viola but naturally Mr. Sanroma had not brought his piano.

The audience of 1000 waited, considerably puzzled, because it was quite evident there was no piano, but the gathering was reassured when a professor stepped to the stage and announced the piano was on the way. In the meantime, Mr. Hindemith would play the viola.

But when the viola selection was finished and the applause had subsided, there was still no piano, and the professor announced he had received definite information the piano was not coming.

entire audience, ecitalists and the their wraps and to Paine Music Hall where there was a piano and where the recital took place.

INDIANAPOLIS, IND.
TIMES

FEB 18 1938

Good Radio Music

By JAMES THRASHER

Mlle. Nadia Boulanger has a busy day ahead tomorrow. She will conduct an NBC-Red network program at 9:30 a. m., and a few hours later will appear as guest conductor with the Boston Symphony for the second consecutive day. Her scheduled appearance today to conduct the Boston players in Faure's Requiem was the first time that a woman had presided over the famous group.

On her radio program, Mlle. Boulanger will present four of the six singers she brought with her from France on her present tour in a performance of Brahms' "Liebeslieder" Waltzes, which she will conduct from the piano.

This is almost the original form of the "Liebeslieder," which were written for a quartet of solo voices and two players at one piano, and which usually are heard in a two-piano arrangement.

BROCKTON, MASS.
ENTERPRISE

FEB 16 1938

Mlle. Nadia Boulanger, French conductor, organist and teacher, made musical history Monday night by becoming the first woman to scold the Boston Symphony orchestra in its 57-year history. "This may be boring for some of you more experienced men," she said during a rehearsal of Gabriel Faure's "Requiem," "but please do not take this music for granted. Many of you think the music is too simple, but that is where the difficulty lies."

JAMESTOWN, N. Y.
POST

FEB 19 1938

WOMAN CONDUCTS BOSTON SYMPHONY

Mlle. Boulanger, First of Sex To Direct It, Draws Loud Applause.

BOSTON, Feb. 18—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the first woman ever to conduct the Boston Symphony Orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the 57-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program, she was organ soloist.

Without a baton, and using both hands, at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part, religious concert in a manner that excited the spontaneous applause of a capacity audience.

INFORMATION OBSCURED

NEW YORK, N. Y.
SUN
FEB 15 1938

(181)

Woman Who Refused to Teach George Gershwin First of Her Sex to Conduct Boston Symphony

Mme. Nadia Boulanger, Famous French Musician, Is Being Rushed by Harvard Boys Who Want to Enter Her Classes.

Mme. Nadia Boulanger.

BOSTON, Feb. 15.—Smashing tradition is such an old story to Mme. Nadia Boulanger that it has lost its thrill. She has been doing it all her life.

Mme. Boulanger is the fragile little French lady who has just arrived here to become visiting lecturer in music at Radcliffe.

Boys from Harvard are standing in line to sign up for her classes, which in itself is an upset. Usually, it's the other way around. Girls from Radcliffe straining at the leash to get into the classes of some famous Harvard don.

To Conduct Boston Symphony.

Before she leaves, she will disintegrate still another old Boston custom, for she will be the first woman guest conductor of the Boston Symphony Orchestra.

It's the sort of honor that would send most women musicians straight into seventh heaven, but she is matter-of-fact about it. A Boston reporter asked her how it felt to be the first woman conductor of the famous old orchestra, and she said:

"I've been a woman for a little over fifty years, and have gotten over my initial astonishment.

"As for conducting an orchestra, that's a job. I don't think sex plays much part."

A Meeting With Gershwin.

Legends have a way of clustering around this gifted little French woman, and she gets a wholesome grin out of reflecting that the most persistent legend simply isn't so.

She did not teach George Gershwin music. She tells the story without emphasis or guile:

"Somebody sent Gershwin to me in Paris, with the idea in mind I could teach him something.

"I talked to him for ten minutes. He didn't bring along any score. Although I wasn't well acquainted with his work, I did recognize that he knew music.

"But I had nothing to offer him. He was already quite well known when he came to my house, and I suggested that he was doing all right and should continue.

"I told him what I could teach him wouldn't help him much along his own road, and he agreed. The interview lasted ten minutes.

No Regrets.

"Never have I regretted the outcome. He died famous, and I haven't the slightest suspicion he regretted it, either. Only a waste of money."

The woman who wouldn't take Gershwin on as a pupil stands around five feet four in her low-heeled shoes. That's only approximate. She has white hair, done into a soft roll piled up on the back of her neck. She has bright, birdlike eyes. Candidly, this interviewer can't say offhand whether they are blue, brown or gray. But they are alert and inquiring.

She wears black shoes and stockings, and, usually, black gowns, which manage to give the impression of a uniform. There's usually a silver chain around her neck, and an old-fashioned sunburst in her black tie.

Wonderful Hands.

Talking to her, you have to watch very closely to observe these things, because you have trouble taking your eyes off her hands. They are the most eloquent hands since Bernhardt's. Swift as swallows, graceful as swans, they express every emotion with a richness and a vigor that makes mere speech seem inadequate.

She can register indifference, indignation, enthusiasm, despair, irritation, without opening her mouth.

Mme. Nadia is refreshing. At heart, she is a music teacher. The kind you used to go to. Remember? Walk up and make your bow and hope you've got the lesson down pat.

Some of her pupils are quite celebrated. Prof. Walter Piston, for instance. He is the head of the music department at Harvard. He still calls her "Ma'am" and bows from the waist when he calls.

Prefers Teaching.

One gathers from a brief talk that Nadia prefers teaching. She remembers her pupils and follows their careers with an Auntie Caroline interest. A Boston reporter made bold to ask her if she didn't found teaching pretty boring, at times. Probably remembering his own music teacher, and his own reactions when he went to take the inevitable and unescapable piano lesson.

"I have been teaching for thirty-four years," she stated, primly. "If I have been boring myself, I have wasted all that time.

"No. I love teaching. Always there is the possibility you will uncover a genius."

She has uncovered a few, even if she did pass up the job of polishing off Gershwin.

10** Monitor Feb 26

—Boston

THE CHRIS

A Hindemith Fes val in Miniature

The Arts in Boston

Paul Hindemith was honored yesterday by a miniature festival, in two parts, of his music. In the afternoon his Konzertmusik for string and brass instruments and his Kammermusik No. 5, for viola and chamber orchestra (with the composer as soloist), constituted the first half of the seventeenth program of the Boston Symphony Orchestra. This program, which was completed by the Brahms Second Symphony, will of course be repeated tonight in Symphony Hall. Last evening, with the assistance of Jesús María Sanromá, pianist, Mr. Hindemith played works of his own in Cambridge, under the auspices of the music department of Harvard College.

Much has been written of Hindemith and his music. He has so many sides that it is natural there should be many opinions of him. Here in Boston we have heard a number of his orchestral and chamber works, of which perhaps the "Mathis der Maler" Suite has made the strongest popular impression. We know his operas only by reputation. He is very prolific, and he has written much Gebrauchsmusik and occasional music. An example of the latter is the Konzertmusik which was played yesterday. This was written for the fiftieth anniversary of the Boston orchestra. Heard again yesterday, it confirmed the impression that it was one of the most substantial compositions contributed to that celebration.

The Kammermusik No. 5, which yesterday had its first performance in Boston, is characteristic of several of its composer's facets. The first movement recalls the old story that he gets his rhythmic patterns from the clicking of the wheels of the railway trains on which he has ridden so much in the course of his concert tours. The slow movement reveals him in his neo-Wagnerian, early-Schönbergian, Romantic phase. The third and fourth movements introduce something of the humor which is said to characterize his stage works.

On the whole this concerto did not make as favorable an impression as the "Schwanendreher" Concerto heard last spring. This no doubt was due in part to the fact that the Kammermusik No. 5 depends upon the composer's melodic inspiration, which is not one of his strong points, whereas the "Schwanendreher" is based on folk melodies. Moreover, there are dull moments, repetitious moments, in the second and third movements, and there is a lack of unity in the whole composition. The parts are not clearly related. The last movement, a parody on the military march, is amusing, but does not comport with the other sections.

The Cambridge end of the festival developed into a progressive recital, like one of those dinner parties of some years ago, in which you ate soup at one house, fish at another and so on. The affair began in Sanders Theater, on a platform with lots of chairs but no piano. It was nearly 9 o'clock when Walter Piston announced that the piano was on the way, and that Mr. Hindemith meantime would play his Sonata for viola alone (op. 25, no. 1). He did so in his usual efficient manner, and then Mr. Piston confessed that the piano had not arrived, and invited the audience, or as much of it as could get in, to adjourn through the storm to Paine Hall to listen to the Third Piano Sonata and the Sonata for viola and piano. Many started on the trek. Others, including this reporter, departed for Boston instead.

L. A. S.

PLATTSBURG, N. Y.
REPUBLICAN

WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

BALTIMORE, MD.
MORNING SUN
FEB 19 1938

Boston Orchestra Led First Time By Woman

Mlle. Boulanger, Noted French Composer-Teacher, Conducts "The Requiem"

Boston, Feb. 18 (AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the first woman to conduct the Boston Symphony Orchestra in a public peformance.

Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe College, led the fifty-seven-year-old orchestra in the presentation of "The Requiem," a composition by her former teacher, Gabriel Faure. During the first half of the program she was organ soloist.

Without a baton and using both hands at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part religious concert in a manner that excited the spontaneous applause of a capacity audience.

CHARLESTON, S. C.
NEWS-COURIER

Feb. 19/38

FEB 19

WOMAN [illegible]S CONCERT

Boston Symphony Under the Boulanger Baton

Boston, Feb. 18.—(AP): An internationally known French composer-teacher, Mlle. Nadia Boulanger, to-

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PHILADELPHIA, PA.
BULLETIN
FEB 19 1938

WOMAN LEADS SYMPHONY

57-Year-Old Boston Tradition Broken by French Composer

Boston, Feb. 19—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger,

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Boston Herald, Feb. 25/38 Page 1

Harvard Audience, Artists Trek 300 Yds. in Quest of Concert Piano

"If the mountain will not come to Mahomet, Mahomet will go to the mountain."

There was no piano in Sanders Theater at Harvard for last night's recital by Jesus Maria Sanroma and Paul Hindemith under the auspices of the Division of Music. Mr. Hindemith had brought his viola but naturally Mr. Sanroma had not brought his piano.

The audience of 1000 waited, considerably puzzled, because it was quite evident there was no piano, but the gathering was reassured when a professor stepped to the stage and announced the piano was on the way. In the meantime, Mr. Hindemith would play the viola.

But when the viola selection was finished and the applause had subsided, there was still no piano, and the professor announced he had received definite information the piano was not coming.

With that the entire audience, [illegible]ng with the recitalists and the [illegible]essor, put on their wraps and [illegible]ked 300 yards to Paine Music [illegible] where there was a piano and where the recital took place.

INDIANAPOLIS, IND.
TIMES
FEB 18 1938

Good [illegible]

By JA[illegible]

7 jewels
2975

Mlle. Nadia Boulanger ha[illegible] day ahead tomorrow. She will conduct an NBC-Red network program at 9:30 a. m., and a few hours later will appear as guest conductor with the Boston Symphony for the second consecutive day. Her scheduled appearance today to conduct the Boston players in Faure's Requiem was the first time that a woman had presided over the famous group.

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ENTERPRISE
FEB 16 1938

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JAMESTOWN, N. Y.
POST
FEB [illegible] 1938

WOMAN CONDUCTS BOSTON SYMPHONY

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Trans Feb. 36

182

Nadia Boulanger to Le

Symphony Concert

Paul Hindemith Plays the Viola in a Program Honoring Him and His Works

Paul Hindemith's appearances at the symphony concerts of yesterday afternoon and this evening are not to be described as merely two opportunities to hear and see in action an exceptionably able viola soloist, who has, however, not a smack of the conventional virtuoso about him. They are rather occasions for greeting an eminent composer, who, for a decade and a half, must inevitably have been included in any list of the five outstanding contemporary musicians. More recently that list might easily be reduced while still including the noted German, still a relatively young man. (He was forty-two a few months ago.) Whether or not political persecution finally drove Hindemith, like many Germans engaged in the arts, from a country in which his roots were so deep, his coming here has enriched our own artistic life. Hindemith had never been in this country before last year, when he made a semi-private appearance in Boston. Yesterday's concert was therefore for him a Boston public debut.

Hindemith's influence on the contemporary stream of music has been great—too great to be discussed here. His more positive contributions, in the form of his own creative endeavors, have been noteworthy. In assembling the current symphony program Dr. Koussevitzky filled the first half with two of them, the Concert Music for string and brass instruments and the Viola Concerto, which Hindemith describes more accurately as "Chamber Music No. 5 for Viola and Chamber Orchestra." The latter work had not previously been heard in this city.

These two compositions would have established Hindemith's position, if there had been any doubt about it. The first was composed for the fiftieth anniversary of the Boston Orchestra, to which it consequently "belongs." Hearing it again in yesterday's exuberant performance one was tempted to place it among the notable music of our day. The composition's rhythmic vitality and energy are characteristic of an age of machines and speed. Yet here is no machine-music, no sedulous imitation of the drone of an airplane motor or the roar of a locomotive. Here is rather the spirit of man in the presence of machines he has wrought, the spirit which made possible the creation of those machines. The tautness of the drive is relieved only temporarily in the middle of the second movement, when the tempo is slow and the mood more contemplative. Then, as though one had fulfilled the required rest period, the robust activity is resumed.

The Viola "Kammermusik" is of a different sort, while still contemporary in feeling. The activity is still incessant, except for a longish slow movement. But it is lighter in substance and in mood. This is a smaller work than the "Konzertmusik," even though its four movements take longer to play than the other's two. It shows another aspect of Hindemith, softer, more playful and more humorous. The viola part is written with extraordinary virtuosity, and weaves its complicated thread almost continuously either alone or against the orchestral voices, which are economically scored. The single line of the solo instrument is most happily employed in parts of the third movement, an ingenious scherzo, and in the finale, which, more frankly humorous, is a sort of parody on a military march.

Hindemith's playing was such as was to be expected from his high reputation as master of his instrument and from his devotion to chamber music, wherein the highest ideals of performance are cultivated. With nothing of the mountebank or showman about him, with no attempt at a merely ingratiating tone, he apparently devoted all his attention to the "simple" business of making music.

The little orchestra under the direction of Dr. Koussevitzky seemed to be keeping company with him at every turn, to play as spiritedly, persuasively and brilliantly as a larger group had previously done for the "Konzertmusik" and as the customary band was to do, during the second half of the program, in the Second Symphony of Brahms. That Symphony, substituted during the week for the previously announced and relativiely neglected Fourth Symphony of Beethoven, naturally provoked warmer applause from the matinee than had been accorded the unassuming Hindemith, either at the end of the Viola "Kammermusik" or after the "Konzertmusik," when Dr. Koussevitzky had led him on stage. There will be an ampler if not more friendly greeting, it is to be hoped, this evening.

LEOMINSTER, MASS.
ENTERPRISE

FEB 19 1938

Woman Is Conductor

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An organ soloist, under Dr. Serge Koussevitzky's direction, Mlle. Bouanger assisted the orchestra in the resentation of Saint-Saens' "C Mi- er Symphony No. 3," or "Organ Symphony."

PROVIDENCE, R. I.
BULLETIN

FEB 19 1938

Festival of American Music to be Given by Federal Music Project.—Emma Beldan in Recital Monday Night.—Nadia Boulanger to Lecture in Alumnae Hall Friday Night

Lecture for Friday

Mlle. Boulanger will lecture in Alumnae Hall on Friday night under the auspices of Brown University and the Alliance Francaise. She will discuss "French Vocal Music, 16th Century and Modern."

The Rhode Island Concert Orchestra's last concert of the festival will be given the same night in Hugh B. Bain junior high school, Cranston.

The program:

At the Court of Kublai Kaan	Emerson Whithorne
Peil Street	Emerson Whithorne
Mountain Song	Lamar Stringfield
Cripple Creek	Lamar Springfield
Appalachian Fantasy	Elna Sherman
Two pieces for Orchestra: 1. Legend. 2. Rhapsode	David Stackhouse
Alley Tunes	David Guion
Canonicus	John B. Archer
Mississippi Suite	Ferdie Grofé
Rhapsody in Blue	George Gershwin

A famous woman musician, Mlle. Nadia Boulanger, of Paris, will come here to give a lecture Friday night in Alumnae Hall, Pembroke College. Mlle. Boulanger is teaching at Radcliffe this year. She conducted the Boston Symphony Orchestra yesterday afternoon and will conduct it again this evening.

Boston Symphony

Tuesday evening, March 1, will bring the Boston Symphony Orchestra here again, with Raya Garbousova, 'cellist, as soloist.

The program will include the Saint-Saens symphony in C minor, with organ. Albert W. Snow will be organist.

The program:

Symphony in E flat, No. 99 I. Adagio; Vivace assai II. Adagio III. Menuetto (Allegretto) IV. Vivace	Haydn
Variations on a Rococo Theme for Violoncello With Orchestral Accompaniment, Op. 33	Tchaikovsky
Symphony in C minor, No. 3, Opus 78 I. Adagio. Allegro moderato; Poco adagio II. Allegro moderato; Presto; Mastoso; Allegro	Saint-Saens

The Rhode Island Chapter of the American Guild of Organists will conduct a contest for young organists in April. The preliminaries will be April 9, the finals April 23. Any organist in the State not 26 years of age by April 23 is eligible. The contestants will have to play the E-minor prelude and fugue from Bach's "Eight Short Preludes and Fugues" and any one of the following 10 works:

LEWISTON, ME.
SUN

FEB 19 1938

Music and The Drama

WOMAN LEADS BOSTON SYMPHONY; BIG AUDIENCE ACCLAIMS MLLE. BOULANGER

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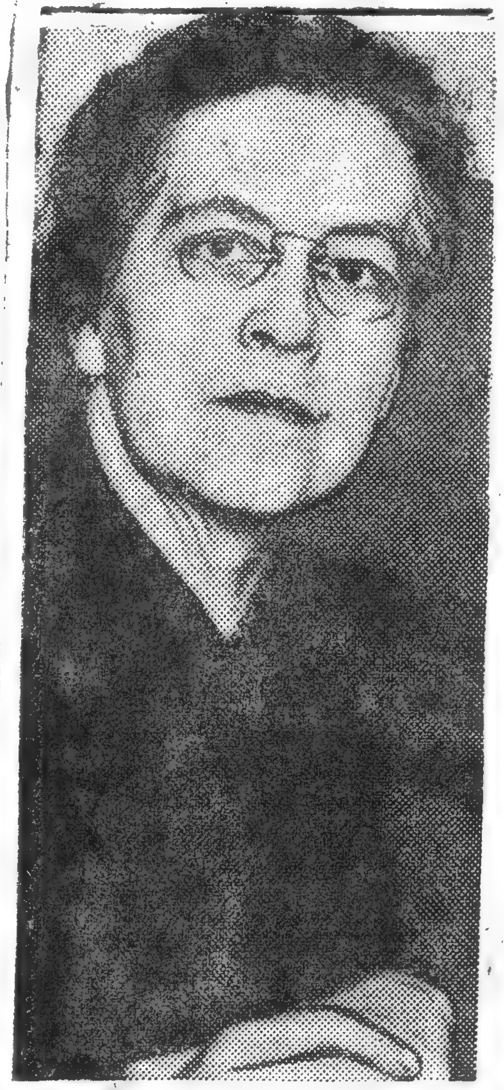
Mlle. Boulanger, who recently became the first regularly appointed woman lecturer at Radcliffe college, led the 57-year-old orchestra in the presentation of "The Requiem", a composition by her former teacher, Gabriel Faure. During the first half of the program, she was organ soloist.

Without a baton, and using both hands, at times in a graceful, sweeping movement and again with fists clenched, Mlle. Boulanger led the orchestra through the seven-part, religious concert in a manner that excited the spontaneous applause of a capacity audience.

The orchestra was assisted by the Bach Cantata Club chorus and three soloists, who came here from France with Mlle. Boulanger. They were Gisele Peyron, soprano; Hugues Cuenod, tenor; and Doda Conrad, baritone.

GADSDEN, ALA.
TIMES

FEB 19 1938



WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

CHARLOTTE, N. C.
OBSERVER

1938

NOTED COMPOSER LEADS SYMPHONY

Mlle. Boulanger First Woman Ever to Direct Famous Boston Orchestra.

BOSTON, Feb. 18.—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, to-

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GLENS FALLS, N. Y.
TIMES

French Woman First of Her Sex to Lead Symphony Orchestra

BOSTON, Feb. 21 (AP) — An internationally known French composer-teacher, Mlle. Nadia Boulanger, has

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CHICAGO, ILL.
NEWS

FEB 18 1938

Recorded M

The Passion

THE Victor releases for February include the first half of Bach's "Passion of Our Lord according to Saint Matthew"; a second album will be released next month. The recording was made on the afternoon and evening of Good Friday, last year, at an actual performance by the Boston Symphony orchestra, assisted by the Harvard Glee Club and the Radcliffe Choral Society, with Jeannette Vreeland, Kathryn Meisle, John Priebe, Keith Faulkner and Fritz Lechner as the vocal soloists and with Dr. Koussevitzky conducting. The seating arrangement for large forces arranged upon different planes and at divergent distances, offered some technical problems in recording beyond those to be met with even in the recording of operatic performances and have been solved in this release with distinguished success. The ten disks included in the first of three albums are quite clear, the tone is mellow and quiet; there is to be sensed a dignity and a solemnity in the performance quite in accord with the reverent nature of one of the monumental masterpieces of choral and of sacred literature.

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SCHENECTADY, N. Y.
GAZETTE

FEB 19 1938

Woman Leads Boston Symphony Orchestra

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BANGOR, ME.
NEWS

FEB 19 1938

First Woman to Conduct Boston Symphony Orchestra

BOSTON, Feb. 18—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulan-

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LYNCHBURG, VA.
NEWS

19 1938

Boston Symphony Led By Woman First Time In Public Performance

Boston, Feb. 18 (AP)—An internationally known French composer-teacher, Mlle. Nadia

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HARTFORD, CONN.
COURANT

FEB 19 1938

Woman for First Time Leads Boston Symphony

Boston, Feb. 18.—(AP.)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, to-

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AUGUSTA, ME.
KENNEBEC JOURNAL

FEB 19 1938

Woman Composer Leads Symphony

Boston, Feb. 18—(AP)—An internationally known French composer-teacher, Mlle. Nadia Boulanger, to-

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GREENVILLE, S. C.
NEWS

FEB 19 1938

CONDUCTS ORCHESTRA

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183

PROVIDENCE, R. I.
JOURNAL

FEB 19 1938

Boston Symphony Conducted By Woman For First Time

Mlle. Nadia Boulanger, French Composer-Teacher, Leads Orchestra in Presentation of "The Requiem"

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As organ soloist, under Dr. Serge Koussevitzky's direction, Mlle. Boulanger assisted the orchestra in the presentation of Saint-Saens' "C Minor Symphony No. 3," or "Organ Symphony."

WORCESTER, MASS.
TELEGRAM

FEB 19 1938

AROUND NEW ENGLAND

First Woman Conducts Boston Symphony

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MUSIC IN REVIEW

By JULES WOLFFERS

Hindemith

Symphony Reception Cool but Harvardians Atone

The Nazis have an almost studied genius for alienating all that is best in German artistic life. Witness Paul Hindemith, remarkable composer and musician, who is forced to leave the rather strangling confines of his native land in order to gain public hearing for his works. Not that Hindemith is anything but 100 per cent Aryan. The difficulty in his case is that the man believes in a practical use of his music, that is, he is ready to write music for any legitimate and practical occasion. So was Mozart.

Of course, the faint possibility exists that the Nazis are not wild with joy over the fact that Hindemith is married to a Jewess. But whatever the reason or reasons, it's an ill wind, etc., and so the world at large is the gainer.

Judging by the reaction of the audience at last week's Boston Symphony concert, there is considerable reason to believe that, as far as this distinguished segment of America's concert-going public is concerned, it is a matter of supreme indifference whether Hindemith performs in Germany or in America or in Timbuktoo or in the Australian Bush. The reception accorded Hindemith's "Konzertmusik for String and Brass Instruments" scarcely exceeded the dictates of politeness, while his appearance as soloist in his "Kammermusik No. 5, for Viola and Chamber Orchestra," could not by any stretch of imagination be termed an overwhelming ovation.

Yet the very least one can say about Hindemith is that he is always interesting. The Concert Music abounds in rhythmic subleties and contapuntal skill. The Chamber Music, in concertante style, effectively weaves in the solo viola through an unusual combination of four celli, four basses, woodwinds and brass. Was Hindemith paying his respects to glorious militarism in the parody of a military march which makes up the fourth movement of this piece?

Dr. Koussevitzky's magnificent reading of the Second Brahms Symphony, however, gave the audience a chance to exercise its collective palms.

Over at Harvard on Friday evening, it was a different story. Scheduled for Sanders Theatre was a sonata recital with able Jesus Sanroma assisting the composer. There was, however, a slight though unsurmountable difficulty. Briefly, the piano had managed to get lost. As a result, Boston was treated to its first progressive concert. The concert opened at Sanders with a Sonata for Viola alone, and then adjourned to Paine Hall where a Piano Sonata No. 3 and a Sonata for Viola and Piano received excellent treatment in spite of the rigors of the great trek through snow and ice. To reward the perambulatory audience for its fidelity, Mr. Hindemith performed as encore his sonata for viola d'amore and piano.

The audience was enthusiastic in its recognition of the merits of the compositions, the abilities of Mr. Hindemith as violist and the excellent pianism of Mr. Sanroma.

Now the question is, which of these two audiences, Symphony or Sanders-Paine, was most correct in its valuation? Our money goes to Harvard.

PROVIDENCE, R. I.
JOURNAL

FEB 27 1938

Today—Public lecture, Mr. John B. Archer on Boston Symphony Orchestra concert, auspices Monday Morning Musical Club, Providence Public Library, 4.

LOWELL, MASS.
SUNDAY TELEGRAM

FEB 20 1938

club.

BOSTON SYMPHONY ORCHESTRA PROGRAMMES

The Boston Symphony orchestra will give the fourth pair of concerts of the shorter series in Symphony hall, next Monday evening at 8.15, and Tuesday afternoon at 3 o'clock The 17th pair of the longer serie will take place on Friday afternoon at 2.30, and Saturday evening a 8.15. Orlando Barera, the young Italian violinist, will be the soloist at the Monday and Tuesday concerts, and Paul Hindemith, the outstanding German composer, will be he guest artist on Friday and Saturday, appearing as soloist in his wn Concerto for Viola and Chamber orchestra.

Serge Koussevitzky announces the following programme for Monday evening and Tuesday afternoon: Philip Emanuel Bach's String Concerto, arranged for orchestra by Maximilian Steinberg; Mozart's Violin Concerto in D major, K. 218; and two works of Maurice Ravel, the French composer who died December 27th last. These will be the suite "Mother Goose," and, "Bolero." The "Mother Goose" suite consists of the following movements: Pavane of Sleeping Beauty; Hop o' my Thumb; Laideronette, Empress of the Pagodas; Beauty and the Beast Converse; The Fairy Garden. Orlando Barera, born in Ferrara, Italy, in 1907, attained a very high reputation in European cities before he made his first visit to this country early in 1936. He then gave recitals in New York and appeared in the Library of Congress series in Washington.

Paul Hindemith will make his first appearance with the Boston Symphony orchestra at the concerts of Friday afternoon and Saturday evening. Serge Koussevitzky will open the programme with Hindemith's Concerto for string and brass instruments, which Hindemith composed especially for the 50th anniversary of the Boston Symphony orchestra and which was first played here in 1931. The concerto has since been performed by orchestras of America and Europe. Hindemith, who has been a viola player for years, making many concert appearances as soloist and as a member of the Amar String Quartet of which he was a co-founder, has written several concertos for the instrument of his choice. He will on this occasion appear in his Concerto for Viola and Chamber orchestra, known as the "Kammermusik" No. 5.

The closing number will be Beethoven's Fourth Symphony.

AUSTIN, TEXAS
TEXAN

FEB 20 1938

Piano Virtuoso To Appear Here

Winifred Christie, famed English virtuoso of the double keyboard piano, will be presented by the Student Cultural Entertainment Committee on March 2 in Hogg Memorial Auditorium.

Miss Christie will give a varied program of classics with representations from all "schools," including the modern.

Already acclaimed as an outstanding piano virtuoso, Miss Christie while visiting her London home made the acquaintance of Emanuel Moor, Hungarian pianist-composer and the inventor of the double keyboard piano. As a pianist of interpretative ability, Miss Christie was immediately interested with the potential richness, sonority, variety, and novelty of effect obtainable on this instrument. As a result of her adoption of the double keyboard as her medium of musical expression, Miss Christie has been recognized as a recreator of the classics.

Known as the "Poetess of the Piano," Miss Christie is noted for interpretative ability and the novelty of her renditions of the works of the old music masters, made possible through the broad scope of the double keyboard piano. She has played with leading European orchestras, including the London Philharmonic, and the Boston Symphony Orchestra in America.

VARIETY
NEW YORK, N. Y.

FEB 23 1938

Paul Hindemith, German composer, over here. His second visit.

Mme. Nadia Boulanger conducted the Boston Symphony at a concert in the home town Friday. First woman to shake a stick at 'em.

SYRACUSE, N. Y.
POST - STANDARD

FEB 20 1938

New Phonograph Recordings

BY WILLIAM HENRY TUCKLEY

One of the finest recordings of a public performance we have ever heard is the Bach "St. Matthew Passion," the first 10 discs of which are found in the Victor Album M-411, recently released. The second section of the work will be issued next month and the conclusion, we understand, will be available before Easter.

Considering the magnitude of the work and the large forces employed in its presentation, the tonal fidelity of voices and instruments, the ensemble balance and the clarity of diction on the part of soloists and chorus, particularly in the numerous chorales, as revealed on these records, is quite remarkable.

The performance was given in Symphony hall, Boston, March 26 of last year, under the direction of Serge Koussevitzky. Five competent soloists, Jeanette Vreeland, soprano, Kathryn Meisle, contralto, John Priebe, tenor, Keith Faulkner, bass and Fritz Lechner, bass, assisted the Harvard Glee club and the Radcliffe Choral society in presenting the vocal parts.

On the instrumental side were the Boston Symphony orchestra, Dr. V. Ernst Wolff, harpischord, Carl Weinrich, organ, and a group of solo instruments including violins, viola da gamba, flute, English horns and oboi d'amore. And of course there was an audience of more than 2,500 persons to be considered. In view of all this, the success of the undertaking reflects the highest credit on the Victor recording staff.

Approximately one-third of the score is covered in the first album. Later, when the other albums are released, we will have something to say about the work of soloists and chorus.

NEW HAVEN, CONN.
REGISTER

FEB 20 1938

In The World Of Music . . . .

By H. Earle Johns

DISCIPLINE is the greatest need of the composer today, according to Mlle. Nadia Boulanger, the teacher of prominent composeds, as she assumed a visiting Professorship of Composition and Orchestration this week at Radcliffe College. The pupil of Gabriel Faure, and teacher of Americans as well as Europeans, she is the first woman to lift a baton over the 110 men of the Boston Symphony; this was done at the pair of concerts concluding yesterday at which time the Bach Cantata Club assisted in presenting Faur'es "Requieum." Mlle. Boulanger urges Americans to pay more attention to our own talented young people, to give them a chance, and to respect them as creative figures of importance for the world to come.

A slight person with strong hands of an organist, Mlle. Boulanger considers teaching a great privilege: "It is a great thing to watch the development in ideas, to see people do what you have not done yourself." Among those whom she has guided as representative of America are Aaron Copland, Ross Lee Finney, Roy Harris, Douglas Moore, Virgil Thomson, and Walter Piston; the last-named was responsible for the invitation which brings this distinguished teacher to America; she came here a decade ago as organist when the same orchestra played Copland's Concerto.

HUNTINGTON, W. VA.
Hearld Advertiser

FEB 20 193

Symphonists Get Off-Season Work

NEW YORK, Feb. 19. (AP)—It's not how much you can get a week, but how many weeks you can get it, so far as Boston Symphony orchestra men are concerned.

Boston, almost alone of the great orchestras, has from the beginning worked on the assumption that it owed its players enough work at their type of music to support themselves through the year.

A fancy salary, for half a year, has never been considered enough—in Boston. Now the Boston symphony player who needs and wants the work can have 46 weeks of employment, all of it playing music of high type.

When, October first of each year, Serge Koussevitzky calls together his orchestra, the men do not emerge from honky-tonk back doors and dance palaces, where they have been keeping the wolf off the summer doorstep.

They emerge from congenial summer employment, after reasonable rest, ready for work and with nothing disadvantageous to unlearn.

Oldest in Country

This policy is as old as the orchestra, and that began in 1881. This makes the orchestra, as a body of players under a continuing symphony leadership, the oldest in the land. The Philharmonic-Symphony society of New York, as a society devoted to the performance of music, is older.

When Henry Lee Higginson founded the orchestra he specifically pointed out that his men had a right to be cared for through the year. The orchestra was non-union then, of course; it still is, the only non-union first quality orchestra in the country.

The management began at once, according to present symphony officials, to plan for summer work which would employ those men who did not want to spend the summer in teaching, in private musical enterprises, or just loafing.

The plan begun in 1885 was a summer popular series—they called them "promenade concerts" then, and that was before the Queens' Hall "promenades" in London. Technically, they remained promenade concerts for decades, although Boston quickly indicated that when it combined good music and good drink, it wanted to take both sitting down.

Was Named 'Pops'

The public named this 2-month spring series, when old Symphony Hall emerges from the winter belatticed and refurbished, the "pops." They have steadily grown more popular, and steadily better in a musical sense.

Before the war, (but in very few places now) many symphony men could spend their summers in high class ensembles, employed by equally high class hotels. Teaching then was also profitable. These things took the men through the hot months.

Excepting for such old time hotels as the Wentworth North of Boston; the Crawford up in New Hampshire and the Placid in the Adirondacks, these ensembles have been traded for dance bands.

Season Ends May 1

So the esplanade concerts, given on the Charles River bank, were evolved in 1929. These will have it is possible, a very handsome new home this summer. But in any case 50-60 sympathy men will play for a month by the water as usual.

It works so—by May 1 the regular symphony season is done, for the orchestra does not bank around the country playing for spring festivals.

The pops begin after only a 3-day rest, according to George E. Judd, manager of the orchestra. These continue until July 4; Mr. Judd is for those two months, a licensed "common victualler," which is Massachusetts' way of saying restaurant man with a liquor license.

The week after the pops end, the esplanade begins. This closes just in time for the orchestra (all of it this time) to entrain for its August home — "Tranglewood," between Lenox and Stockbridge in the Berkshires, where there is building what many musicians have called potentially the most important music festival in the world.

This takes the orchestra through the middle of August and eventually will, it is believed, continue much longer.

Which is where Colonel Higginson's policy has led, after 57 years of development.

WASHINGTON, D. C.
HERALD

FEB 22 1938

Objects to Orchestra

WILL you inform me why lovers of real music are obligated periodically to come to the financial rescue of the National Symphony Orchestra?

Though labeled "our symphony orchestra," in what way has it contributed to our entertainment and knowledge of real music?

I know such organization during the season has its concerts, to which all and sundry may come if provided with the price of admission. But so, also, do visiting organizations, possibly more effectively.

Competing orchestras long since had discovered there is radio; the National Symphony still insists on personal appearances, with lovers of real music shut out, unless they can show a ticket of admission.

Hitting Radio

Is it necessary to mention that, in addition to performing for the limited number that may be crowded into the largest of our auditoriums, real national orchestras send out again and again concerts over the airways for the vast number who, for a variety of reasons, are unable to attend their concerts?

Will those now angling for public support for the selfish group labeled "our orchestra" indicate, if they can, just when our orchestra made their talents available to those they now turn to for funds via radio? I have a faint recollection of an occasion or two of such appearances, limited in the main to appeals for funds and little else.

Speaking for myself, am sorry to say that while I am measurably obligated to outside symphony orchestras, like the Boston Symphony, the New York Philharmonic, the Philadelphia and Pittsburgh orchestras, and numerous others, I owe nothing at all to "our orchestras."

Claims Support

So, I continue deaf to all appeals for contributions to sustaining funds, now and hereafter. You may call me selfish if you wish, not imbued with the proper local spirit, but there I stand: I might mention that I evidently am not alone in this. It has been shown in the past and during the present drive for funds that thousands of music-loving Washingtonians keep me company.

SAM'L SALOMAN,
1519 Upshur St. N. W.

TRENTON, N. J.
STATE GAZETTE

FEB 23 1938

ENESCO WILL GIVE PRINCETON RECITAL

PRINCETON, Feb. 22.—Georges Enesco, famous conductor, composer and violinist, will appear in a recital at McCarter Theatre on Friday evening, March 11, at 8:30 o'clock. Mr. Enesco has appeared this year as guest conductor and soloist with the New York Philharmonic Symphony Society, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cincinnati Symphony Orchestra and the Pittsburgh Symphony Orchestra.

His new symphony, nearing completion, will be dedicated to the Philharmonic Symphony Society of New York.

The Princeton University Concerts also announces the appearance on Saturday afternoon, February 26, of Heinz and Robert Scholz, duo-pianists, of the Mozarteum, Salzburg, playing Bach's "The Art of Fugue."

WEST WARWICK, R. I.
Pawtuxet Valley Times

FEB 23 1938

MUSIC MENTION

Mlle. Nadia Boulanger, Famous French Pianist, To Give Brown Lecture

RECITAL ON FRIDAY EVENING

Teacher-Conductor to Appear at Alumnae Hall.—Performance Free to Public.—First Woman to Conduct Boston Symphony Orchestra.

PROVIDENCE, Feb. 23—Mlle. Nadia Boulanger, noted French pianist, teacher and conductor, will give a lecture-recital in Alumnae Hall, Pembroke College, Friday evening, February 25. The lecture, which is open to the public free of charge, is under the auspices of Brown University and the Alliance Francaise of Providence.

Mlle. Boulanger established a precedent when she conducted the Boston Symphony Orchestra concerts last Friday and Saturday, the first woman in its long history to lead this orchestra. Not many months ago she broke a similar tradition, of 126 years' standing, when she led the Royal Philharmonic Orchestra of London.

A teacher at the Ecole Normale de Musique in Paris, and at the American Academy at Fontainebleau, Mlle. Boulanger numbers among her pupils such outstanding American composers as Roy Harris, Aaron Copland, the late George Gershwin, and Walter Piston of the Harvard University department of music.

Her own group of five choral singers, whom Mlle. Boulanger brought to this country with her recently, will illustrate her lecture on French vocal music, ranging from that of the sixteenth century to modern times. She is visiting lecturer in music at Radcliffe and Wellesley Colleges this semester.

SPRINGFIELD, MASS.
MORNING UNION

FEB 24 1938

RUGGED READING OF BEETHOVEN'S FIFTH IS GIVEN

Ormandy and Philadelphia Symphony Thrill Large Smith Audience

By Willard M. Clark

NORTHAMPTON, Feb. 23 — The Philadelphia Symphony Orchestra, conducted by Eugene Ormandy, played tonight in John M. Greene Hall and thrilled an audience that filled every available bit of room in the auditorium. At the close, Ormandy and his men received a veritable ovation, an ovation such as the Smith College audience bestows very seldom.

Reason for Enthusiasm

There was ample reason for this enthusiasm for the Philadelphia players are as fine a body as may be heard anywhere in the world. With the Boston Symphony and the New York Philharmonic they form the "Big Three" of the orchestra world. Tonight, whether or not one agreed with Mr. Ormandy's interpretations, one could bestow only praise for the magnificence of orchestral tone. The superb string section and almost equally fine wind and brass sections formed an amazing ensemble.

The program, with the exception of one number, was as routine and solid as the most old-fashioned concert attendant could desire. The exception was the brilliant transcription of the Bach "Prelude and Fugue in B Minor,' by Cailliet. The remainder of the program was given over to the Beethoven "Symphony No. 5 in C Minor"; "The Afternoon of a Faun" by Debussy and excerpts from "Siegfried" by Wagner.

Unlike many who have made transcriptions of Bach's works, Mr. Cailliet has not overdone it. He has kept the line and spirit of the composer and yet provided an exceptionally brilliant orchestration. One never forgets that it is the music of Bach one is hearing.

Provides Rugged Reading

Mr. Ormandy provided a rugged reading of the Fifth Symphony. The opening movement was taken at an extraordinary fast pace and the work as a whole was played considerably faster than one usually hears it. However, this pace matched the vitality and ruggedness of the reading. The andante was played with an exquisite sense of rhythm and beauty of tone. The profound utterance of the finale was never more keenly realized and it almost brought the audience to its feet.

The dream of the faun and his rude awakening brought out quite another side of the orchestra. In this one heard shimmering tones of myriad colors, so smoothly uttered as to seem almost ethereal. Seldom does one have the opportunity to hear so entrancing a performance of this work. The beauty of the solo flute and violin would be difficult to equal. Light as the work is, it held the audience through its sheer beauty.

One hears the music of Wagner's "Siegfried" less often than the music of "Die Walkure" or "Goetterdammerung." Yet in the music of "Siegfried" is the promise of the final two dramas of the "Ring." Mr. Ormandy appears to be completely happy in the interpretation of the works of Wagner. With the exception of an unfortunate incident during the off-stage horn solo, the excerpts were played with notable brilliance.

In response to applause Mr. Ormandy made a graceful speech in which he reminded the audience that last year Charles O'Connell shared the program as conductor. He said that in response to many requests last year and tonight he would play "Clair de Lune" by Debussy, so once again one heard the wonderful tapestry of tone which this orchestra can weave.

NEW YORK, N. Y.
SUN

FEB 26 1938

The Choir Loft

Bach's 'B Minor Mass' and Oratorios by Haydn and Rossini Will Be Heard Tomorrow—Bach's 'St. Matthew Passion' Is Recorded by Koussevitzky.

By WILLARD IRVING NEVINS.

Recent Recordings.

Few recordings equal in importance that of Bach's "The Passion According to St. Matthew" which is now issued in its complete form by the Victor Company in three volumes, M-411-12-13. This recording was made during the actual performance of the work by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, the Harvard Glee Club and the Radcliffe Choral Society in Symphony Hall, Boston, Mass., on March 26, 1937. Distinguished vocal and instrumental soloists assisted the orchestral and choral forces and the Victor company has succeeded admirably in preserving in these three volumes the remarkable performance of that occasion. In the booklet accompanying the records Prof. Archibald T. Davison has contributed a discussion of the Passion form and Bach's work itself.

PROVIDENCE, R. I.
JOURNAL

FEB 27 1938

Tuesday—Concert, Boston Symphony Orchestra, Metropolitan Theatre. Ladies luncheon and bridge, social committee of the Metacomet Golf Club, clubhouse, 1:30.

PROVIDENCE, R. I.
JOURNAL

FEB 27 1938

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Raya Garbausova, violon-cellist, soloist; Metropolitan Theatre, 8:15 p. m.

NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 27 1938

THE ORCHESTRAS

Boston Symphony Programs

Serge Koussevitzky will conduct the Boston Symphony Orchestra's fourth pair of concerts in Carnegie Hall on Thursday night and Saturday afternoon, March 10 and 12. Both programs will include works which he has not conducted here before. Mahler's fifth symphony in the evening concert and Saint-Saens's C minor symphony, No. 3, in the afternoon program.

The rest of the Boston Symphony program for March 10 includes Debussy's "Nuages" and "Fetes" and Rimsky-Korsakoff's "Capriccio Espagnol." Malipiero's second symphony and Prokofieff's Classical Symphony also will be heard on March 12.

PROVIDENCE, R. I.
BULLETIN

FEB 26 1938

'Cellist with Symphony

Raya Garbousava will be soloist with the Boston Orchestra in the Metropolitan Theatre Tuesday ever

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PROVIDENCE, R. I.
JOURNAL

FEB 27 1938

RAYA GARBOUSOVA, beautiful young Russian musician, will appear as soloist with the Boston Symphony Orchestra in its concert here Tuesday evening.

PROVIDENCE, R. I.
BULLETIN

FEB 26 1938

185

Pembroke Honors Famous Woman Lecturer

AT RECEPTION

After her lecture-recital at Pembroke last night, Mlle. Nadia Boulanger was the guest of honor at a reception in the Crystal Room of Alumnae Hall. Above, the receiving line—(left to right) Professor and Mrs. Arlan R. Coolidge, Mlle. Nadia Boulanger, Mrs. Robert J. Beede and Mrs. E. Nicholson White. Below, Mrs. Julius H. Preston pours for Mrs. Herbert G. Beede (left) and Mrs. Harcourt Brown.

TEA IS SERVED BY MRS. JULIUS H. PRESTON

'EVERYONE SHOULD SING,' SAYS TUTOR

Mlle. Boulanger Gives Views on Music After Recital at Pembroke College.

By G. Y. Loveridge

Mlle. Nadia Boulanger grasped her left ear and exclaimed with electric sincerity: "Train the ear! Train the ear! I say to people 'You have eyes and you see, you have ears but you don't hear!'"

She smiled. The smile reflected the enthusiasm for music that has guided her whole life and the enthusiasm for teaching that has made her internationally celebrated.

Mlle. Boulanger was standing backstage in Alumnae Hall, Pembroke College, last night. She and a group of five singers had just brought to an enchanted audience some of the exquisite vocal music that was written in France during the Renaissance and that is being written there today.

Likes Questions

Mlle. Boulanger was delighted because the audience had enjoyed the lecture-recital so deeply. There was only one thing more that she would have desired: She would have liked the audience to ask questions.

"I sometimes say to my classes, 'You ask for freedom, and now you have it, you don't know what to do with it. Ask questions. Ask. Ask.'"

A not-so-innocent bystander was waiting to do just that. He obtained an introduction to Mlle. Boulanger, but knowing that she was opposed to speaking for publication (the first and only interview of her life took place a week ago) he confessed that he was a reporter. She expressed good-natured alarm, and reiterated her stand against interviews, against publicity. However, a

Cont.

compromise was arranged, whereby Mlle. Boulanger would talk for publication provided she talked about music and not about herself.

English Picturesque

When she talks about music, her English is picturesque and poetic, and her sincerity charms and overpowers.

"Train the ear!" she commands, and one feels compelled to rush out into the storm immediately and get some ears and train them.

Ought Brown University to have the same kind of choral work that is given at Radcliffe College, where Mlle. Boulanger is at present a guest teacher?

Everybody Should Sing

"If they have it not, certainly!" she said. "Everybody should sing. Everybody should be trained for music. The ears should be trained as well as the eyes. Especially should children be trained, when they are from five to eight years old. That is the time. And do not make the teaching easy for them. There is too much making things easy. Make the teaching hard. That way they will get something out of it. They will learn to confront life. It is by doing things that they learn and that they get the most enjoyment. I can go out and get food put up in a little box, but no, I would rather cook something myself."

As she speaks, she makes expressive movements with her hands, and her eyes sparkle behind the pince-nez. She urges the beauties of music and is diligent in helping others, but she says nothing about herself, although she is the only woman who has ever conducted the Boston Symphony Orchestra, her knowledge of music is vast and her teaching has

Cont

influenced some of the foremost composers of the day.

Eager To Praise Singers

She was eager to give credit to her singers, all of whom came from France with her, not to make money—this isn't the sort of thing that makes money—but because they have the same love for music that Mlle. Boulanger has.

In her lecture, she spoke of the 16th century as "one of the most glorious periods" in art, whatever may have been its character in other respects. She showed how the pendulum is swinging back to the simplicity that marked the musical composition of those times, not an empty simplicity but a skilled simplicity.

Composers of today, tired of complexity, are seeking smaller forms and smaller orchestrations to express themselves. She mentioned Stravinsky and his complex masterpiece "The Rite of Spring," and said that he is one of those returning to a plainer style.

Mlle. Boulanger said the tendency is now to appeal to the taste and culture of the listener, as the composers of the French Renaissance did, rather than to try to assault the listener's nervous system as vigorously as possible.

Singers Illustrate

In illustration she had the singers give some of the compositions of the old and the new masters. She stood at the piano, sometimes playing with one hand, sometimes with both, or conducting without accompaniment. The songs included: "Ce moys de may," Clement Janequin; "La reine de Saba," Francis Poulenc; "Quand mon mary vient de dehors," Orlande de Lassus; "Au joly bois," Claudin; and songs by Debussy and Faure.

There was a reception afterwards in the Crystal Room. In the receiving line were Mlle. Boulanger, Prof. Arlan R. Coolidge, head of the university department of music, and Mrs. Coolidge, Mrs. Robert J. Beede and Mrs. E. Nicholson White. Mlle. Boulanger wore a gown with a black lace skirt and black chiffon bodice with flowing sleeves, and a corsage of gardenias and red roses.

The singers who accompanied her were Mme. Giselle Peyron, Mme. Nathalie Kedroff, Miss Margaret Warner, Hughes Cuenod and Doda Conrad.

The lecture-recital was under the auspices of the music department and the Alliance Francaise.

END

PAWTUCKET, R. I.
TIMES

FEB 23 1938

Noted French Woman Musician at Pembroke

PROVIDENCE, Feb. 23 — Mlle. Nadia Boulanger, first woman to direct the Boston Symphony orchestra, and leader of the Singers of Paris, will give a lecture-recital under the auspices of Brown University and the Alliance Francaise, in Alumnae Hall, Pembroke College, Friday evening at 8:15. Her subject is "French Vocal Music, 16th Century and Modern."

Mlle Boulanger brought to this country six of the eight French soloists who form the nucleus of her group. In the lectures the six singers are the soloists.

PROVIDENCE, R. I.
JOURNAL

FEB 27 1938

Symphony to Play Saint-Saens Work

Boston Orchestra Coming Tuesday for Next To-Last Concert of Season.—Brown-Pembroke Orchestra to Play

THE Boston Symphony Orchestra will return for its fourth and next-to-the-last concert of the season in the Metropolitan Theatre, Tuesday evening. Raya Garbousova, brilliant young Russian 'cellist, will be the soloist, playing Tschaikowski's Variations on a Rococo Theme for Violoncello, With Orchestral Accompaniment. Dr. Serge Koussevitzky has chosen symphonies by Haydn and Saint-Saens for his other numbers.

Another orchestral concert of the week will be presented by the Brown-Pembroke Orchestra, Prof. Arlan R. Coolidge, director, in Faunce House, Thursday evening. Albert A. Mell, violinist, of the class of '39, will be the soloist.

This afternoon there will be a benefit concert for the St. Vincent Infant Home, in the Metropolitan Theatre. A miscellaneous program of vocal and orchestral selections has been arranged, with Frank Crumit as master of ceremonies.

A Saint-Saens "First"

In addition to introducing the Russian 'cellist, Raya Garbousova, as soloist of its concert Tuesday night, in the Metropolitan Theatre, the Boston Symphony Orchestra will give its first performance in Providence of Saint-Saens's Third Symphony which was recently played in the Boston series with great success. The symphony is described as a large scale work using the full sonority of the orchestra and including an organ. Albert W. Snow will be the organist. Dr. Koussevitzky will also conduct Haydn's Symphony in E-flat, No. 99 of the series which the composer wrote for performance in London. The order follows:

Symphony in E-flat, No. 99........Haydn
  I. Adagio; Vivace assai
  II. Adagio
  III. Menuetto (Allegretto)
  IV. Vivace
Variations on a Rococo Theme for Violoncello, with Orchestral Accompaniment, opus 33 ....Tschaikowski
Symphony in C-minor, No. 3, opus 78 ....Saint-Saens
  I. Adagio, Allegro moderato. Poco adagio
  II. Allegro moderato; Presto; Maestoso; Allegro.

Miss Garbousova played with the Boston Symphony when she first came to this country in the season of 1934-'35. She also had engagements as soloist with the Philadelphia and Detroit orchestras and gave recitals in New York and other cities. She was born in Caucasia and as a young graduate from the Conservatory of Tiflis made concert tours of Russia which were gradually extended to take in the principal cities of Europe.

To Lecture on Symphony

John B. Archer will give a lecture on the Boston Symphony Orchestra's program this afternoon at 4 o'clock in the Providence Public Library. Beatrice Warden Roberts, pianist, will assist with musical illustrations. The lecture is one of the series under the auspices of the Monday Morning Musical Club and is open to the public without charge.

NEW YORK, N. Y.
HERALD - TRIBUNE

FEB 27 1938

MEMORIES OF MAHLER—II

By LAWRENCE GILMAN

GUSTAV MAHLER and his music refuse to become dead issues. The recent performance by the Philadelphia Orchestra of Mahler's "Lied von der Erde"—not soon to be forgotten by responsive listeners among the audience—and the promised performance here by the Boston Symphony Orchestra next week of Mahler's Fifth Symphony, give especial timeliness to the new book* on the composer just published by his most devoted and informed disciple, the eminent conductor Bruno Walter—now, alas, no longer an active figure in the American scene.

It is likely that the majority of New York music-lovers first felt themselves drawn to Mahler's deeply personal art on the occasion when "Das Lied von der Erde" was introduced to this public by Artur Bodanzky at a concert of the Society of the Friends of Music in Carnegie Hall on February 1, 1922. "Das Lied von der Erde" was a new chapter in Mahler's art, a new self-revelation; and it was probably the first expression of his esthetic personality which made an immediate and lasting contact with many of those who had found themselves disaffected by such very different products of Mahler's imagination as the much earlier First and Second Symphonies, which were among the first of his works to be heard in New York.

* * *

Abschied

"DAS LIED VON DER ERDE" is deeply enmeshed with the inner experiences of Mahler's last years, and it is of those years that Bruno Walter writes with special sympathy and vividness. The briefness of his meetings with Mahler during the final years of his life, he tells us, is compensated in his recollections of them by the intensity of what Mahler had to say and the weightiness of experience with which their conversations were fraught. "Just as in Nature, twilight is followed by the brightness of the sunset glow, so the world, after the initial sinking of his vitality, now lay before him in the dimming light of an inevitable farewell."

"The 'dear Earth,' whose song he had written, looked so beautiful to him in that light that everything he thought or uttered was mysteriously permeated with a feeling of surprise at the new charm of the old life. I shall never be able to forget his expression when he told me how, on the occasion of a country visit in Moravia, he had found the world to be more beautiful than ever before, and what a peculiarly fervent happiness he had derived from the smell of the soil arising from the fields. In the background of his conversation there was now a constant spiritual upheaval, his mind ever striving, almost as in the Hamburg days, to take flight from its manifold intellectual themes to problems of a metaphysical nature—only now the urge and the agitation were more intense. I am tempted to compare this restlessness of the soul with the excitement preceding a journey, a condition which only occasionally yielded to a touching repose when, in our conversations, we would make plans for the future. We would talk of a house and garden on the Hohe Warte or in Grinzing, or discuss the choice of a coffe-house where we could meet of an afternoon. But, as a rule, his mental excursions into idyllic realms ended in a gesture of the hand or a look of incredulity."

* * *

The Dark Horror

IT WAS during the last summer which Mahler was permitted to witness that a strangely terrifying occurrence depressed his thoughts. As he related the incident to Bruno Walter, he was at work in his composing-cottage in Toblach when he was suddenly frightened by an indefinable noise. "All at once something 'terribly dark' came rushing in by the window, and, when he jumped up in horror, he saw that he was in the presence of an eagle which filled the little room with its violence. The fearsome meeting was quickly over and the eagle disappeared as stormily as it had come. When Mahler sat down, exhausted by his fright, a crow came fluttering from under the sofa and flew out. The peaceful abode of musical absorption had become a battle-ground upon which one of the innumerable fights of 'all against all' had taken place. Mahler's account of it still tingled with the horror of so striking a demonstration of that cruelty of Nature which had ever been one of the reasons for his deep world-sorrow."

In the autumn of 1910, Mahler went to New York again to resume his activities as conductor of the Philharmonic Society. In February of 1911 news of his seyere illness was received by his friend. "When, in April, he arrived in Paris to submit to a serum treatment," writes Bruno Walter, "I decided to visit him there. There he lay, a tortured victim of an insidious illness, his very soul affected by the struggle of the body, his mood gloomy and forbidding. A careful allusion to his work, made with the intention of leading his thoughts to a comforting subject, elicited, for the first time, only pessimistic utterances. I therefore avoided touching upon serious matters and confined my conversation to an endeavor to divert and entertain his mind by talks on a variety of subjects. In this I succeeded, on the whole, and I even recall that my account of some remarks concerning art from the mouth of a well-known Philistine caused a chuckle in which traces of his one-time humor could be recognized. Upon one other occasion I was gladdened by a similar flash of good humor; feeling that he needed a shave, we summoned a young French barber in whom all the elegance of his profession and that of his nation seemed to be united. While he attended to his job with exaggerated finesse I saw in the eye of the patient something akin to amusement. Perhaps there rose to the surface of his memory the figure of some fantastic barber from a fairy-tale. When the young man had taken his leave with a graceful bow, Mahler gazed after him and murmured softly, but in a highly animated tone: 'Farewell, oh scraper of beards!' "

* * *

Finale

OFTEN, however, Walter's endeavors to amuse him were useless, and on his face there would be an expression of indifference. "I am mindful of a sad reply he made when I tried to describe to him the future house and garden of which we had talked in Vienna in former days. He was silent for a while and then said: 'That would be quite nice, but, as a matter of fact, I have now but one desire—to take enough digitalis to support my heart.' Then, again, his deadly sadness would leave him for a while, and he would listen with interest to what I had to tell him about Vienna and its musical happenings. In spite of an occasional manifestation of irritability at the mention of Vienna, the old attachment would come to the fore again and again, and, when all is said, he liked nothing so much as to listen to tales of the familiar haunts. I had to leave after a few days, and never exchanged another word with him. When I saw him again he was dying.

"He was brought to Vienna in May. The resentment, the residue of quite a number of disappointments during his days in Vienna, had not been able to stand up against the desire, in his serious condition, to get 'home.' Messages of friendship and reverence which found their way to his sick-bed gave him great pleasure. He died on May 18, 1911. When, on the following evening, we transported the coffin to the chapel of the Grinzing cemetery a storm was raging and the rain came down in torrents, so that we could scarcely proceed. The funeral took place in the presence of an immense crowd and in hushed silence. As we stood beside his grave, the sun burst through the clouds."

* * *

It is easy to imagine Bruno Walter remembering at that moment the final canto of "Das Lied von der Erde," with its prophetic implications, and looking away toward the Vienna countryside on that afternoon in May, thinking of his friend who had come and gone again for the last time, and of the bourgeoning Spring earth, and the deep blue of distant space and the everlastingness of beauty.

Symphony Concert

Mahler's Fifth Symphony, Remarkably Played, Takes Up Most of the Program

B. Trans Mar. 5/38

BY MOSES SMITH

Mahler's Fifth Symphony, the principal item on the current program of the Boston Symphony Orchestra, required several minutes over an hour in the presumably cut version performed at yesterday afternocn's concert under the directiton of Serge Koussevitzky. To have offered the Symphony as a complete program would have been reasonable satisfaction of the dictates of length, quality and quantity of musical enjoyment. It would even have been a pleasant variation from the usual routine. But that routine being as rigid as it is, Dr. Koussevitzky did not deprive the members of the audience of their customary interval for lobby-promenading, and appended thereto the two familiar Nocturnes of Debussy ("Nuages" and "Fetes") and the "Spanish" Caprice of Rimsky-Korsakov.

Almost anything was likely to be an anti-climax after the performance of the Symphony in C-sharp minor. The two Nocturnes were beautifully set forth, as we have come to expect from conductor and orchestra. If the orchestral playing of "Nuages" was perhaps a shade less sensitive than it has been in the past, the brilliance of the presentation of "Fetes" was compensation. Rimsky's orchestral tour de force has frequently served as a battlehorse for Dr. Koussevitzky and the Boston orchestra; and they rode it imperiously yesterday. But it did not matter. Nothing mattered after the length and concentration, the ardor and intensity, the grandeur and humanity of the Symphony and of the magnificent performance.

It is difficult to justify the neglect of this Symphony by the Boston Orchestra for almost a quarter of a century, from 1914, when it was played under Karl Muck, until early in the present season, when Dr. Koussevitzky revived it. It "exploits" the varied resources of a great orchestra such as Boston possesses. Its five movements, subdivided in turn, traverse many moods, rarely the trivial. Its length is, if anything, in its favor. There is opportunity for the composer to probe the innermost implications of the subjects, and, at the opposite extreme, to establish the tonal edifice in sweeping architectural lines. The customary objections to the length of the symphonies of Mahler (and even more, of Bruckner) do not seem to be applicable here. Prolixity is not a vice of the Fifth Symphony.

The opening of the Funeral March, the first movement, might have been as innocuous as the Mendelssohn Song without Words which it resembles. Instead, it has enormous power and majesty before a dozen measures have elapsed. Through all the storm and stress of the movement that majesty somehow is never sacrificed. The second movement and the extraordinary scherzo both have a kind of excitement that no other composer has yet quite attained. Nothing in the Symphony better illustrates the artist than the Adagietta, fourth movement, wherein, with an enormous orchestra at his disposal, Mahler limits the instrumentation to strings and harp, because they are all he requires, because he is an economical craftsman and because, as it seems, any addition would have robbed the music of its characteristic beauty. The last movement is a miracle of construction; and the finale, second part of it, a miracle within a miracle. The musician may admire here, as in the case of the scherzo, the wonderful polyphonic web. The layman is bound to be moved by the music's elemental force.

Mahler was not mistaken in regarding this Symphony as a new departure in his art. Even today it sounds new. If there are passages, here and there, which have more than a suggestion of the derivative it is because Mahler's imitators (conscious or unconscious) have learned their lessons too well. It is scarcely necessary now to emphasize the more specific—and perhaps more important—influence of the composer on Schoenberg and his followers. But one could not help being reminded of it again while listening to the Symphony yesterday.

The performance was worthy of the composition. For Dr. Koussevitzky, the repetition after only a few months was clearly a labor of love and as such not a mere restatement. There were evident at every stage his enkindling imagination, his high seriousness and continuous refusal to rely on mere routine. Yet the presentation was at no point fussy. Its remarkable quality was, on the other hand, possible only because the conductor had at his disposal a surpassingly great orchestra, playing at its best.

It was good to see again, in the seat of the second concert-master, Julius Theodorowicz, returned after a long and serious illness.

NEW YORK, N. Y.
DAILY NEWS

MAR 6 - 1938

Symphony Friday

The Boston Symphony Orchestra will make its fourth Brooklyn appearance of the season at the Academy of Music on Friday. Serge Koussevitzky, conductor of the orchestra, has announced the program will include compositions of Brahms, Debussy, Rimsky-Korsakov and Prokofieff.

Her. Mar 5/38

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 18th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 5 in C sharp minor . . Mahler
Two Nocturnes, "Nuages" and "Fetes" Debussy
Capriccio Espagnol Op. 34 . . . . . . Rimsky-Korsakov

A second performance of Mahler's 5th Symphony in one season is justified on the grounds of the difficulty of rehearsing so long and unfamiliar a work in the first place. Artistically the repetition is wise in that it gives people an opportunity to reflect on one of the large compositions of a very controversial figure in music. The actual interpretation of this symphony was again faithfully and eloquently set forth. Dr. Koussevitzky clearly was fascinated by the music and through the excellence of the orchestral playing communicated its message to an enthusiastic majority—as it appeared—of the audience.

We must confess that we do not share that fascination beyond the first movement or first two sections. We once again, only with more acute boredom, found the scherzo inept, the adagietto inexpressibly tedious and the finale sententious and empty. With the exception of the first movement, we should not in the least care whether the symphony were revived again for another 20 years.

This opinion may appear harsh; but a second full-dress performance ought to allow complete liberty of expression, since it affords time to make up one's mind. Mahler, for all his skill and taste as a conductor, was an inartistic composer. His ideas were vast without being profound, indeed they were often astonishingly trivial. When he girded his loins to write a scherzo he could only emerge with a laborious approximation of lightness. Bruckner, with whom he is so idiotically coupled, could have shown him some pointers in the writing of a scherzo.

Unfortunately there are many who confuse long-windedness with profundity. Mahler was inartistic because he was unable to select the moments when he was composing music of real interest and originality and when he was merely expatiating on platitudes. To this is due the lopsidedness of even such a work as "Das Lied von der Erde," which is far greater than the 5th Symphony.

Well, there was obviously a sharp difference of opinion among yesterday's audience; and such arguments are not settled by blasting away along one front. It is possible that we are warped by the wrong historical perspective. A taste for the taut, athletic, ironic art of a Hindemith or a Prokofieff among the moderns does not jibe very well with an admiration for Mahler.

It was a pleasure to listen to the subtleties of Debussy's imaginative Nocturnes after the intermission. Debussy made no attempt to create symphonic music in Mahler's huge designs. But with what precise and perfect art did he accomplish what he set out to do! It was also interesting to compare Rimsky-Korsakov's frankly brilliant evocation of Spain with that of Debussy, that is if we have a right to consider "Fetes" suggestive of Spanish atmosphere. Both performances were beautifully achieved yesterday.

The concert will be repeated tonight. Next week the orchestra will be out of town. At the concerts of March 18 and 19 Georges Enesco will be the guest composer and conductor.

LOWELL, MASS.
COURIER - CITIZEN

FEB 23 1938

Boston Programs.

Guest artists in two capacities with the Boston Symphony Orchestra this week Friday afternoon and Saturday evening will be Paul Hindemith, composer and expert performer on the viola. Dr. Koussevitzky will conduct his Concerto for strings and brass instruments which was written for the 50th anniversary of the Boston orchestra. The guest artist will also be heard in his Concerto for viola and chamber orchestra. To round out the program the orchestra will play Beethoven's Fourth Symphony.

Mention of Beethoven is a reminder that the orchestra plans to present his "Missa Sollennis" at its pension fund concert on April 26 in which the choruses from Harvard and Radcliffe will assist.

Mar 5/38

OSTON GLOBE—SA

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Little by little, the music of Gustav Mahler makes its way. His cause is still disputed, to be sure, and a good deal of effort must yet be spent before public apathy yields to general favor. But by various accounts, the battle is slowly being won. Dr. Serge Koussevitzky has commendably chosen to repeat at the Symphony concerts this week Mahler's Fifth Symphony, which the illustrious conductor revived last October after an unaccountably long Bostonian silence. At that time the work was well received. Yesterday afternoon it seemed that the applause of the Friday audience was warmer than before. To that extent let Mahlerites rejoice.

This gigantic and terribly difficult Symphony could have been in no better hands, for yesterday's performance was simply stunning. The orchestra was at its best, and from first to last exhibited all the long-sung virtues of magnificent tone, sensitivity, precision and unity, and the thousand-and-one fine shades of playing which have elevated the Boston Symphony to the world's symphonic peak. Dr Koussevitzky's reading, as well, is one that causes the music to sound for itself. He forces no points nor does he undervalue Mahler's intense expression of a complex and misunderstood personality.

Say what you will about Mahler's weaknesses—and he, like many another hero of the tonal world, had weaknesses—his music is nevertheless noble and aspiring. What has probably checked Mahler's success as a composer is the fact that he wrote at such length and in such a personal rhapsodic style. Mahler had no concern whatever with the classical proportions of an art-work, with detail finely adjusted to the whole. The conventional principles of symphonic structure, with all the carefully-detailed rules and procedures—especially as they were applied in German music—evidently meant nothing to him. Mahler was intent upon creating what he considered beauty, and his music came from his heart and his imagination. If he saw fit to invent melodies that seem banal to a good many of us, he did so because he felt that they expressed his thought.

In other words, Mahler's music may be accepted or rejected on the spot. One cannot be half-hearted about it, nor can any make intellectual objections where intellect as a governing force of discipline doesn't exist. This, in a word, is what largely sets Mahler apart from other creative musicians of the late 19th century. This and the fact that he had grander visions than some of his contemporaries.

The very positive merits of Mahler lie in his counterpoint, his astounding treatment of the orchestra and the overwhelming force of his emotion. The second of the Fifth Symphony's five movements is, in the belief of this recorder, some of the most remarkable music that has ever been created. With the vast resources of the large orchestra broken into many voices sounding plangently against each other, Mahler wrote pages of extraordinary breadth.

Where other composers would have saved certain contrapuntal and harmonic effects for grand climaxes, Mahler fabricated a continuous web of counterpoint rich in passing dissonance and full of abrupt modulations. As a technician Mahler was, if not a child of the 20th century, at least its prophet.

After the hour-long Symphony, Dr. Koussevitzky placed the two Nocturnes of Debussy, "Clouds" and "Festivals," and Rimsky-Korsakoff's luscious "Spanish Caprice." The orchestra treated both Debussy and Rimsky as well as it had treated Mahler, but for this listener there was a feeling of anticlimax. Clouds, festivals and dancing are rather tame after a long-range glimpse of the cosmos itself.

Next week the orchestra goes on tour. A fornight hence the Boston concerts will be conducted by the Rumanian musician, Georges Enesco.

C. W. D.

ROANOKE, VA.
TIMES

FEB 19 1938

French Woman Leads Orchestra at Bosto

BOSTON, Feb. 18 (AP).—An internationally known French composer-teacher, Mlle. Nadia Boulanger, today became the first woma ever to conduct the Boston Symphony orchestra in a public performance.

Mlle. Boulanger, who recently became the first regularly appointec woman lecturer at Radcliffe college led the 57-year-old orchestra in the presentation of "The Requiem," composition by her former teacher Gabriel Faure. During the first hal of the program, she was organ soloist.

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Post mar 5

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MAHLER'S FIFTH BY SYMPHONY

Gigantic Work Given Brilliancy by Orchestra

BY WARREN STOREY SMITH

Mahler's mighty Fifth Symphony, which filled the greater part of yesterday afternoon's Symphony Concert, has been played at Symphony Hall only seven times in 32 years, but six of these performances have been at the rate of two a season. No other piece, large or small, has been at once so shabbily neglected and so peculiarly favored. Mr. Ripley should take notice.

REVIVED IN OCTOBER

When Dr. Koussevitzky revived this symphony, unheard here for 23 years, at the concerts of Oct. 22 and 23 last, even the 100 per cent Mahlerites were a little fearful of the outcome. Things may happen to music, even in two decades. But, happily, the result was a triumph for composer, conductor and orchestra. The inevitable protests merely added to the excitement. As the magazine Time recently put it, "No one is lukewarm about the music of Bruckner and Mahler; either he admires it fervently or it makes him sick."

Yesterday, as before, the audience received this gigantic symphony, which severely taxes listeners as well as players, with unmistakable enthusiasm. Even for those who had had a previous acquaintance with the work this second performance was illuminating and clarifying, and more would be necessary before the full implications of the score, the relations of its smaller details to its larger outlines, could be fully grasped.

Whole Work a Unit

Last fall, individual opinion differed as to which were the stronger movements; but, in the light of yesterday's performance, such evaluation and discrimination seems futile and beside the point. The symphony is a unit, for all its tremendous proportions. The end may be foreseen in the beginning, and it is safe to say that no one of the five movements would make quite the effect that it does if any of the other four were in any way different.

One problem which faces the conductor is to decide what music to place with this C-sharp minor Symphony. Last October, Dr. Koussevitzky devoted the first part of the programme to this work, which, even with a few cuts, runs over an hour in performance, and followed it with short excerpts from "Die Meistersinger" and "Die Walkuere." But the choice of Wagner's music did not prove a wholly successful one. The speech of the two composers, despite certain fundamental differences, was too much the same, and more than one listener felt that Mahler quite disconcertingly took the wind out of Wagner's sails.

Debussy for Contrast

Yesterday Dr. Koussevitzky went to the other extreme and sought the sharpest of contrasts. To Mahler's titanic Finale, there now succeeded the Nocturnes of Debussy. After the press and turmoil of life at its fullest and richest, the tower of ivory. And those who complain that Mahler's music, with its terrific vigor, its vast lengths and sonorities, its occasional melodic obviousness is not quite "nice," could rejoice in the French composer's ultra-refinement. With "Festivals" the concert might well have ended, since the hour was late; but to the Nocturnes Dr. Koussevitzky added Rimsky-Korsakov's "Spanish Caprice." Even after its Herculean accomplishment with Mahler's Symphony, the orchestra could still bring Rimsky's clever, if superficial, score to an unusually brilliant performance.

To return to Mahler, it is once more in order to suggest that if the Fifth Symphony can win such favor with our audiences it should be worth Dr. Koussevitzky's while to give us the as yet untried Third, Fourth, Sixth and Seventh.

Its exorbitant instrumental and choral demands probably make the colossal Eighth out of the question here. And more's the pity, for many have rated the hearing of it an experience of a lifetime.

And Again the Mahler Fifth

The Arts in Boston

Evidently Dr. Koussevitzky is bent on promoting the cult. Having revived Mahler's Fifth Symphony last fall, after an interval of 23 years, he is repeating it at this week's concerts, the eighteenth pair. Next week he will play it in New York.

It is doubtful if this repetition will convert many listeners. The music demands as complete a surrender of the critical faculty on the listener's part as it did on the composer's when he wrote it. Here are fine pages, interspersed with material of the most commonplace description. One is given as much prominence, is as much insisted upon, as the other. Nothing could restrain the garrulity of the composer.

Mahler's life was tragic. He suffered much. The cause of not a little of his suffering lay in his own character. He was unable to stand aside and examine himself objectively. His heart was on his sleeve. His musical expression of grief was as naïve as that of a child. When he was hurt he cried. When he was hurt badly he cried louder. He told of his grief at great length. He did not realize that it was inevitably of greater interest to him than to others. He ended by becoming tiresome.

Nor is much of the material in this symphony of an originative inspiration. There is a theme reminiscent of "Tristan," and a melody that cries out for a musical comedy tenor; a theme of sorrow, and a common dance tune; and then a phrase from which "Bei Mir Bist Du Schön" might have been taken. Mahler makes no distinction among them. If he likes a theme or a device he repeats it endlessly.

The symphony is theatrical, and Dr. Koussevitzky made the most of its theatricalism. He obtained a performance of astonishing brilliance (with the exception of a mishap in the horn section). Mr. Mager played the trumpet part with an incomparable virtuosity and grace of phrasing. Probably the eloquence of the performance underlined the tawdriness of much of the music.

It is a pity that Mahler could not have learned something from Debussy as well as from Wagner and Bruckner. His artistic anschluss with the Teutonic genius was too unreserved. He could have done with a little discipline. We need profound emotion in music, but we need also, to make a work of art, some self-control. Debussy's "Nuages" and "Fêtes," which followed Mahler on this oddly contrived program have perhaps too much restraint—it becomes self-conscious. Mahler has not enough. Whatever the reason for putting them on the same program, the conjunction emphasized Dr. Koussevitzky's versatility.

So also did the Rimsky-Korsakoff "Spanish Caprice," the final number. This piece, which even its composer admitted wasn't up to much, seems out of place nowadays at a symphony concert. For once, Dr. Koussevitzky's talent for program making failed him. But not his talent for eliciting the utmost from the orchestra. The playing, as playing, was thrilling.

L. A. S.

A Succession of Conductors

Monitor Mar. 1/38

By L. A. Sloper

A succession of conductors has walked of late across the platform of Symphony Hall in Boston. First among the visitors, in point of time, was Daniele Amfitheatrof, the Russo-Italian from Turin who is associate conductor with Dimitri Mitropoulos of the Minneapolis Orchestra. Following in the footsteps of his chief, Mr. Amfitheatrof took over the direction of the Boston Symphony Orchestra for the fortnight of Dr. Koussevitzky's midwinter vacation.

Mr. Amfitheatrof undoubtedly has conspicuous gifts as a conductor. Technically, he is well equipped. He makes a good appearance on the platform. At present he does not give evidence of having progressed very far as an interpreter. Regrettably, he seemed more devoted to effects than to musical values. Yet he did, in his brief stay in Boston, show a capacity to learn. At his first concert he permitted himself extravagances of behavior on the platform that did not make the expected impression. He was received with reserve by the audience and was taken to task by the press. The following week these mannerisms had disappeared. We saw a dignified and businesslike figure on the podium.

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Quite possibly Mr. Amfitheatrof may eventually grow musically as in that week he grew in stage deportment. In his two programs in Boston he gave little indication of having penetrated deeply below the surface of a musical score. Beethoven's Seventh Symphony under his hand lacked realization of the long line. It was full of violent contrasts in pace and dynamics, but was wanting in clarity and proportion. Scriabin's "Divin Poème" was more within his range. He gave it a reading that was vivid and at the same time literal, full of color but lacking in the architectural quality. Beethoven's Overture "Leonore" No. 3 was surprisingly unexciting, in view of its dramatic character.

Otherwise Mr. Amfitheatrof's programs contained Italian works, including an "American Panorama" of his own. This work, which calls for a steel bar and an automobile siren, among other odd instruments, was written several years before its composer saw America. It is a synthetic work, already out of date, which does not need to be heard at a symphony concert, though it might serve on a popular program.

Artur Rodzinski brought his Cleveland Orchestra here for a single concert. The organization had not visited Boston before in 12 years. Mr. Rodzinski's reputation as a conductor does not need to be stressed; he is known in New York and in Salzburg as well as in Cleveland, and as an operatic as well as a symphonic conductor. He took over the direction of the Cleveland Orchestra several years ago. It is a well-drilled body which plays with precision and incisiveness. Having fewer than the standard number of players, it naturally cannot muster the fullness of tone of the eastern orchestras, nor has it attained the utmost in beauty of tone, or in flexibility.

Mr. Rodzinski led clean-cut performances of a Bach transcription, the Shostakovich First Symphony and two Strauss items, scenes from "Salome" and "Till Eulenspiegel." In the final scene from "Salome" Rose Pauly revealed to the Bostonese for the first time her powerful voice, which is dramatically expressive though not without flaws from the viewpoint of pure vocalism. Mr. Rodzinski's Dance of the Seven Veils was barbaric but remarkably chaste; his "Till" was a little mechanical.

Eugene Ormandy, another newcomer to Boston, led the Philadelphia Orchestra through two programs, in both of which it was assisted by the distinguished pianist Jan Smeterlin. This orchestra maintains its position in the first rank. It is a superb instrument, tonally brilliant and interpretatively eloquent.

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Mr. Ormandy is an interesting conductor. As a program maker he rather studiously follows the example of his co-conductor, Mr. Stokowski. Like Mr. Rodzinski (also a Stokowski protégé) he opened each program with a transcription. The major items of his two lists were the Brahms First Symphony and the Beethoven Seventh. Mr. Smeterlin played the Mozart A major Concerto at one concert and the Strauss "Burlesque" at the other. Mr. Ormandy gave vigorous and virtuosic performances of the symphonies, but permitted himself certain liberties in interpretation which marred them. On the whole he gave the impression that he was more interested in details than in the works as a whole. The most satisfying item in performance was Debussy's "Afternoon of a Faun," to which, with the help of some magnificent playing, particularly by Mr. Kincaid the flutist, he gave an exceptionally poetic realization. He treated this music as pure fantasy of a dream world, making no effort to invest it with an emotional depth which does not belong to it.

Another guest, who made a profound impression, was Nadia Boulanger from Paris, who conducted the Boston Symphony Orchestra in its first performance of Fauré's Requiem, with the Bach Cantata Club supplying the chorus. This exalted score, which seems to go straight back to the true sources of modern French music in Rameau and Couperin, with no concessions either to Wagner or to the anti-Wagnerians, came to moving utterance under the direction of this able musician, who is utterly free of mannerisms and completely devoted to the revelation of a musical message.

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Richard Burgin, assistant conductor of the Boston orchestra, also led a pair of concerts, in which the Chausson Symphony and a symphony by the Belgian Marcel Poot were the chief items. The Poot opus proved to be unimportant, but amusing and charming.

Dr. Koussevitzky has given us several new works in the course of the regular concerts. Edward Burlingame Hill's Symphony No. 3, in G major, was very welcome. This Harvard professor has written many agreeable scores in the French manner, but this time he has added to his technical and scholarly accomplishments a new vigor and freedom of expression, a substance and an emotional depth that on a first hearing seemed destined to place the work in the front rank of American compositions in this form.

At another concert Dr. Koussevitzky introduced Starokadomsky's Concerto for orchestra, classic in form, romantic in mood, more Russian than Marxian. Yehudi Menuhin played the Schumann Concerto, which left the same impression in Boston as it had in other cities, namely that it would have been better to leave it in the Berlin archives.

First "Matthew" Passion Records; Some Other Recent Vocal Releases

Mar. 1/38

In sheer size as well as musical importance the Victor recording of the Bach "St. Matthew Passion," which is now being released in sections, is probably the outstanding achievement in the history of phonograph records. It requires a total of twenty-seven twelve-inch records (fifty-three sides). An adequate performance of the masterpiece requires orchestra, two choruses and a quintet of expert solo singers, not to mention harpsichordist and organist.

Victor seized on the occasion last spring when the work was produced at a Pension Fund concert of the Boston Symphony Orchestra under Serge Koussevitzky, with the assistance of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor). The recording was picked up from the actual concert-hall performance. (A performance especially for the records would have been, it is said, prohibitively expensive.)

The first album (M-411), containing ten records, reveals certain faults in reproduction that are inevitable when the recording is made under the stated circumstances — things like audience noises poor management of the breaks at the end of the several sides, and so forth. Similarly the musical performance is not impeccable, especially in the case of the uneven solo-singers, who include Jeannette Vreeland, Kathryn Meisle, John Priebe, Keith Faulkner and Fritz Lechner. But these detractions, serious or not, as the case may be, can be reserved for later discussion, when the whole recording shall have been released. For the present it is sufficient to hail Victor and the performers dynamically led by Dr. Koussevitzky for a notable enterprise.

Melchior, singing with almost as much conviction as in Wagnerian music-drama Strauss' "Zueignung," "Caecilie" and "Heimliche Aufforderung" (Victor ten-inch). And there is Marian Anderson, not perhaps at her best in "Die Mainacht" by Brahms and "Der Nussbaum" by Schumann (Victor 14610), but an engrossing singer still.

The Westminster Choir, directed by John Finley Williamson, sings Bach's Motet, "Singet dem Herrn" (Victor 1845, ten-inch, and 14613, twelve-inch). The work deserves recording, but the result is not too happy, whether because of faulty singing, lack of clarity in reproduction or both.

M. S.

Prov Journal Mar 2

MUSIC

Fine Concert Given by Boston Symphony Orchestra

By G. Y. Loveridge

A magnificent concert (that is to say, one that fell in rather well with this department's prejudices) was given in Metropolitan Theatre last night by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducted. Raya Garbousava, young Russian 'cellist, was soloist.

The orchestra's facets were made to glitter in a program requiring virtuoso work in all directions. Haydn, Tchaikovsky and Saint-Saens were the composers chosen. The Saint-Saens symphony No. 3, in C-minor, was given its first performance in this city.

Haydn opened the program, and nobody can do it better. His symphony No. 99 (composers had plenty of breath in his day) was the selection. The orchestra was whittled down to a size that would make a modern composer feel handcuffed, but the music was excellent. For these men a Haydn symphony is no work at all, but Dr. Koussevitzky does not approach such a symphony less respectfully or less enthusiastically than he does a more complicated score. He draws from it all the grace and good humor and abundant spirits that it possesses, and makes one wonder just what is meant by "progress" in music.

The menuetto with its hearty accents was delightful, and the swift dancing of the strings in the vivace was probably far beyond what Papa Haydn himself ever heard or even imagined.

Very few persons seemed to be looking at the orchestra after Miss Garbousava arrived on the stage. She is a blonde young lady, wore an orchid gown and silver slippers, and played the 'cello with style and agility. The variations on a rococo theme, by Tchaikovsky, were performed by her. She has a light but songful tone and a nimble left hand that is accurate. Now and then an harmonic was not clear, and there was occasional lack of clarity in passages requiring the bow to bounce, but the general polish and verve of the performance impressed the audience so strongly that Miss Garbousava was applauded into view half a dozen times.

The Saint-Saens symphony appealed to this listener a good deal. In contrast to the meager instrumental requirements of the Haydn opus, this work adds the organ, the piano and other trifles. But it does not add them at random or simply to increase the noise. The instrumentation throughout is adept, the transformations of the principal theme are very ingenious, and the variations in rhythm are skillful.

The second theme of the finale is especially charming and was sung by the strings with fine effect. The weaving of the various orchestral voices, the brisk utterances of the trumpets, the delicate voice of the piano and the full, assertive chords on the organ rouse an inescapable excitement in the listener, and one perceives everywhere a hand that had both judgment and imagination.

Dr. Koussevitzky thundered farewell with one of the famous fortissimos that no other orchestra seems to equal. How we enjoy them! Yet sometimes the inevitability of them dilutes the power, just as when the good people always win in the movies.

The program:

Haydn ....Symphony in E-flat, No. 99
I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace
Tchaikovsky—Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, Op. 33
Saint-Saens—Symphony in C minor, No. 3, Op. 78
I. Adagio. Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro.

BRISTOL, CONN.
PRESS
Feb. 25/38

WOMAN CONDUCTS SYMPHONY—Mlle. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and professor of harmony at the American academy at Fontainebleau, is pictured in Boston where she conducted the Boston Symphony orchestra in a concert. No woman ever had conducted the Boston orchestra previously.

THE ORCHESTRAS

N.Y. Tribune - March 6/38

Three Boston Concerts

Serge Koussevitzky will devote Thursday night's program of the Boston Symphony Orchestra at Carnegie Hall to Mahler's fifth symphony, in C sharp minor; Debussy's "Nuages" and "Fêtes" and Rimsky-Korsakoff's Spanish Caprice. Saturday afternoon's program will close with Saint-Saens's symphony in C minor, with Albert W. Snow as assisting organist. The first half of the program, changed from the original announcement, includes Haydn's symphony in E flat, No. 99, and Hindemith's "Concert Music" for strings and brass instruments, Op. 50. This was composed in 1930 for the Boston Symphony's fiftieth anniversary, and has been played here by this orchestra on March 5, 1932, and April 5, 1934.

The Debussy and Rimsky-Korsakoff works will also be heard Friday night at the Brooklyn Academy of Music in a program including Prokofieff's Classical Symphony and Brahm's second symphony.

Neither the Mahler nor the Saint-Saens symphonies have been played here before under Dr. Koussevitzky's direction. The Mahler symphony was last played here in full by the Philharmonic-Symphony under Bruno Walter in February, 1932. The Saint-Saens symphony was performed here under Mr. Toscanini in January, 1934; it had two performances here in 1937 by Federal Music Project Orchestras.

NEW BEDFORD, MASS.
MERCURY

FEB 22 1938

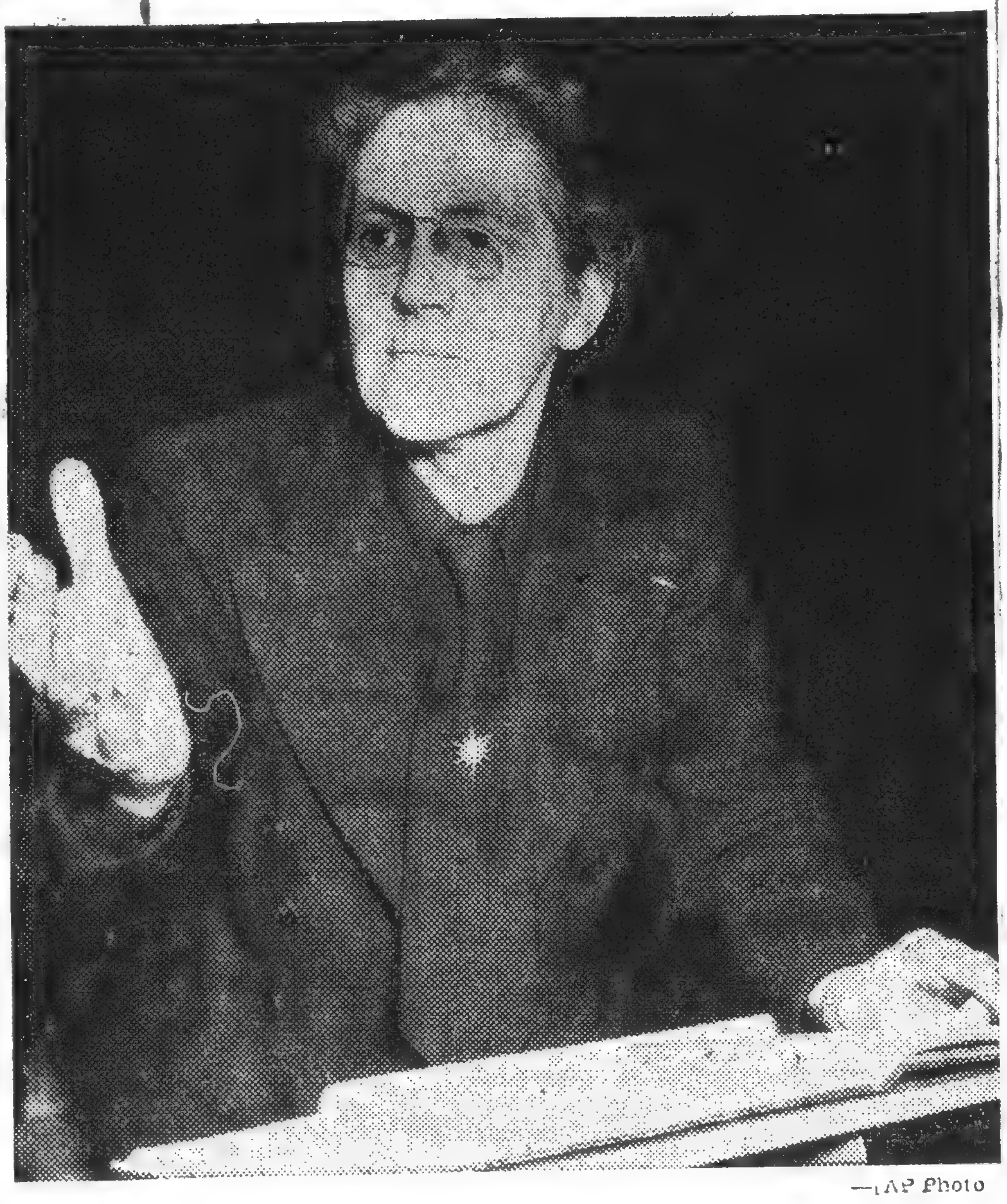
Boston is having varied and stimulating musical visitors these last few weeks. There was guest conductor Amfiteatroff from the Minneapolis Symphony; Rodzinski with the Cleveland; Ormandy with the Philadelphia, and now Nadia Boulanger of Paris, teacher of many American moderns in composition and domiciled till June at Radcliffe. Friday and Saturday's Symphony audiences heard her conducting of Gabriel Faure's pure and spiritual "Requiem" with the Boston Symphony for the first time ~~following~~ the beat of a woman and the Bach Cantata club obedient to a breath on her every shade of expression. In Mlle. Boulanger's honor the Musical Guild of Boston is giving a large luncheon at the Vendome today. Mrs. H. H. A. Beach ("The Year's at the Spring"), considered the foremost American composer, is also honored.

On the guest list are found the names of Mabel Adams Bennett, pianist and accompanist, formerly of this city and Gladys de Almeida, soprano, a cousin of Miss Mercedes Pitta, frequently heard here in recital. In Cambridge, there are all sorts of events concerned with Mlle. Boulanger and with Paul Hindemith who is soloist at Symphony Friday and Saturday.

HARTFORD, CONN.
TIMES
FEB 19 1938

188

Woman Leads Boston Symphony



—(AP Photo

Nadia Boulanger, famous French music teacher and organist, who directed the Boston Orchestra yesterday afternoon. Mlle. Boulanger is the first woman to conduct the 57-year-old organization. She uses no baton. At her first rehearsal she scolded the musicians for lack of feeling.

Music

Hartford Composer's Work to Be Played

SCHENECTADY, N. Y.
GAZETTE

FEB 21 1938

THE MUSIC BOX

Mme. Boulanger Still Loves Her Teaching

Mme. Nadia Boulanger, who recently arrived in Boston, from Paris, has been spoken of as the woman who was going to conduct the Boston Symphony Orchestra but a Boston reporter, correspondent of the New York Sun, found she almost was more interested in teaching. He says:

"Mme. Boulanger is the fragile little French lady who has just arrived here to become visiting lecturer in music at Radcliffe. Boys from Harvard are standing in line to sign up for her classes, which in itself is an upset. Usually, it's the other way around; girls from Radcliffe straining at the leash to get into the classes of some famous Harvard don.

"Before she leaves, she will disintegrate still another old Boston custom, for she will be the first woman guest conductor of the Boston Symphony Orchestra.

"That's a Job"

"It's the sort of honor that would send most women musicians straight into seventh heaven, but she is matter-of-fact about it. A Boston reporter asked her how it felt to the first woman conductor of the famous old orchestra, and she said:

"'I've been a woman for a little over 50 years, and have gotten over my initial astonishment.

"'As for conducting an orchestra, that's a job. I don't think sex plays much part.'

"Legends have a way of clustering around this gifted little French woman, and she gets a wholesome grin out of reflecting that the most persistent legend simply isn't so.

"She did not teach George Gershwin music. She tells the story without emphasis or guile:

"'Somebody sent Gershwin to me in Paris, with the idea in mind I could teach him something.

"'I talked to him for 10 minutes. He didn't bring along any score. Although I wasn't well acquainted with his work, I did recognize that he knew music.

"'But I had nothing to offer him. He was already quite well known when he came to my house, and I suggested that he was doing all right and should continue.

"'I told him what I could teach him wouldn't help him much along his own road, and he agreed. The interview lasted 10 minutes.

"'Never have I regretted the outcome. He died famous, and I haven't the slightest suspicion he regretted it, either. Only a waste of money.'

Five Feet Four

"The woman who wouldn't take Gershwin on as a pupil stands around 5 feet four in her low-heeled shoes. That's only approximate. She has white hair, done into a soft roll piled up on the back of her neck. She has bright, birdlike eyes. Candidly, this interviewer can't say offhand whether they are blue, brown or gray. But they are alert and inquiring.

"She wears black shoes and stockings, and, usually, black gowns, which manage to give the impression of a uniform. There's usually a silver chain around her neck, and an old-fashioned sunburst in her black tie.

"Talking to her, you have to watch very closely to observe these things, because you have trouble taking your eyes off her hands. They are the most eloquent hands since Bernhardt's. Swift as swallows, graceful as swans, they express every emotion with a richness and a vigor that makes mere speech seem inadequate.

"She can register indifference, indignation, enthusiasm, despair, irritation, without opening her mouth.

Piston Among Pupils

"Mme. Nadia is refreshing. At heart, she is a music teacher. The kind you used to go to. Remember? Walk up and make your bow and hope you've got the lesson down pat.

"Some of her pupils are quite celebrated. Prof. Walter Piston, for instance. He is the head of the music department at Harvard. He still calls her "ma'am" and bows from the waist when he calls.

"One gathers from a brief talk that Nadia prefers teaching. She remembers her pupils and follows their careers with an Auntie Caroline interest. A Boston reporter made bold to ask her if she hadn't found teaching pretty boring, at times. Probably remembering his own music teacher, and his own reactions when he went to take the inevitable and unescapable piano lesson.

"'I have been teaching for 34 years,' she stated, primly. 'If I have been boring myself, I have wasted all that time.

"'No. I love teaching. Always there is the possibility you will uncover a genius.'

"She has uncovered a few, even if she did pass up the job of polishing off Gershwin."

PAGE INDEX TO FEATURES

Classified	17	Screen Gossip	10
Cross Word	15	Serial Story	16
Editorials	6	Shipping News	15
Financial	14, 15	Sports	12, 13
Radio	15	Theatres	10

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The Boston Post

TUESDAY, MARCH 1, 1938 **

Established 1831.

EIGHTEEN PAGES—TWO CENTS

THE GREAT
Breakfast Table Paper
OF NEW ENGLAND

Art has nothing whatsoever to do with social troubles. Real art is abstract with no relation to material things.—*Serge Koussevitzky.*

PAWTUCKET, R. I.
TIMES

FEB 26 1938

..Music and Other Notes..

The Boston Symphony orchestra will present its 245th concert in Providence at the Metropolitan Theatre on Tuesday evening at 8:15. Serge Koussevitzky will conduct an unusual and very interesting program which opens with the Haydn Symphony in E flat, No. 99, of the series written for performance in London. The brilliant young Russian 'cellist, Raya Garbousova, as soloist, will play the Rococo Variations of Tschaikowsky. Born in Caucasia and graduated from the Conservatory of Tiflis, she has toured extensively in Russia and played in all the principal countries of Europe. Her American debut was made in the 1934-35 season when she appeared with the Philadelphia and Detroit orchestras. She appeared with the Boston Symphony orchestra in Boston in the autumn of 1935 and again this season. The program closes with the Third Symphony in C minor, opus 78, by Saint-Saens, which will be the first performance of this composition in Providence by this orchestra. This symphony, written on a large scale and using the full sonority of the orchestra added to that of the organ, was recently performed with outstanding success in Boston. The organist on Tuesday will be Albert W. Snow.

The Haydn symphony was written in 1793 and is No. 10 in a series of symphonies which he was commissioned to write during his two visits to London. It is No. 99 in a list of 104 authentic symphonies. Some of these have names such as the Surprise (No. 94), the Military (No. 100) the Clock (No. 101) and the Drum Roll (No. 103).

Haydn was a devout Christian and on all his scores may be found written "In nomine Domini" at the beginning and "laus deo" at the end. His manuscripts are remarkable for their neatness and have few corrections. Haydn is quoted as saying: "I never put anything down till I have quite made up my mind about it." He did much of his composing at the piano. He once said, "the invention of a fine melody is a work of genius." His compositions are strong in their framework and rich in their design. Their themes and melodies are original and Haydn's music is above all, spontaneous and cheerful. This Symphony in E flat has the usual four movements, first an adagio which soon swings into a vivace, then a typical Haydn adagio with a serenely beautiful melody. The third movement is a menuetto (allegretto) which is dainty and crisp and the last movement is a vivace, tossed off in the jolly manner of writing in which Haydn excelled.

The variations on a Rococo theme for violoncello and orchestra are opus 33 in the list of Tschaikowsky's compositions. They come directly after the symphonic fantasy, Francesca da Rimini and only three numbers before the great Symphony No. 4, which is Opus No. 36. The title of these Variations (there are seven) suggests the florid decoration of the Louis XV period. They become increasingly formidable.

Camille Saint-Saens was born in Paris, Oct. 9, 1835 and died in Algiers, Dec. 16, 1921. He was a pianist, organist, composer and author. He was also a great traveler and especially enjoyed trips to northern Africa. He came to United States in 1906 and again in 1915 when he represented France at the Panama-Pacific Exposition in San Francisco. On his first concert tour here his five piano concertos were heard in New York with Walter Damrosch conducting the orchestra and the composer playing the solo piano. He was then over 70. At the first New York performance of this symphony No. 3, Damrosch conducted and Saint-Saens played the organ.

At Cambridge University in May 1892, the honorary degree, doctor of music was conferred on a group of five composers of different countries. The group included Saint-Saens of France, Boito of Italy, Grieg of Norway, Bruch of Germany and Tschaikowsky of Russia. In his book, "My Musical Life," Walter Damrosch speaks of a thrilling performance of this Third Symphony which he conducted at the Salle du Conservatoire on July 14, 1919. Bastille Day is exciting enough in Paris any year but at the time of the World war to have an American conduct an orchestra hastily assembled from all parts to perform a concert of French music was thrilling and significant. At this performance Mlle. Nadia Boulanger, who visited Providence last evening, played the organ and M. Longy who had played oboe in the Boston Symphony for many years, came into the group to play oboe.

In 1921 Saint-Saens was made honorary director of Conservatoire American at Fontinebleau. He held this post for less than a year for his death occurred in December of that first year. He was succeeded by Widor and at Widor's death Ravel was appointed to the position. Saint-Saens is credited with keeping French music safe from the influence of Wagner and to him fell that task rather than that of blazing new trails. His technical command of orchestration and sense of form are very fine. His organ symphony is considered his masterpiece. It is scored for three flutes, two oboes, one English horn, two clarinets and one bass clarinet, two bassoons and one double bassoon, four horns, thre trumpets, three trombones, one tuba, three kettledrum, organ, piano (sometimes for two hands and sometimes for four) one triangle a pair of cymbals a bassdrum and the usual number of strings.

PITTSBURGH, PA.
PRESS

FEB 27

The long awaited recording of the first part of Bach's St. Matthew Passion proves an admirable addition to discology. This tremendous composition, probably the foremost work of its kind in the history of musical art, is a distinct achievement in the annals of recording.

It was recorded from an actual performance of the Boston Symphony Orchestra under Dr. Serge Koussevitzky with the assistance of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace, conductor.

The participating soloists are Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Faulkner and Fritz Lechner, bassos.

The recitatives are played in emeinent fashion on the harpsichord by Dr. V. Ernst Wolff, and Carl Weinrich is at the organ.

The orchestra instrumental soloists include Richard Burgin and Julius Theodorowicz, violins; Alfred Zighera, viola da gamba; Louis Speyer and Henry Stanislaus, English horns and oboi da caccia; George Laurent, flute, and Jean Devergie and Louis Speyer, oboi d'amore.

The recorded section of this mighty work embraces the first 32 numbers of the total 78, the remainder of which will be released before Easter. The playing of the 20 sides of ten 12-inch discs requires approximately 12 minutes.

The commendable co-operation of the audience at the time of recording accounts for remarkable absence of extraneous sounds.

Every detail of the score requirements has been dealt with in a manner that exalts artistic expression of its content. The single and double choruses, the individual efforts of the soloists are beautifully merged with the orchestral part to produce a memorable performance a large share of which is due to the incomparable leadership of Dr. Koussevitzky.

The text, sung in English, approximates that which accompanies the records. Since at least three different texts were used in the performance by various soloists and the choruses, it has been necessary to prepare the present version, a combination of several, from the recorded performance. Therefor, the text, as contained in the accompanying booklet does not correspond with any other published version, but does correspond with the records.

Professor Archibald T. Davison, of the Division of Music, Harvard University, contributes to the booklet an informing discussion of the Passion form and Bach's work itself.

PITTSFIELD, MASS.
EAGLE
March 2/38

Koussevitzky Would Rather Save His Neck

It wasn't until Robert Bacon, Young Boston artist, sketched Dr. Serge Koussevitzky of the Boston Symphony Orchestra the world discovered the famous conductor has long flouted social tradition by wearing a soft collar with full dress.

Officials explained that Dr. Koussevitzky is not attempting to start a new style trend, but merely to ease his neck during concerts, when his head is almost constantly in motion.

SYRACUSE, N. Y.
POST - STANDARD

FEB 27 1938

'BOX OF WIRES,' HARPSICHORD, IN COMEBACK

NEW YORK, Feb. 26. (AP)—The "box of wires" is making a comeback, after a century. But Ernst Victor Wolff, one of its most illustrious propagandists, doesn't want it to be too popular.

The box of wires is, more properly, the harpsichord, and it looks like a slightly shrunken piano, with a double row of keys and a cluster of seven or more pedals instead of the piano's three.

And Dr. Wolff is one of the many gifted German Jews for whom the present German regime has no further use. Dr. Wolff plays piano as well as harpsichord, is one of the most widely known of European vocal coaches, is a musicologist with many discoveries to his credit, and plays, in off moments, a good deal of table tennis.

Dr. Wolff has been in this country only a couple of years this trip. But he attended Harvard, and his English is probably better than yours.

EARS CAN'T STAND WHOLE PROGRAM

"I don't think," he says, "that our modern ears can stand a whole program of harpsichord music. That is why, when I play recitals, I always insist on doing half of the program on the piano.

"The point is that the harpsichord sounds right in the music written for it—music of the 18th century, for example. Somebody says the tone is like a scratch with a whine on the end of it, and there is something in the description. Nowadays, it is a kind of musical confection, not to be over-indulged in."

But Dr. Wolff finds a lot to do with the instrument, just the same.

For example, he will go to the Bethlehem Bach festival in May, because Bach wrote harpsichord parts into the accompaniment of many of his cantatas and so forth, and these sound better on the harpsichord than on a piano.

DOES RECORDING

When Koussevitzky gives such a work as the Bach "St. Matthew Passion" Dr. Wolff goes to Boston. He does a good deal of recording; when, however, he records a Schubert sonata as he did recently, he changes his harpsichord for a piano, because the music was written for that instrument.

There's really only one difficulty about playing a harpsichord these days, Dr. Wolff thinks. It's that you have to take your instrument with you—you can't telegraph a music store and have a box of wires sent to the hall.

Which is why an express truck is backed up to the Wolff apartment much of the time. Originally Dr. Wolff had the harpsichord carried all the way up to his apartment each time; there's a vacant suite on the first floor now, however, and between journeys the expressmen just stand it there.

NEW YORK, N. Y.
HERALD - TRIBUNE
MAR 2 - 1938

Concert in Providence

Society Hears Boston Orchestra; Richmonds, Allens Give Dinner

PROVIDENCE, March 1.—The Boston Symphony Orchestra concert tonight was preceded by dinners given by Mrs. Frank E. Richmond, of New York, and Mr. and Mrs. Arthur M. Allen (Martha Baird).

Colonial Dames in Rhode Island including Mrs. Walter S. Ball, Mrs. Henry S. Chafee, Mrs. Ivory Littlefield, Miss Margaret Stearns and others will motor to Boston Thursday to be guests of Mrs. Henry Endicott at luncheon at her home, preceding the unveiling of a tablet in Old North Church. Officers of Colonial Dames societies in the thirteen original states also will attend.

Mrs. Harold W. Clapp, of Melbourne, Australia, is here visiting her brother-in-law and sister, Mr. and Mrs. Harold C. Field.

Mrs. W. Harold Hoffman has returned from Sea Island, Ga.

Mr. and Mrs. Emerson P. Smith and Miss Elizabeth Wheeler Innis are at Lovett's, Franconia, N. H., for skiing The Misses Nancy Peck and Harriet Binney Richmond also are in New Hampshire.

BUFFALO, N. Y.
NEWS

FEB 28 1938

COMPOSER AIDS AMATEURS.—Paul Hindemith, considered by many to be the most important living German composer, now with the Boston Symphony orchestra, says his greatest interest is simplifying music for amateurs.

PROVIDENCE, R. I.
BULLETIN

1938

Raya Garbousava, 'Cellist, to Play

The next-to-the-last of the season's Boston Symphony Orchestra concerts here will take place in Metropolitan Theatre tomorrow night, with Raya Garbousava, 'cellist, as soloist. She will play the variations on a rococo theme by Tchaikovsky.

For the rest of the program, Dr. Serge Koussevitzky has chosen the Symphony No. 99, in E-flat, by Haydn, and the Saint-Saens Symphony in C-Minor, with organ. Albert Snow will be organist. It will be the first hearing of the symphony in this city.

The Haydn symphony, with which the concert begins, is the 10th of his 12 "London" symphonies. They were written for the subscription series arranged by Salomon and were first performed in London. The one to be heard tomorrow night was composed in Vienna in 1793 and was first played in London in 1794 or 1795, while Haydn was on his second visit to that city. The four movements are adagio, vivace assai; adagio, menuetto and vivace. The London symphonies are commonly judged to be the best of the more than 100 written by this first master of the form.

The Tchaikovsky variations for 'cello were written in December, 1876, the year before he composed his fourth symphony and the opera "Eugene Onegin." The variations were dedicated to Wilhelm Karl Friedrich Fitzenhagen, an instructor at the Moscow Conservatory and first 'cellist of the Imperial Musical Society.

Miss Garbousava was born in Caucasia. When still a girl she graduated from the Conservatory of Tiflis. After tours in Europe she came to this country in the season of 1934-35 and was soloist with the Detroit and Philadelphia Orchestras. She played with the Boston Orchestra in the next season, and also last December.

Saint-Saens composed the organ symphony for the London Philharmonic Society and conducted the first performance of it in London on May 19, 1886. It is dedicated to the memory of Franz Liszt.

"This symphony is divided into two parts, after the manner of Saint-Saens' fourth concerto for piano and orchestra and sonata for piano and violin," the composer wrote in an analysis for the first London performance. "Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction for the adagio, and the scherzo is connected, after the same manner, with the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has arrived for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, English horns, three trumpets, three trombones, tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), triangle, a pair of cymbals, bass drum and the usual strings."

G. Y. L.

HARTFORD, CONN.
COURANT

No 'Choker' Collar For Koussevitzky

Boston, March 1—(AP.)—It took an artist's keen eye to reveal that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, long has sacrificed style for comfort in his evening attire.

Robert Bacon, young Boston artist, sketched the famous conductor in full evening dress, but wearing a soft collar with his white tie. Style-startled skeptics checked up with photographs over a long period, and found it was true.

Orchestra officials hastened to explain that Koussevitzky wasn't attempting to start a new style trend. Directing partly by movement of his head, he found that the "choker" type of hard collar hurt his neck.

198

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 5 - 1938

Boston Symphony Concert on Friday To Be Society Highlight in Brooklyn

The Boston Symphony Orchestra concert at the Brooklyn Academy of Music, Friday evening, is a highlight in the borough's social picture next week. Dr. Serge Koussevitzky will conduct the orchestra in a program in which Brahms' Second Symphony and Prokofieff's Classical Symphony are featured.

The women's committee, which will aid in the twenty-second annual campaign of the Brooklyn Boy Scouts Council to raise $50,000 for the 13,000 local scouts, will launch its drive at a luncheon Monday at the Bossert. The committee, the first women's group to work for the Brooklyn scouts, is headed by Mrs. Earle Phinias Huff.

Mrs. Leighton Palmer Coleman, new chairman of production of the Brooklyn Red Cross, will be honored at a tea to be given Thursday by Miss Grace Stuart Murty, of 351 Macon St. Chairmen of Red Cross church auxiliaries in the borough have been invited.

Next Saturday evening will be a gala occasion for members of Packer Collegiate Institute's junior class, when their annual play, "The Goose Hangs High," is presented at Packer Chapel. In the cast are Helen Nagle, Muriel Maas, Janet Swan, Charlotte Crawford, Margretta Love, Vivian Hannabergh, Virginia Leppold, Marjorie Callahan and Virginia Shatara. Ushers will be Marion Sherwood, Elda Montesi, Miriam Lashley, Elizabeth Bowers, Aline Mahnken, Muriel Leonsi, Elinor Conley and Betsy Clarke.

Today the Pratt Institute Kindergarten Training School is holding its annual luncheon at the Waldorf-Astoria Hotel, with Miss Alice Fitts, former director, as honor guest.

The world premiere of James Bridie's "The Black Eye," in which the Brattleboro Players appear tonight at the St. Felix Street Theater, will be a benefit for the Brooklyn Children's Society. Mrs. Earl D. Harris and Mrs. Bruce D. Bromley are in charge.

The Chaminade's second musicale of the season will be held Wednesday morning at the Towers Hotel. Guest artists will be Alice Erickson, violinist; Virginia Peterson, 'cellist; John Seagle, baritone, with Nathan Price accompanist, and the Beaux Art Trio, composed of Edith Schiller, Alice Erickson and Virginia Peterson. Vivian Gustavson Smith, contralto and member of the Chaminade Choral, will represent the Chaminade.

WHITE PLAINS, N. Y.
REPORTER
MAR 3 - 1938

"Requiem" To Be Sung Here

Gabriell Faure's Masterpiece Will Be Heard At M. E. Church

At the 4 o'clock vesper service in Memorial Methodist Episcopal Church on Sunday, March 13th, Gabriel Faure's "Requiem" will be presented for the first time in this city. The Memorial Church choir, under the direction of Theodore Schaefer, will sing this work, which has seldom been heard in this country.

The "Requiem" which offers fine opportunities in both choral and solo singing was recently performed by the Boston Symphony Orchestra with Nadia Boulanger, the eminent French musician, as conductor.

Faure, a contemporary of Debussy, was particularly noted for his songs, and this "Requiem" is one of his few outstanding religious works.

This will be the third musical vesper service to be given by the Memorial Methodist choir this season.

All are invited to attend the service.

SPRINGFIELD, MASS.
MORNING UNION
MAR 2 - 1938

Smith College

Boston Symphony To Play Tuesday

Will Conclude Series at Smith College

NORTHAMPTON, March 1—The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will present a concert at Smith College in John M. Greene Hall at 8 p. m. Tuesday. This concert is the sixth and last of the Smith College concert series.

The program, subject to revision, includes pieces by modern composers, "Classical Symphony, Op. 25" by Prokofieff; "Symphony No. 2 'Elegiaca,'" by Malipiero; and Sibelius' "Symphony No. 2 in D major, Op. 43."

NEW YORK, N. Y.
TIMES
MAR 6 - 1938

BOSTON ORCHESTRA TO APPEAR FRIDAY

Fourth Concert of Season to Be at Brooklyn Academy—Dancer Listed Tuesday

ARION MUSICALE TONIGHT

Society to Honor Late Singer—Ballet Russe to Give Final Program Today

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its fourth Brooklyn concert of the season on Friday night in the Brooklyn Academy of Music. The program will include Prokofieff's "Classical" Symphony, Op. 25; Debussy's Nocturnes, Rimsky-Korsakoff's Capriccio Espagnol, Op. 34, and Brahms's Symphony 2 in D major, Op. 73.

The Brooklyn concerts of the orchestra are under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn committee. Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee, said the response to the Brooklyn concerts has been enthusiastic.

Mrs. Thomas H. McClintock will be the hostess in the box of the Brooklyn committee. Other boxholders will be Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Mrs. Dean C. Osborne, Miss Florence Logan, the Adelphi Alumnae Association, Miss Mary E. Mills and Mrs. James Maclay.

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 5 - 1938

Next Week's Program Of Boston Symphony

The Boston Symphony Orchestra, led by Serge Koussevitsky, makes it fourth visit of the season to New York next week with a pair of concerts at Carnegie Hall. The program Thursday evening includes Mahler's Fifth Symphony, Debussy's nocturnes, Nuages and Fetes; Rimsky Korsakov's Capriccio Espagnol, and Saturday afternoon Saint Saens' C Minor Symphony, Haydn's E flat major symphony (No. 99) and Paul Hindemith's Konzert Musik.

SPRINGFIELD, MASS.
EVENING UNION

Boston Symphony To Play Tuesday

Will Conclude Series at Smith College

NORTHAMPTON, March 2 — The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will present a concert at Smith College in John M. Greene Hall at 8 p. m. Tuesday. This concert is the sixth and last of the Smith College concert series.

The program, subject to revision, includes pieces by modern composers, "Classical Symphony, Op. 25" by Prokofieff; "Symphony No. 2 'Elegiaca,'" by Malipiero; and Sibelius' "Symphony No. 2 in D major, Op. 43."

PROVIDENCE, R. I.
BULLETIN
FEB 26 1938

• Music Notes

The Boston Symphony Orchestra begins next ~~week's music~~ activities, with a concert in Metropolitan Theatre Tuesday night. Dr. Serge Koussevitzky has selected the following program:

Symphony in E-flat, No. 99 .... Haydn
I. Adagio: Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace
Variations on a Rococo Theme for Violoncello, with Orchestral Accompaniment, opus 33 .... Tschaikowski
Symphony in C-minor ...o. 3, opus 78 .... Saint-Saens
I. Adagio. Allegro moderato. Poco adagio
II. Allegro moderato; Presto, Maestoso; Allegro.

The variations will be performed by Raya Garbousava, a young Russion who first came to this country in 1934. She was born in Caucasia and is a graduate of the Conservatory of Tiflis. She has been soloist with the Philadelphia, Boston and Detroit orchestras.

The Saint-Saens symphony makes use of an organ.. Albert Snow will be organist. The symphony has not been performed in this city.

The Haydn symphony is one of the dozen written for performance in London in the Saloman series..

PROVIDENCE, R. I.
JOURNAL
FEB 28 1938

MUSIC

Garbousava, 'Cellist, with Symphony Here Tomorrow Night

The next-to-the-last of the season's Boston Symphony Orchestra concerts ~~here will~~ take place in Metropolitan Theatre tomorrow night, with Raya Garbousava, 'cellist, as soloist. She will play the variations on a rococo theme by Tchaikovsky.

For the rest of the program, Dr. Serge Koussevitzky has chosen the Symphony No. 99, in E-flat, by Haydn, and the Saint-Saens Symphony in C-Minor, with organ. Albert Snow will be organist. It will be the first hearing of the symphony in this city.

The Haydn symphony, with which the concert begins, is the 10th of his 12 "London" symphonies. They were written for the subscription series arranged by Salomon and were first performed in London. The one to be heard tomorrow night was composed in Vienna in 1793 and was first played in London in 1794 or 1795, while Haydn was on his second visit to that city. The four movements are adagio, vivace assai; adagio, menuetto and vivace. The London symphonies are commonly judged to be the best of the more than 100 written by this first master of the form.

The Tchaikovsky variations for 'cello were written in December, 1876, the year before he composed his fourth symphony and the opera "Eugene Onegin." The variations were dedicated to Wilhelm Karl Friedrich Fitzenhagen, an instructor at the Moscow Conservatory and first 'cellist of the Imperial Musical Society.

Miss Garbousava was born in Caucasia. When still a girl she graduated from the Conservatory of Tiflis. After tours in Europe she came to this country in the season of 1934-35 and was soloist with the Detroit and Philadelphia Orchestras. She played with the Boston Orchestra in the next season, and also last December.

Saint-Saens composed the organ symphony for the London Philharmonic Society and conducted the first performance of it in London on May 19, 1886. It is dedicated to the memory of Franz Liszt.

"This symphony is divided into two parts, after the manner of Saint-Saens' fourth concerto for piano and orchestra and sonata for piano and violin," the composer wrote in an analysis for the first London performance. "Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction for the adagio, and the scherzo is connected, after the same manner, with the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has arrived for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, English horns, three trumpets, three trombones, tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), triangle, a pair of cymbals, bass drum and the usual strings." G. Y. L.

SPRINGFIELD, MASS.
REPUBLICAN
MAR 2 - 1938

Koussevitzky Ignores Style for Comfort In Dressing for Concert

Boston, March 1—(AP)—It took an artist's keen eye to reveal that Serge Koussevitzky, conductor of the Boston symphony orchestra, long has sacrificed style for comfort in his evening attire.

Robert Bacon, young Boston artist, sketched the famous conductor in full evening dress, but wearing a soft collar with his white tie. Style-startled skeptics checked up with photographs over a long period, and found it was true.

Orchestra officials hastened to explain that Koussevitzky wasn't attempting to start a new style trend. Directing partly by movement of his head, he found that the "choker" type of hard collar hurt his neck.

WATERVILLE, ME.
SENTINEL
MAR 2 - 1938

Conductor of Orchestra Sacrifices Style for Comfort

BOSTON, March 1—(AP)—It took an artist's keen eye to reveal Serge Koussevitzky, conductor of the Bos

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Woman Thrills Music Lovers

Boston Evening American Photo

Praise of the highest. Serge Koussevitsky, conductor of Boston Symphony Orchestra, congratulating Mlle. Nadia Boulanger of Paris after she had led his famous musical group at a special concert. This exclusive photo was taken just after Mlle Boulanger had been hailed at completion of her performance. She was the first woman to serve as a conductor of the organization. (Read Ruth Marsters' review on page 14.)

191

PAWTUCKET, R. I.
TIMES

MAR 2 - 1938

Russian 'Cellist Plays With Symphony Orchestra

The Boston Symphony orchestra, Serge Koussevitsky conducting, presented another superb concert last evening at Metropolitan Theatre. Raya Garbousova, a brilliant young Russian cellist, made her first appearance here playing Tschaikowsky "Variations on a Rococo Theme" and the orchestra played the "Symphony in C-Minor" by Saint-Saens for the first time. A delightful Haydn "Symphony in E-Flat" opened the program.

When the Boston Symphony plays Haydn or Mozart it is worth a month at a conservatory to a student who listens intently. Every tempo mark is accurately appraised, every bit of phrasing is perfectly executed and all the ornaments are so gracefully precise that it is something at which to marvel. The strings play with the faultless ensemble of a fine string quartet. The form of the composition is delightfully unfolded as the wind instruments answer phrases given out by the strings and the whole symphony is made pleasurably comprehensible. In last night's Haydn especially fine work was done by the strings at the opening of the second Adagio by the answering reeds. The flute and bassoon were eloquent also. The Minuet was played with the typical robust German style and was especially pleasing in the trio. The Vivace went along at a swift pace and sparkled with its color contrasts.

Miss Garbousova plays her cello with artistry and musicianship. Her choice of the Rococo variations is proof that she is technically proficient. Her tone was vibrant and colorful. Her exposition of the theme left no doubt that her playing would be interesting. We liked very much the variation V where she trilled on every possible tone in the range of her instrument (or so it seemed). The orchestra gave most artistic support to the solo instrument and the audience recalled her several times in appreciation of her artistic playing.

Koussevitsky plans programs with the utmost skill and his choice of the Saint-Saens organ symphony as a companion to Haydn was a happy one. In present day orchestral writing Saint-Saens is generally considered to be pre-eminent in his grasp of the technique of form. His orchestration is clear and concise even though his score has twice as many staves per page as that of Haydn. An electric organ, played by Albert Snow, made possible the presentation of this work here. Not content with adding an organ to the full score, the composer also uses the piano for a few swift arpeggios and scales in the last movement and as the tone builds up, he makes a piano duet for a little way. This symphony is most assuredly a grand composition and as the tonal volume increased and the tonality changed to the major it became something exalted and utterly satisfactory. Surely Saint-Saens must have known and loved Browning's "Abt Vogler" and the finale of this symphony is beautifully expressed by the lines "for my resting place is found, The C Major of this life: So, now I will try to sleep." This is Saint-Saens orchestral masterpiece and Koussevitsky and the Boston Symphony interpreted it superbly.

R. T.

BROOKLYN, N. Y.
CITIZEN

MAR 5 - 1938

Boston Symphony Gives Fourth Concert of Season Next Friday

With memories still ringing fresh of the Boston Symphony Orchestra's all-Ravel concert during its last appearance in New York, Dr. Serge Koussevitzky returns again to conduct the orchestra in its fourth Brooklyn concert of the season, next Friday evening at 8:30 o'clock, in the Brooklyn Academy of Music.

The program Dr. Koussevitzky has selected draws from many sources, and includes: Prokofieff's Classical Symphony; Debussy's Nocturnes ("Nuages" and "Fetes"), Rimsky-Korsakov's colorful "Capriccio Espagnol,' and the Second Symphony in D Major by Johannes Brahms.

The Brooklyn concerts of the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, president. This season's series consists of five concerts, the final one to be held on Friday evening, April 1.

NORWALK, CONN.
HOUR

MAR 2 - 1938

IN THE FEMININE WORLD—(1) Mrs. Elizabeth Smith Friedman, America's only woman cryptanalyst, who recently helped break up one of the biggest smuggling rings on the Pacific Coast, by translating twenty-seven Chinese code cablegrams. (2) Mlle. Nadia Boulanger, who will be the first woman ever to conduct the Boston Symphony Orchestra. (3) Miss Patty Berg, 19-year-old Minneapolis golfer, who has won the Grace Doherty trophy for the third consecutive year.

PROVIDENCE, R. I.
BULLETIN

MAR 2 - 1938

Swing of Fashion Makes 'Cello Favored Hobby of American Women, Artist Says

$35,000 Stradivarius of Raya Garbousova Brings Own Worries

By Gladys Van Egmond

Dear, dear, fashions in music as in other things!

It is beginning to be "very fashionable" for women, especially Americans, to play the 'cello. So says Raya Garbousova, a blonde young Russian who touched the hearts of a Providence audience with her 'cello last night.

Valued at $35,000

"There are more women in America playing the 'cello than in Paris," Miss Garbousova told the reporter in an installment interview at the Metropolitan Theatre.

But rare, indeed, are women (and men) with the agility and the opportunity to make music on an instrument like Garbousova's.

That was a Stradivarius, valued at $35,000, which was carried as carefully as a baby to the centre of the stage last night. Playing as soloist with the Boston Symphony Orchestra, Miss Garbousova wore an orchid gown that seemed a pale flower against the black-suited orchestra. Only the neckline, sleeves and glimpses of skirt showed around the large instrument as the musician made it sing a Tchaikovsky theme.

Hurries After Instrument

Bowing many times in answer to applause, Miss Garbousova hurried into the wings after her Stradivarius.

Backstage assistants were cautioned to carry it with the greatest of care to the soloist's dressing room. Attendants kept a watchful eye there as Miss Garbousova joined the audience for the Saint-Saens Symphony.

"I promised Dr. Koussevitzky to listen; it's such a magnificent composition," Miss Garbousova said to the pursuing reporter at this point.

The concert at an end, Miss Garbousova returned to the wings and got herself and the Stradivarius ready for a journey. She encased it first in a huge green bag, tied at the top. Then it was laid tenderly in the ponderous case.

Never Out of Sight

To all the lackeys, carrying it down the stairs from the dressing room, out to the taxi, into the Biltmore Hotel, out again—there was the same admonition, "Please be very careful."

It was never out of her sight. Beside her in the cab, in the room, and probably at hand's reach on the sleeper back to New York, the priceless 'cello was treasured.

If you had a Stradivarius, one of six of its kind in all the world, wouldn't you ensure the same veneration and watchfulness? It carries insurance, to be sure, but if lost or stolen, only its monetary value could be regained.

"It's 200 years old," Miss Garbousova said, stroking the 'cello to demonstrate its beauty of wood and tone. "And it's as fine as ever."

Was it a gift?

"Oh, no," she answered sadly, "there are no such gifts."

RAYA GARBOUSOVA DR. KOUSSEVITZKY

The blonde Russian, 'cello soloist with the Boston Symphony Orchestra, bade farewell to its famed conductor at the Metropolitan last night. She will return to America next year.

It came into Miss Garbousova's ownership two months ago, while less valuable 'cellos have been played by her since childhood.

Began at Seven

Snatches of the life and education of the soloist were caught in the wake of Miss Garbousova at the theatre, in the taxi and later at the hotel.

She began to play the 'cello when she was seven; the piano when she was four. She was born in 1909 in Tiflis, Caucasia. Music came naturally into her environment for her father was Professor of the Tiflis Conservatory of Music, and a member of its symphony orchestra.

The young Raya was graduated with honors from the State Conservatory in Russia and continued her studies in Moscow under a Georgian scholarship.

The rush, rush, rush of the concert tour has been her life since she was nine. From the time she finished the Conservatory at the age of 14, she has made the "long tour" as she phrased it.

Miss Garbousova remained in Russia through the Revolution and until 1925 when her concert work carried her into a larger field.

Painting "Second Passion"

She plays the piano now for her amusement only and "all the best composers are my favorites." After music, the history of painting serves as her "second passion."

Walking is the only exercise that she dares to practice since manual sports are banned to a musician chary of using her hands for anything but music.

Miss Garbousova is the wife of a Russian engineer living in Paris, and their home at 3 Rue Narcisse Diaz finds her "just sometimes" in residence.

Children?

"Only my 'cello," she said with a smile. "It is my 10 children."

Rehearses on Trains

Last night she started for New York; this morning she sailed on the Normandie for Paris. Two days after arrival, the musician will appear with a symphony orchestra and then leave Paris for the Baltic and Scandinavian countries.

"I rehearse even on the train, when it is possible," Miss Garbousova said as she packed her evening clothes at the Biltmore.

She delights in appreciation of music wherever it comes, she said, citing the story of the woman attendant on a Pullman near California. "I took a compartment and played for hours," she said. "The maid asked permission to come in and hear me. A long time I played and when I was done, my audience of one, sensitive but uneducated, said simply, 'You are really very gifted'."

That was as much as a critic's pean of praise to Raya Garbousova.

WASHINGTON, D. C.
HERALD

FIRST LADY PATRON OF VOCAL CONCERT

Mrs. Roosevelt and the new ambassador of France, Count Doynal de Saint-Quentin, are patrons for the concert to be given by the Nadia Boulanger Group of Singers at the Sulgrave Club Sunday evening at 8:45 o'clock.

Others sponsoring the musicale are Mr. and Mrs. Robert Woods Bliss, Mrs. Eugene Byrnes, Mrs. Winthrop Chanler, Mr. and Mrs. Hugo Hesselbach, Mrs. Walter E. Hilton, Capt. and Mrs. Owen C. Holleran, Miss Harriet Winslow, Mr. and Mrs. Walter Bruce Howe, Dr. and Mrs. Hans Kindler, Mrs. Hugh Roberts, Miss Julia Schelling, Dr. and Mrs. Harold Spivak, Mr. and Mrs. L. Corrin Strong and Mrs. Lawrence Townsend.

The program will present "Historical Types of Vocal Music." Mlle. Boulanger is one of the most distinguished musicians of France, and the only woman who has ever conducted the Boston Symphony Orchestra.

192

ALEXANDRIA, INDIANA
TIMES-TRIBUNE
MAR 4 - 1938

IN THE FEMININE WORLD

(1) Mrs. Elizabeth Smith Friedman, America's only woman cryptanalyst, who recently helped break up one of the biggest smuggling rings on the Pacific coast, by translating twenty-seven Chinese code cablegrams. (2) Mlle. Nadia Boulanger, who will be the first woman ever to conduct the Boston Symphony orchestra. (3) Miss Patty Berg, 19-year-old Minneapolis golfer, who has won the Grace Doherty trophy for the third consecutive year.

CITIZEN

[illegible]

3/14/38

Boston Symphony Will Appear Tuesday Nite For Rutgers Concert

Making its fourth appearance on the Rutgers campus, the Boston Symphony Orchestra will play in the University gymnasium in New Brunswick next Tuesday evening at 8:30 in the fourth presentation of the current Rutgers Concert Series.

The world famous symphonic group, conducted by Dr. Serge Koussevitzky, has become one of the chief attractions of the series. Dr. Koussevitzky was awarded the honorary degree of Doctor of Music by Rutgers University at the conclusion of the concert last year and responded by departing from precedent to play an encore.

The program for next Tuesday's concert will include music by Maurice Ravel, the great French composer who died last month, and to whose memory the Boston Symphony concerts in Boston and New York have been dedicated for the past two weeks. Dr. Koussevitzky will present the Second Suite from "Daphnis et Chloe" which has often been mentioned as Ravel's masterpiece.

Also on the program will be the Second Symphony of Siberlius in D major, which was recently called by Lawrence Gilman, critic "one of the most exciting and extraordinary achievements of the modern musical mind;" and Mozart's Symphony in D Major, K 504, known as the "Prague Symphony."

The Boston Symphony, now recognized as one of the world's greatest musical organizations, is in its 57th season, having been founded in 1881 by Major Higginson.

The last concert in the Rutgers series for this season, on February 21, will feature a string trio composed of Harold Bauer, pianist, Albert Spalding violinist, and Gaspar Cassado, 'cellist.

BROOKLYN, N. Y.
CITIZEN
MAR 5 - 1938

Boston Symphony Concert Friday To Be Fourth in Borough Series

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give the fourth in a series of five concerts at the Brooklyn Academy of Music on Friday evening. The program will include Prokofieff's Classical Symphony, Debussy's Nocturnes, "Nuages" and "Fetes," Rimsky-Korsakov's Capriccio Espagnol and the Second Symphony in D. Major of Brahms.

The orchestra will close its fifty-second borough season on Friday evening, April 1. The concerts are given under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Committee, and the Philharmonic Society of Brooklyn.

NEW YORK, N. Y.
EVENING POST
MAR 5 - 1938

MUSIC EVENTS IN BROOKLYN

The following music and dance events will be presented this coming week at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences: Tuesday, March 8, 8:15, recital by Lotte Goslar, European dancing mime; Wednesday, 8:00, Layman's Music Course, Harriet Johnson, instructor; Friday, March 11, Boston Symphony Orchestra, Koussevitzky conducting, in Prokofieff's Classical Symphony, Debussy's "Nocturnes," Rimsky - Korsakoff's Spanish Caprice, Brahms' Second Symphony.

PITTSBURGH, PA.
SUN - TELEGRAPH
MAR 5 - 1938

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Artur Schnabel, the pianist, showed their displeasure at noise in Pittsburgh auditoriums this season by stopping their concerts until quiet was assured. A device has been invented by which theatergoers can be protected against noise in the audience, so that they will hear what goes on on the stage, and that alone. It is described in tomororw's issue of the *American Weekly*, the Magazine Section of the *Sunday Sun-Telegraph*.

BROOKLYN, N. Y.
EAGLE
MAR 6 - 1938

Boston Symphony Orchestra Will Give Concert Friday; Mrs. McClintock Hostess

MRS. THOMAS H. McCLINTOCK will be the hostess in the box of the Brooklyn committee at the next to the last in the series of five concerts comprising the 52d season of the Boston Symphony Orchestra at the Academy of Music Friday evening. The final concert of the season will be Friday evening, Aprli 1.

For the program Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has selected for the first number Prokofieff's Classical Sympohny, continuing with Debussy's Nocturnes ("Nuages" and "Fetes") and Rimsky-Korsakov's colorful Capriccio Espagnol, and concluding with the Second Symphony in D Major by Johannes Brahms.

Dr. and Mrs. McClintock will entertain at dinner at their home, 158 Rutland Road, before the concert. Their guests will include Dr. and Mrs. Robert Franklin Ives, Dr. and Mrs. John L. Bauer and Mrs. L. Parker McKinley.

Other boxholders at the concert will be Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Mrs. Dean C. Osborne, Miss Florence Logan, the Adelphi Alumnae Association of which Mrs. Roy M. Hart is president, Miss Mary E. Mills and Mrs. James Maclay.

The appearances in Brooklyn of the Boston Symphony Orchestra are sponsored by the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn of which R. Huntington Woodman is chairman, and the Brooklyn committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman.

Officers of the Brooklyn committee for the 1937-38 season in addition to Mr. Van Sinderen and Mrs. Davenport are: Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League Committee.

Members of the Junior League Committee include: Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Mrs. Kent Rhodes.

NEW HAVEN, CONN.
REGISTER
[illegible]

IN RADCLIFFE CONCERT

Mrs. Hannah V. Timm of 1897 Chapel Street, New Haven, a freshman at Radcliffe, took part in the Harvard Glee Club-Radcliffe Choral Society joint concert, which Mlle. Nadia Boulanger conducted on Thursday evening, in Sanders Theatre, Cambridge, Mass. Mlle. Boulanger, teacher of musical composition at the Ecole Normale at Paris and the American Conservatory of Fontainebleau, came to this country to be visiting lecturer on music at Radcliffe College, where she is giving courses to Harvard as well as Radcliffe students. As the first woman to conduct the Boston Symphony Orchestra she directed them recently in the Faure Requiem.

LOWELL, MASS.
SUNDAY TELEGRAM
MAR 6 - 1938

#1

MONDAY-TUESDAY SERIES

Robert Casadesus, the distinguished French pianist, will make his first appearance with the Boston Symphony orchestra when he is heard as soloist at the next pair of concerts in the Monday evening and Tuesday afternoon series, in Symphony hall, to be given on March 21 and 22. Mr. Cassadesus will appear with the orchestra in Vincent d'Indy's Symphony on a Mountain Air, and Liszt's Pianoforte Concerto in E flat.

Boston American [illegible], Mar. 7/38

GIRL About TOWN

By ANN MARSTERS

In a little room off the first balcony of Symphony Hall, you may see a collection of odd and ancient musical instruments.

The instruments were assembled, originally, as a hobby of a noted French musician, Henri Casadesus, and some were placed in actual concert use by him and his family. (They became experts at playing obsolete instruments.)

Ann Marsters

It was Dr. Koussevitsky who suggested Boston should have the collection, since it outlines the evolution of the modern orchestra. So the money was raised, and "presented on October 23rd, 1926, by Friends of the Boston Symphony Orchestra in loving memory of its founder, Henry L. Higginson."

There are 145 pieces in the collection, and its value is between $40,000 and $75,000.

You wouldn't imagine, by looking at some of them, that they are the ancestors of present familiar instruments. There is, for one, the Serpent, which resembles its name. It's the forerunner of the bassoon and had quite a vogue in the 17th century.

Then there's the Hurdy-Gurdy and, although the name survived, the instrument did not. It looks like a large mandolin.

One of the oldest string instruments is called the "Nun's Fiddle." There are two reasons for its name. One is that its scale corresponds with the range of the female voice. Then, too, it had only one string and was extremely easy to play. So easy, in fact, that even a mere female could play it.

* * *

To have a steeple or not to have a steeple seems to be the question that is troubling a lot of persons.

A great many of us have never seen or heard of a Christian Science church with a spire—but the First Church of Newton is this week completing a spire on the church at Walnut and Cabot streets in Newtonville.

COLUMBUS, O.
CITIZEN
[illegible]

* * *

British Baritone

IT has been my pleasure to hear Keith Falkner in the Cincinnati May Festival performances of 1935 and 1937, and to have heard a number of his recordings, most notably those of Bach's Matthew-Passion made by the Boston Symphony Orchestra last spring in which he sang the lines allotted to Christ. It is with unusually keen anticipation, therefore, that I look toward his Columbus appearances, next week at Mees Hall, as soloist with the Chapel Choir of Capital University.

His voice is a bass-baritone of notable richness and warmth. No singer has visited our platforms who has more of the many-sided artistry expected and too seldom found in recitalists. By dint of simple and beautiful singing, with no non-musical distractions, he is able to hold his hearers in the hollow of his hand.

The program which he will share with the Chapel Choir, of which Ellis E. Snyder is director, will be given Sunday afternoon, March 13, at 2:30, Sunday and Monday evenings at 8:30. Its details are as follows:

* * *

We Worship Thee	Ancient Chant Louvain
Ich lasse Dich nicht	J. C. Bach
Ave verum	Bailey
Awake, Awake	Christiansen
The Choir	
Evening Hymn	Purcell
Vittoria, vittoria	Carissimi
Komm, susser Tod; How Jovial Is My Laughter	Bach-Daymond
Verrath; Wie bist du, meine Konigin	Brahms
The Inn	Francis Tove
I Got Me Flowers	Howells
Mr. Falkner	
Laudate Dominum (Psalm 150)	Lockwood
Carol of the Doves	Gaul
Jesus and the Traders	Kodaly
Easter Bells	Christiansen
A Mighty Fortress Is Our God	C. Muller
The Choir	
Lord, Make Me to Know (Requiem)	Brahms
Song of the London Watchman	Whitehead
An Abraham Lincoln Song	Damrosch
Mr. Falkner and the Choir	

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NEW YORK, N. Y.
EVENING POST
MAR 5 - 1938

BOSTON SYMPHONY BILLS NEXT WEEK

The Boston Symphony Orchestra, under the conductorship of Serge Koussevitzky, will make its fourth visit, and last but one of the season, to New York for a pair of concerts in Carnegie Hall, Thursday evening, March 10, and Saturday afternoon, March 12. The program announced for the Thursday evening concert will include Gustav Mahler's Fifth Symphony, known as the "Giant" Symphony; Debussy's Nocturnes, "Nuages" and "Fetes" and Rimsky-Korsakoff's "Capriccio Espagnol."

The program for Saturday afternoon will offer the Third Symphony in C minor by Saint-Saens, for orchestra with organ; Haydn's Symphony in E flat major, No. 99, and Paul Hindemith's "Konzertmusik," for an orchestra of string and brass instruments. This music was composed especially for the Boston Symphony Orchestra on the occasion of its fiftieth anniversary and was performed by the orchestra here at that time.

BROOKLYN, N. Y.
EAGLE
MAR 6 - 1938

Nuages and Fetes

Boston Symphony Will Play Prokofieff and Debussy Works

With memories still ringing fresh of the Boston Symphony Orchestra's all-Ravel concert during its last appearance in New York, Dr. Serge Koussevitzky returns again to conduct the orchestra in its fourth Brooklyn concert of the season on Friday evening, March 11, at 8:30 o'clock, in the Brooklyn Academy of Music.

The program Dr. Koussevitzky has selected draws from many sources, beginning with Prokofieff's Classical Symphony; continuing with Debussy's Nocturnes ("Nuages" and "Fetes") and Rimsky-Korsakov's colorful Capriccio Espagnol, and concluding with the Second Symphony in D Major by Johannes Brahms.

The Brooklyn concerts of the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, president. This season's series consists of five concerts, the final one to be held on Friday evening, April 1. Response of Brooklyn audiences to the concerts has been highly enthusiastic and promises progressively successful seasons in the future.

36

193

ROCHESTER, N. Y.
DEMOCRAT-CHRONICL

FEB 20 1938

Berkshire Festival Expects Sellout

Stockbridge, Mass. — (AP) — Six months before the first note sounds, hotels in this vacation land have many reservations for the two weeks of the Berkshire Symphonic Festival. One or two have no more space.

Parallelling this record is the construction of one of the strangest festival buildings in America, which already is taking shape in one of the meadows at "Tanglewood," the estate given the Boston Symphony Orchestra a year ago by Mrs. Gorham Brooks of Boston.

The building, which will seat 4,662 persons under a permanent roof, is to be the shape of a half-opened fan.

The stage is experimental. It will not be attached to the auditorium at all, and the conductor (who will of course be Serge Koussevitzky) will stand exactly 160 feet from his most distant auditor.

It is possible that later a permanent stage may be developed exactly fitted to the need of an orchestra playing out of doors. But since nobody knows now what these are, the festival board refuses to authorize a stage construction which may prove a handicap later.

The whole "plant" will cover approximately 1½ acres; will be 325 feet wide. Although 4,662 people will fill the roofed space, extra seats can be placed in a 20-foot wide colonnade, surrounding the sides.

The festival is an experiment in community cooperation. When a buliding at Tanglewood became necessary, $80,000 was given in a few months by more than 700 people in amounts from $1 to $10,000. The festival will be held the first two weeks of August this summer.

NEW BEDFORD, MASS.
STANDARD - TIMES

MAR 1 - 1938

Garbousova with Symphony Orchestra at Providence

Raya Garbousova, brilliant young Russian 'cellist, will be soloist at the fourth and next-to-last concert of the season given by the Boston Symphony Orchestra in the Metropolitan Theater, Providence, tonight. Garbousova is to play Tschaikowski's Variations on a Rococo Theme for violoncello with orchestral accompaniment. Dr. Serge Koussevitzky has chosen symphonies by Haydn and Saint-Saens for his other numbers. Saint-Saens' Third Symphony, described as a large scale work, using the full sonority of the orchestra, will include an organ. Haydn's Symphony in E-flat No. 99 will be given. The order follows:

I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace

Variations on a Rococo Theme for Violoncello, with Orchestral Accompaniment, opus 33 ....Tschaikowski

Symphony in C-minor, No. 3, opus 78 ....Saint-Saens

I. Adagio, Allegro moderato. Pocco adagio.
II. Allegro moderator; Presto; Maestro; Allegro.

RUTLAND, VT.
HERALD

MAR 2 - 1938

Orchestra Leader Scraps 'Choker' Type Hard Collar

Officials Explain Conductor Is N Trying to Start Style Trend.

BOSTON, March 1 (AP).—It took a artist's keen eye to reveal Serg Koussevitzky, conductor of the Boston symphony orchestra, long ha sacrificed style for comfort in hi evening attire.

Robert Bacon, young Boston artis sketched the famous conductor i full-evening dress, but wearing a sof collar with his white tie. Style-startled skeptics checked up with photographs over a long period, and foun it was true.

Orchestra officials hastened to explain that Koussevitzky wasn't a tempting to start a new style tren Directing partly by movement of h head, he found that the "choker type of hard collar hurt his neck.

RACINE, WIS.
JOURNAL - TIMES

MAR 2 - 1938

Audience Etiquette

The good people of Pittsburgh got a slight jolt not so long ago when Serge Koussevitzky, conductor of the Boston Symphony orchestra, stopped his players in the middle of a number and strode indignantly off the stage, because late-comers were bustling in to their seats while the music was being played.

This, probably, was a display of the much talked-of artistic temperament; but it was also a richly-deserved rebuke for the tardy, and if more performers would show the same sort of temperament the lot of the average concert-goer would be much pleasanter.

The starting-time of any concert is always announced in advance. If a patron can't get there in time, it's up to him to stand and wait until there is an intermission before hunting for his seat. By barging in while the music is being played he makes an unmitigated nuisance of himself. Mr. Koussevitzky did a good job in dramatizing the annoyance that the tardy arrival causes.

PROVIDENCE, R. I.
JOURNAL

MAR 2 - 1938

MUSIC

Fine Concert Given by Boston Symphony Orchestra

By G. Y. Loveridge

A magnificent concert (that is to say, one that fell in rather well with this department's prejudices) was given in Metropolitan Theatre last night by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted. Raya Garbousava, young Russian 'cellist, was soloist.

The orchestra's facets were made to glitter in a program requiring virtuoso work in all directions. Haydn, Tchaikovsky and Saint-Saens were the composers chosen. The Saint-Saens symphony No. 3, in C-minor, was given its first performance in this city.

Haydn opened the program, and nobody can do it better. His symphony No. 99 (composers had plenty of breath in his day) was the selection. The orchestra was whittled down to a size that would make a modern composer feel handcuffed, but the music was excellent. For these men a Haydn symphony is no work at all, but Dr. Koussevitzky does not approach such a symphony less respectfully or less enthusiastically than he does a more complicated score. He draws from it all the grace and good humor and abundant spirits that it possesses, and makes one wonder just what is meant by "progress" in music.

The menuetto with its hearty accents was delightful, and the swift dancing of the strings in the vivace was probably far beyond what Papa Haydn himself ever heard or even imagined.

Very few persons seemed to be looking at the orchestra after Miss Garbousava arrived on the stage. She is a blonde young lady, wore an orchid gown and silver slippers, and played the 'cello with style and agility. The variations on a rococo theme, by Tchaikovsky, were performed by her. She has a light but songful tone and a nimble left hand that is accurate. Now and then an harmonic was not clear and there was occasional lack of clarity in passages requiring the bow to bounce, but the general polish and verve of the performance impressed the audience so strongly that Miss Garbousava was applauded into view half a dozen times.

The Saint-Saens symphony appealed to this listener a good deal. In contrast to the meager instrumental requirements of the Haydn opus, this work adds the organ, the piano and other trifles. But it does not add them at random or simply to increase the noise. The instrumentation throughout is adept, the transformations of the principal theme are very ingenious, and the variations in rhythm are skillful.

The second theme of the finale is especially charming and was sung by the strings with fine effect. The weaving of the various orchestral voices, the brisk utterances of the trumpets, the delicate voice of the piano and the full, assertive chords on the organ rouse an inescapable excitement in the listener, and one perceives everywhere a hand that had both judgment and imagination.

Dr. Koussevitzky thundered farewell with one of the famous fortissimos that no other orchestra seems to equal. How we enjoy them! Yet sometimes the inevitability of them dilutes the power, just as when the good people always win in the movies.

The program:

Haydn ....Symphony in E-flat, No. 99
I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace

Tchaikovsky—Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, Op. 33

Saint-Saens—Symphony in C minor, No. 3, Op. 78
I. Adagio. Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro.

LOWELL, MASS.
COURIER - CITIZEN

MAR 2 - 1938

Boston Programs.

At the concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening of this week Mahler's Fifth Symphony, played earlier in the season, will be repeated. In addition the programs will include Debussy's two nocturnes "Clouds" and "Festials" and Rimsky-Korsakoff's "Spanish Caprice."

Patrons of the supplementary series at the concerts of March 21 and 22 will have the privilege of hearing as soloist Robert Cadesus, distinguished pianist. The programs will be conducted by the concert master, Richard Burgin.

At the concerts in this series in February there was an interesting young artist as soloist in Orlando Barera, violinist. There were many fine moments in his sensitive playing of the Mozart Concerto in D major, No. 4. He was born in Ferra, Italy in 1907 and studied first under his father who was professor in the conservatory in the neighboring city of Bologna. He visited this country in 1936 and after his New York debut was chosen to play in the series of concerts in the Library of Congress in Washington.

Nadia Boulanger, who is lecturing in Harvard and Radcliffe is having an active musical life in Boston. Only the other day she conducted the Boston Symphony Orchestra, the first time a woman has done so. This week Thursday at Sanders Theatre in Cambridge she will direct a joint concert of the Harvard Glee Club and the Radcliffe chorus which will have the assistance of some of the singers Miss Boulanger brought over with her from Paris.

PROVIDENCE, R. I.
BULLETIN

MAR 2 - 1938

Music

Dr. Koussevitzky Directs Boston Symphony Orchestra in Magnificent Concert at Metropolitan Theatre. Raya Garbousova, Young Russian 'Cellist, is Soloist and Impresses Audience Strongly

By G. Y. Loveridge

A magnificent concert (that is to say, one that fell in rather well with this department's prejudices) was given in Metropolitan Theatre last night by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted. Raya Garbousova, young Russian 'cellist, was soloist.

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I. Adagio. Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso, Allegro.

HUNTINGTON, W. VA.
HERALD - DISPATCH

MUSIC FESTIVAL TO LURE CROWD

Reservations Already Pouring In For August Symphony Affair

STOCKBRIDGE, Mass., March 3. (AP)—Five months before the first note sounds, hotels in this vacation land have many reservations for the two weeks of the Berkshire symphonic festival. One or two have no more space.

Paralleling this record is the construction of one of the strangest festival buildings in America, which already is taking shape in one of the meadows at "Tanglewood," the estate given the Boston symphony orchestra a year ago by Mrs. Gorham Brooks of Boston.

Seats For 4,662

The building, which will seat 4,662 persons under a permanent roof, is to be the shape of a half-opened fan. Where the fan would be held the stage will stand. The sides will be open.

The stage is experimental. It will not be attached to the auditorium at all, and the conductor (who will of course be Sedge Koussevitzky) will stand exactly 160 feet from his most distant auditor.

It is possible that later a permanent stage will be developed, exactly fitted to the need of an orchestra playing out of doors. But since nobody knows what these are, the festival board refuses to authorize a stage construction which may prove a handicap later.

Community Project

The whole "plant" will cover approximately 1½ acres; will be 325 feet wide.

Although 4,662 people will fill the roofed space, extra seats can be placed in a 20-foot wide colonnade, surrounding the sides.

The festival is an experiment in community cooperation. When a building at Tanglewood became necessary, $80,000 was given in a few months by more than 700 people in amounts from $1 to $10,000.

The festival will be held the first two weeks of August this summer.

NEW HAVEN, CONN.
JOURNAL - COURIER

Koussevitzky Objects

When folks wouldn't listen and wouldn't even sit in Pittsburgh the other night Sergei Koussevitzky simply up and walked off the stage. He'd asked the audience to subordinate its own noises to the harmonic evocations of the Boston Symphony; but a couple of late-comers who clomped down the middle aisle in the middle of one of Mozart's symphonies, sent him into as fine a passion of artistic indignation as ever appeared upon the podium. Down went his baton on the music rack, and off went one of the world's great symphony conductors, across the stage, and through the door, and mumbling into the corridor.

We don't blame him, of course, a bit. There is a strange and perverse old superstition that a late arrival somehow adds cachet. The idea seems to be that the unanointed may alone be there in time for the curtain or the opening bars of the first selection. Obviously we aren't talking about the devoted music-lovers who have been inescapably delayed; it is the late clomper-down-the-aisle by choice we mean, the stepper-over-sitters to seats invariably in the middle of the row. More power to the Serge Koussevitzkys who can put such concert-goers in their place—and on time!

194

DAYTON, O.
NEWS

MAR 4 - 1938

Conducts Opera At Antioch

DR. WILHELM FIEDLER

Henry Purcell wrote an opera in 1689, named it "Dido and Aeneas" and it has survived the years to be given last year by the Juillard School in New York, and this year by the music department of Antioch college.

Spending the winter at Antioch is Dr. Wilhelm Fiedler of Berlin, Germany, on an exchange fellowship, and it was through his ambitions that the old English opera was prepared for presentation at the Yellow Springs Opera House Friday and Saturday nights.

Fully staged and costumed by the dramatic department of the college, with the cooperation of the Antioch Players, chorus, principals and string orchestra will revive a charming age-old opera in traditional manner.

Dr. Fiedler is the son of Dr. Max Fiedler who was the director of the Boston Symphony orchestra before Dr. Karl Muck. His cousin is now the director of the Boston "Pops" concerts, and has recorded several hundred compositions for a leading record firm.

The performance will start promptly at 8:20 both nights.

This unusual dramatic offering will have a cast of 60. Opposite Miss Folck, in the role of Aeneas, will be Bruce Browning Davidson, Antioch student of Perth Amboy, N. J. Other leading parts will be taken by Miss Josephine Gerhard of Short Hills, N. J.; Miss Antoinette Grandgent of Norris, Tenn.; Miss Joan Kettering of Clarksburg, W. Va.; Jozef Pielage, instructor in aesthetics on the college faculty; Miss Betty Jane Geuder of Olean, N. Y.; Karl Gleeson of Colchester, Conn., and Orville Carr of San Antonio, Tex.

Participating with the chorus of about 50 and small orchestra of 12 strings are several Dayton musicians, Julius Sturm, jr., Bonny Yarger of Fairview high school, and James D. Mitchell of Manette place, a student at Antioch.

WASHINGTON, D. C.
NEWS

MAR 5 - 1938

Recorded Music

By DISCOPHILE

The second volume of Victor's splendid recording of Bach's "Passion According to St. Matthew" is out this week (M-412). It continues the excellences of the first volume as the music grows even more frighteningly beautiful and impassioned. Here are probably the most subjective pages in all of Bach's writing. This recording, it will be recalled, was made during an actual performance by the Boston Symphony Orchestra under Serge Koussevitzky, with the Harvard Glee Club and Radcliffe Choral Society. A third recorded volume, to be released probably on the first of April, will complete the "Passion," certainly the most imposing recording venture ever to be so successfully realized.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAR 8 - 1938

The Boston Symphony, under the direction of Serge Koussevitzky, will present a program of few selections, but great variety, tonight at John M. Greene Hall. Beginning with a classical symphony, Mozart's sympony in A major, the program will continue with a modern work, Hindemith's Konzertmusik for Strings and Brass Instruments, and will conclude with Sibelius' symphony No. 2 in D major. The Boston symphony thus lives up to its reputation for initiative in introducing new music and unusual programs to American concert audiences. The contrasts of tonight's program distinguish it from the usual symphony offering.

This is a good opportunity to mention another phase of Koussevitsky's enterprising work with the Boston Symphony, the recording of the entire Bach "St. Matthew's Passion" which is being released in sections by Victor. With 53 12-inch sides it will be a landmark in phonograph history. The work was produced last spring at a Pension Fund concert with the Boston Symphony, under Koussevitsky, the Harvard Glee Club and Radcliffe Choral Society, and was recorded directly from the concert hall presentation.

PITTSFIELD, MASS.
EAGLE

MAR [illegible] - 1938

Smith Students To Hear Boston Symphony Program

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give its annual concert at Smith College in Northampton tonight at 8. Wednesday night the orchestra will play in Woolsey Hall, New Haven, Conn., and Thursday and Saturday in Carnegie Hall, New York. Friday there will be a concert at the Academy of Music in Brooklyn.

The program at John M. Greene Hall, Smith College, tonight will be: Mozart, Symphony in A Major; Hindemith, Konzertmusik for String and Brass Instruments; Sibelius, Symphony No. 2 in D Major.

BRIDGEPORT, CONN.
SUNDAY HERALD

MAR 6 - 1938

Silk Hat Brigade Hears Boston Symphony

The Boston Symphony orchestra, highlight of the New Haven Woolsey hall concert series, makes a return engagement to the college town on Wednesday evening, March 9 for their second concert of the season. The famous musicians appeared at Woolsey on November 17 last, at which they were received with the usual cultured gusto.

At the helm will be the orchestra's Russian leader, Serge Koussevitzky, who has conducted the Boston Symphony since 1924 when he first came to America.

Serge was born in 1874 in the small central Russian province of Tver. When his father opposed a career so remote from the experience of their own community, he ran away and presented himself at the Philharmonic school in Moscow. Aspiring to that richest of instruments, the hundred-fold orchestra, Koussevitzky made his first trials in Berlin, and later he established his famous "Concerts Koussevitzy" in Paris with marked success.

It is this maestro and his group of virtuosos who will play to the silk hat brigade next Wednesday.

LOS ANGELES, CALIF.
TIMES

MAR 6 - 1938

"St. Matthew Passion" Recorded in Boston

If you turn to recorded music for that "calm Christian state of mind" you hear so much about but find so seldom in these chaotic days, pick up the Bach "St. Matthew Passion" albums, one and two, issued by Victor. Koussevitsky conducts, uses the Boston Symphony and the college singers from Harvard and Radcliffe. The soloists are not mentioned on the records but we will probably know more about them when the last of the three volumes is issued and a program book with it. Sufficient now is that fact that the soloists are well chosen.

FEAT AND BLESSING

Such a recording of an actual performance in Boston Symphony Hall is a feat and a blessing, too. It is uplifting music and Koussevitsky creates a spiritual grandeur with it that is not to be brought down to words. His orchestra players especially are of one mind with him. The choir is young and eager. The soloists have strong voices and they need to have for the St Matthew. There is a slight weariness in the soprano voice toward the end of this second volume but it is no wonder and not of any consequence. The tenor and baritone are vigorous and they revive the choir on occasions. Hearing this rendition of the Passion will give a clearer understanding of Bach and of the hold he has on music lovers through the years.

FRESH RECORDING

R.C.A. Victor has invited the Philadelphians to make a fresh recording of Beethoven's First Symphony under Eugene Ormandy. The result is brilliant. Ormandy has inherited, or made his own, the theatrical pick-up and fade-out which necessitate constant attendance at the controls. His Beethoven is adjusted to present-day listening in that it centers the interest on contrast and speed. Ormandy will be widely popular if R.C.A. Victor can make him so and this company has usually succeeded in its ventures with conductors.

Stokowski has made a pleasing disk for Victor with an arrangement for orchestra of the Chopin Mazurka in a Minor with the trumpet playing solo. Saul Caston, assistant conductor and first trumpeter of the Philadelphia Orchestra, is a fine artist as he proves conclusively in this recording.

Of the single records this month none will be more welcome than the one that contains Fritz Kreisler's "Caprice Viennois" and "Tambourin Chinois." These numbers will be loved always and it is good to have them played for modern recording by the master himself. Paderewski does something fine for posterity, too, when he records. One of the favorites of his devotees is the Theme and Variations in F Minor on a theme by Haydn. In this European recording Paderewski is himself and his performance perfection.

SPRINGFIELD, MASS.
MORNING UNION

MAR 6 - 1938

MUSICAL PROGRAMS AT SMITH COLLEGE

String Quartet to Open Week's Activities With Beethoven Works Tonight

Several musical programs are scheduled for Smith college this week, starting tonight with an all-Beethoven program by the Smith college string quartet at 8 at Sage hall. The program, which will be free and open to the public, will include the following two quartets, representing Beethoven's second and middle periods:—

Quartet in D-major, Op 18, No 3
  Allegro
  Andante con moto
  Allegro
  Presto
Quartet in F-major, Op 59, No 1
  Allegro
  Allegretto vivace e sempre scherzando
  Adagio molto e mesto
  Theme russe (allegro)

The quartet, which has presented concerts at Northampton, New York and elsewhere, was formerly known as the Northampton string quartet. Gilbert Ross, first violinist, and Marion De Ronde, 'cellist, both members of the Smith college department have continued the quartet, and the two vaccancies have been filled. The viola of the present group is played by Louise Rood, also of the college music department, who joined the faculty last fall, having previously taught at Sweetbriar college, Va. She has studied chiefly at the University of Wisconsin and at the Juilliard school, as well as abroad. Milton Aronson, of the department of music at Mount Holyoke college, and conductor of the Springfield Civic orchestra, returns to the quartet this season, having been absent for two years. He is resident of Springfield, and a pupil of Felix Winternitz and Charles Martin Loeffler.

Boston Symphony

The next in the week's schedule of concerts will take place Tuesday night, when the Boston Symphony orchestra will conclude the college's current series at John M. Greene hall. Dr Serge Koussevitzky will lead a program of three symphonies by contemporary composers, as follows:—

Classical symphony, Op 25	Prokofieff
Symphony No 2, "Elegiaca"	Malipiero
Symphony No 2 in D-major	Sibelius

On Wednesday night at 8 at Sage hall, Aurelio Giorno, pianist, and Gilbert Ross, violinist, will present the following program of sonatas for violin and piano by Beethoven:—

Sonata in D-major, Op 12, No 1
Sonata in C-minor, Op 30, No 2
Sonata in A-major "Kreitzer" Op 49

Next Sunday night at 8, also at Sage hall, Willard MacGregor, pianist, will present the following program:—

Phantasie, Op 17	Schumann
Two Etudes	Chopin
Nocturne in B-major	Chopin
Mazprka in A-minor	Chopin
Scherzo in B-flat minor	Chopin
Etudes Symphoniques	Schumann

One of the last musical events before the spring vacation, from the 23d to April 7, Paul Hindemith, composer-violist will be heard in a lecture-recital with the assistance of Lydia Hoffman-Behrend, pianist. The program will consist of works by Hindemith, and will probably one of the sonatas for viola solo, the sonata for viola and piano, and the piano sonata No 3. It is possible that the German composer will read a paper on his new book "The Craft [illegible] Musi-[illegible]

SPRINGFIELD, MASS.
MORNING UNION

[illegible]

Werner Josten, head of the music department of Smith College, will lecture Friday afternoon at 4.30 o'clock in Technical High School under the auspices of the Junior League of Springfield, Inc. Mr. Josten will analyze the program to be presented by the Boston Symphony Orchestra here on March [illegible] the last concert of the 1937-1938 Community Chest series.

GREENWICH, CONN.
TIME

MAR 7 1938

KOUSSEVITZKY OBJECTS

(New Haven Journal-Courier)

When folks wouldn't listen and wouldn't even sit in Pittsburgh the other night Sergei Koussevitzky simply up and walked off the staged. He'd asked the audience to subordinate its own noises to the harmony evocations of the Boston Symphony; but a couple of late-comers who clomped down the middle aisle in the middle of one of Mozart's symphonies, sent him into as fine a passion of artistic indignation as ever appeared upon the podium. Down went his baton on the music rack, and off went one of the world's great symphony conductors, across the stage, and through the door, and mumbling into the corridor.

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SPRINGFIELD, MASS.
NEWS

BOSTON SYMPHONY IN MAGNIFICENT CONCERT TO CLOSE COLLEGE COURSE

Northampton, March 9—A magnificent concert by the Boston Symphony under Koussevitsky ended the Smith college course at the John M. Greene hall last night. Opening with the fragile symphony in A major by Mozart the orchestra once more gave proof of its superlative quality. The A major symphony is an early product of Mozart's genius. Although it is proceeded by nearly 30 orcehstral compositions, it was written in Mozart's 18th year. For all its grace and promise of greater things to come, it is too light, too immature to occupy the place given it at last night's concert. Mr Koussevitsky, however, extracted from it the last ounce of music and since nothing Mozart wrote is either banal or uninspired, the performance was at least interesting.

The delicate lilt of Mozart's final movement had hardly faded from the listener's ear when the orchestra plunged into the brutal dynamics and dissonances of Paul Hindemith's Konzertmusik for strings and brass instruments, op. 50. Hindemith, a young German composer, wrote this concert music for the 50th anniversary of the Boston Symphony orchestra. It is an annoying work. Most modern compositions of its type which, like it, employ noise and ugliness when inspiration fails, can be dismissed as gropings more or less sincere but entirely unsuccessful toward a new form. Hindemith is different. Even his strident outbursts of brass dischords suggest an immense musical capacity and in between he has interlarded passages of rare beauty quite irrespective of the idiom in which they are conceived. It is a great pity that the new school of music of whch Hindemith is an outstanding representative should devote its energies to the pursuit of the fascinating phantom, dissonance, and should shun as though it were something cheap and unworthy those pleasant sounds which were once the principal concern of music.

After the intermission Sibelius's tremendous second symphony in D major, op. 43, was played with such power and thorough understanding that criticism can only chew its pencil in humility. No composer, not even Beethoven, has ever surpassed the contemporary Finnish master in orchestration. There is, today, no finer orchestral instrument than the Boston Symphony. As a result last night's concert ended in a burst of glory which no member of the audience is ever likely to forget.

PORTLAND, ME.
EXPRESS

[illegible]

The Cathedral Council at its meeting Tuesday evening in Guild Hall named Mrs. M. J. Carlson and Mrs. Timothy L. Donahue to represent the Cathedral Guild on the committee for the Choristers Concert with the Boston Symphony Orchestra May 11. Members of the Council will receive communion in a body Sunday, March 20, it was announced, and plans were presented to send delegates to the district council meeting to be held in Westbrook Friday evening. It was voted to invite the district council to meet with the Cathedral Council May 13. Following the business meeting the Rt. Rev. Msgr. George P. Johnson addressed the members.

194

NEW HAVEN, CONN.
REGISTER

MAR 6 - 1938

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The program as a whole is probably the most appealing list of compositions ever assembled for an orchestral concert in this city by the Boston Symphony Orchestra, and thus will make the event a brilliant climax to one of the most popular series of concerts in New Haven's long musical history. Wednesday night's audience will be of the usual capacity proportions, thus marking the sixth consecutive sell-out of the season—a new record in concert patronage locally and an excellent barometer by which to judge the great interest that this city and vicinity takes in the premier concert offerings of the day.

Prokofieff's "Classical" Symphony, which will open Wednesday night's program, was written in 1916-17, and was first performed in Petrograd, April 21, 1918, with the composer conducting. Prokofieff arrived in New York in September of that year, and three months later the Russian Symphony Orchestra played this symphony for the first time in America. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff." But 13 minutes are required to present the four movements of the piece, which is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Debussy's "Nocturnes" were completed in 1899, and "Nuages" and "Fetes" were first performed by the Lamoureux Orchestra of Paris under Chevillard on December 9, 1900. The first performance of the work in this country was at a Chickering concert in Boston, February 10, 1904, and the following year Vincent d'Indy, conducting the Boston Symphony Orchestra as a guest, introduced the two nocturnes at concerts in Philadelphia, Washington and New York.

Composed in 1887, Rimsky-Korsakov's "Capriccio Espagnol" had its first performance at the "Russian Symphony Concerts" in St. Petersburg, October 31 of the same year—the composer conducting. It was performed at a puoplar concert at Brighton Beach, New York, under the direction of Anton Seidl, in the summer of 1891, and became a part of the Boston Symphony repertory when first played in Boston on February 13, 1908.

Among the various compositions of Sibelius, which include seven symphonies, the Symphony No. 2 in D major is probably the most often played and thus the most popular work of the great composer. It was performed here several years ago by the Boston Orchestra with notable success, and since that time many requests have been made that it be presented here again.

Born in Tavastehus, Finland, in December, 1865, the son of a medical officer in the Finnish army, Jan Sibelius was educated with the idea of taking up law. However, after graduating from the University of Helsingfors, he became more and more interested in the study of music, so that when he became his own master he began to consider music seriously.

In 1889 Sibelius went to Berlin to study composition, and two years later to Vienna, where he became the pupil of Karl Goldmark. It was not long before the individual style that characterizes his music became evident, for although it was an acknowledged fact that Sibelius was distinctly influenced by the Classicists, his compositions are so thoroughly permeated with originality of expression that it is often, on the surface, almost impossible to subscribe to the belief that a relationship to composers of the earlier period exists. In fact, the music of Sibelius does not yield its charm to superficial hearing, but reserves its permanent fascination for those who, through repeated listening, have come to recognize its purport.

Sibelius came to the United States in 1914 and visited several musical centers, including New Haven where he received the degree of Doctor of Music from Yale University. He now lives in a small village near Helsingfors, where, although in close proximity to the capital city, he is as distant from its gaiety as his preference for simplicity and quietude dictates.

The D Major Symphony, often referred to as Sibelius' pastoral symphony, was composed in 1901-02, and performed for the first time at a concert given by the composer in Helsingfors, during the same season. Its first American performance took place in Chicago under the direction of Theodore Thomas in 1904, and through the years has come to occupy a prominent place in the repertory of the Boston Orchestra.

According to Mr. Schneevoight, who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns, undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defense of their rights, while in the finale hope enters their breasts, and there is comfort in the anticipated coming of a deliverer.

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, as his players see him.

SPRINGFIELD, MASS.
MORNING UNION

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No greater contrast could be imagined than the "Mozart Symphony in A Major" Koechel No. 201, which opened the program. Using a reduced orchestra, Dr. Koussevitzky provided a delightful reading of this gay, elegant music, the product of Mozart's greatest creative period.

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The composers represented were all living at the turn of the century and the works were all written within a span of 30 years, between 1887 and 1917; at the outside limits were the Rimsky-Korsakof "Capriccio Espagnol" and the Prokofieff "Classical Symphony;" Debussy's Nocturnes date from 1897-99 and Sibelius' Second Symphony from 1901. Prokofieff has been classified as a 'Cubist' in music; if there is truth in the assertion, he has survived as one of a few which left works of permanent value. The two Russians represent the extremes of the Russian school, for Rimsky-Korsakoff was foremost among the brilliant Nationalist group; with him "all the streams of Russian Nationalism unite in one mighty current;" Prokofieff now speaks eloquently for the Soviet Union.

The "Caprice Espagnol" is one of Doctor Koussevitsky's most successful hobby-horses; he makes it a glittering, dazzling, orchestral tour de force, "a purely external piece, but vividly brilliant for all that," as the composer said of it. Details of the Classical Symphony were often irregular and the finale nearly ran away with the conductor; occassional blurred passages occurred in the opening Nocturne, with some overly fussy details toward the close. The magnificent "Fetes," however, remains a rare delight as it always has been under Doctor Koussevitsky's direction.

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It was gratifying to find the audience stirred by this score which has found its way into popular favor only within the last few years; Doctor Koussevitsky has brought us three Sibelius symphonies. There are seven of them.

H. EARLE JOHNSON.

NEWS

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TRIBUNE

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New York – The newest French

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INCORRECT PAGINATION

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NORTHAMPTON, MASS.
GAZETTE
MAR 9 - 1938

Boston Symphony Orchestra Heard in Great Concert

Playing of Sibelius' Symphony No. 2 Especially Magnificent and Overwhelming Music

It seems impertinent to attempt an evaluation of last evening's glorious concert by the Boston Symphony orchestra. Those who were fortunate enough to be present heard, in the playing of Sibelius' symphony No. 2, what was probably the most magnificent, overwhelming music that had ever fallen upon their ears.

There is nothing that even approaches the grandeur of the finale of this symphony, as it was performed last night; its passionate voices, its power and impressiveness, its vastness of implication sweep the listener away from all that is superficial or commonplace. It has the might and the mystery of an elemental force.

As the inspired conductor, Serge Koussevitzky, turned, upon occasion, to draw all possible musical strength from the first violinists, one noted an expression of triumph and exalted majesty—rightly so, for this was a triumph of heroic measures. The performance was the product of an interpreter who had but one concern, a free and complete presentation of the Sibelius spirit.

An appearance of the Boston Symphony orchestra in John M. Greene hall is always an exhilarating occasion for music-lovers of Northampton. There are memories of splendid concerts by this virtuoso orchestra, dazzling and electric, under their wide-visioned masterful leader. Last evening, a large audience gathered to renew the spirit of these memories. To say that it was an evening to be remembered is not enough; it is to be cherished as a deeply significant and rich experience.

As one considers the program in retrospect, one realizes that Mr. Koussevitzky could not have made a happier selection for the beginning than the delicate, flowing symphony in A major of Mozart. It had the buoyant quality of youth, with all tis freshness and gaiety. Written for strings with two oboes and two horns, it revealed, in its quiet melodic simplicity, the singing loveliness of the orchestra's strngs, without interference from the brasses. The truly remarkable pianissimo effects attained by the Philadelphia orchestra, in a recent concert here, are not realized by the Boston orchestra. Their whole performance is thereby louder throughout, they being accustomed to Boston's large Symphony hall, explaining frequent criticism by Northampton's audiences that this is a "noisy" orchestra. The inclusion of this delightful work, which was played with great sensitivity, was therefore welcofed by those present.

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EAGLE
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F. G. H.

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 12 1938

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The Prokofieff work is one of the most delightful entries in the orchestra's repertory. It is charming, brisk, tuneful and deftly wrought music, running its brief course in thirteen minutes, and the Bostonians cover themselves with technical glory every time they play it. Every phrase in it was crisply turned and the whole thing bubbled along with captivating lightness.

The Debussy and Rimsky-Korsakoff numbers again gave the orchestra ample opportunity for showing its wonted virtuosity and fine response to Mr. Koussevitzky's subtle scheme of dynamics. The clean, resounding brilliance of the Fandango in the "Caprice" brought down the house.

As for the Brahms battlehorse, the performance boasted broad utterance, sustained expressiveness, and a transparency of tone that emphasized every detail keenly.

L. B.

NEW YORK, N. Y.
HERALD - TRIBUNE
MAR 11 1938

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SPRINGFIELD, MASS.
REPUBLICAN
... 9 - 1938

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Orchestra Conducted by Dr Serge Koussevitzky Stirs Audience With Second Symphony by Sibelius

By FRANCIS REGAL

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This is the more important because the strength of this imposing work lies largely in its cumulative effect. The blocks of which it is built are not of very precious material, but they are put together in a mighty edifice of tone. When given, as was the case tonight, by one of the world's greatest orchestras, led by a director of masterly skill and masterful power who is warmly appreciative of its quality, the effect is tremendous. In this respect a comparison might be drawn with the symphonies of Tschaikowsky, otherwise very dissimilar, which stirred audiences so deeply when they began to be generally known a generation ago.

Not Altogether Felicitous

Aside from this symphony, which was enough to make the concert memorable, the program was not altogether felicitous. The charming Mozart symphony in A major with which it opened is an early work, composed when the composer was but 18, and when the symphonic form (1774) was hardly more mature. It was played with a reduced orchestra to fit the slim score, and was too light, too small and too delicate for its place in this program. Something with the weight, say, of Beethoven's "Egmont" overture, might have kept the ship in better trim, but both the symphony and the playing of it were exquisite.

It may be doubted, also, whether so cyclopean a work as the Sibelius symphony should have been preceded by so rough and noisy a composition as the "Concert Music for String and Brass Instruments" which Paul Hindemith composed for the 50th anniversary of the Boston Symphony orchestra, seven years ago. This music is strong, original, and full of interesting matter, but it unquestionably gives an answer to the old conundrum "What kind of a noise annoys an oyster?" Even after the intermission one was left rather stunned by Hindemith's rugged music; a more suave approach might have made still greater the effect of the symphonic climax. In all these works the orchestra played magnificently, and its superlative quality could be the better appreciated by tonight's audience because of the other fine orchestras which have been heard this season in the Smith college concert course.

NEW YORK
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The Mahler work occupied the entire first half of the concert. It has not grown shorter since Wilhelm Gericke and the Boston Symphony introduced it to New York more than thirty years ago. From the opening "Traeuermarsch" to the Rondo-Finale it heaps ideas, effects, reminiscences, climaxes, recessions and fresh climaxes with that prodigality which Mahler shared with Bruckner. Torment follows torment, in alternation with the naive. The total effect is that of a vast expenditure of technic, energy and emotion, dissipated to the four winds and ending in frustration.

But this is "conductor music" of the first order. In the manner of his writing, Mahler's own mastery of the orchestra as the most marvelous musical instrument created by man has been placed at the disposal of his interpreters. His scoring invites the most brilliant playing in every choir. In the gloomy fanfares of the opening the brasses gave the cue for the virtuosity that was to follow. The sentimental and almost Straussian adagietto summoned from the famous strings their utmost sheen and glow. The enormously complicated conclusion was an orgy of tonal contrasts and plunging, exultant momentum. Mahler's inability to avoid mixing the banal with the recondite defeats him many times in this symphony just when he has lifted his tortured spirit to the height of some very personal emotional communication. But his orchestral technic challenges attention even when his inspiration is at its lowest ebb.

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NORTHAMPTON, MASS.
GAZETTE
MAR 9 - 1938

Boston Symphony Orchestra Heard in Great Concert

Playing of Sibelius' Symphony No. 2 Especially Magnificent and Overwhelming Music

It seems impertinent to attempt an evaluation of last evening's glorious concert by the Boston Symphony orchestra. Those who were fortunate enough to be present heard, in the playing of Sibelius' symphony No. 2, what was probably tne most magnificent, overwhelming music that had ever fallen upon their ears.

There is nothing that even approaches the grandeur of the finale of this symphony, as it was performed last night; its passionate voices, its power and impressiveness, its vastness of implication sweep the listener away from all that is superficial or commonplace. It has the might and the mystery of an elemental force.

As the inspired conductor, Serge Koussevitzky, turned, upon occasion, to draw all possible musical strength from the first violinists, one noted an expression of triumph and exalted majesty —rightly so, for this was a triumph of heroic measures. The performance was the product of an interpreter who had but one concern, a free and complete presentation of the Sibelius spirit.

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Mr. Koussevitzky and the orchestra were at their best last evening. They played both the novel and familiar music for all it was worth. The listener was made breathless with the playing of the Sibelius symphony, and when the last overwhelming chord of the finale had crashed the audience applauded clamorously. The sage master answered the continued homage with several reappearances, but no encore. It was a rich, balanced program, not to be upset. Mr. Kousevitzki had thrown himself with whole-hearted devotion into the task of re-creating the music in the image embedded in his thoughts, and he had completed a masterpiece.

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EAGLE
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:45—WMCA—Dancing lessons.
WNYC—News.
WHN—Amourette.
WNEW—Safety campaign.

4 P. M. TO 6 P. M.

:00—WEAF—Stamp collectors.
WOR—Swing time.
WABC—Charles Paul, organ.
WMCA—Alice Breese, talk.
WNYC—Keith Taylor, others, talk.
WHN—Backstage interviews.
WNEW—Kay Reed, organ.
WEVD—Polish music.
WQXR—Debussy-Schumann concert.
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NEW YORK, N. Y.
EVENING POST
MAR 11 1938

WORDS AND MUSIC

Boston Orchestra Plays Mahler's Fifth Symphony

Koussevitzky Enjoys His Favorite Piece —Uses Debussy as a Sort of Chaser

By SAMUEL CHOTZINOFF

Mahler's Fifth Symphony occupied the place of honor on the Boston Symphony Orchestra's program last night, with Debussy's Two Nocturnes and Rimsky-Korsakoff's "Cappriccio Espagnol" bringing up the rear. This was the Bostonians' fourth visit to Carnegie Hall this season and a large audience endured, vibrated to, or slept through the lengthy opening symphony, according to the indifference to, love of and aversion for Mahler of its individual members.

It was obvious that Dr. Koussevitzky approached the symphony in the spirit of a lover, for his face and his gestures during its performance were indicative of transfixed partisanship. For me the experience was painful, for the conversion I always long for at every hearing of the works of Mahler was again denied me. Not that the conversion of an individual doubter can matter. But the music of Mahler is still a controversial subject and the recording of my own perplexities may be of help to others who are similarly afflicted.

Listening with the greatest concentration the only new impressions I was able to garner from the familiar work related to Mahler's technique in writing and scoring. In construction, development and in orchestration the symphony reveals a kind of desperate, humorless cleverness. At many points the music seems about to end conclusively, almost as if the composer found himself at the end of his resources. Yet at these very moments something unexpected happens, some modulation, a new turn of an oft-repeated phrase, a new orchestral alignment. The movement goes on and on, not through the compulsion of natural evolution but by the aid of continual re-enforcements brought up in desperation at the last moment.

The old impressions gathered from many hearings of the Fifth Symphony were only strengthened by the great clarity of Dr. Koussevitzky's interpretation and the superb playing of the orchestra. Again the themes seemed bloated or merely sentimental. Again Verdi elbowed Strauss and Strauss elbowed Wagner. The spirit of impotent giantism filled the hall. Lamentation, passion, contemplation, delight in nature and in the simplicity of innocent emotion were blown up to unnatural dimensions, towering like the enormous, inflated balloon figures in Macy's children's parade.

Or so it appeared to the unregenerate. There were faces in the audience last night that looked transfigured with the wonder of a revelation. This revelation may some day be vouchsafed to one who has often failed to discern musical truth and beauty only to discover them suddenly and unaccountably years later. But for the moment Mahler's Fifth Symphony remains for him the intellectual attempt of a sincere and expert musician to dramatize in tone the travail and the aspirations of mortal man.

NEW YORK
TIMES
MAR 11 1938

BOSTON ORCHESTRA HEARD IN CONCERT

Mahler's Fifth Symphony Is Played Under Direction of Dr. Serge Koussevitzky

DEBUSSY MUSIC FOLLOWS

Two Nocturnes Are Highlights of Night Which Also Features Rimsky-Korsakoff Works

By OLIN DOWNES

The qualities of Mahler's Fifth Symphony, played by Dr. Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall, may be begged for the moment, because the predominating impression of the performance was the extraordinary qualities of the leader and the orchestra.

The symphony impresses us mightily, yet leaves us cold. It whips up superb masses of sound, and unfolds a gigantic architecture. The style of it is dramatic, and its sincerity unquestionable. But it does not rate as inherently great music.

On the other hand, it touches off the orchestra. If the Mahler instrumentation is agreeable to the listener's taste, if the immense masses of tone and marshaling of whole brigades of instruments, appeal to the love of the sonorous, then a performance such as that of last night is sheer fascination. It is tumult of sound, and lordly splendor. Its power lies in its tone-painting.

Monumental Conclusion

This is so, at least of the first movement, with the solemn preluding of trumpets which usher in the funeral march, with its heavy tread and wild lamentations. The scherzo is professedly demoniac, but more in the vein of piquant orchestral effects and moods of the dance. The most exalted pages are undoubtedly those rapt measures which precede the finale, when a vast tonal design draws all its parts together and welds them into a monumental conclusion.

The thunderous, clamoring symphony served that glowing, shimmering thing, the Boston Symphony Orchestra, to display anew its splendors. Dr. Koussevitzky must believe profoundly in this composition. Brilliant as he is in interpretation, and of a unique sensitiveness to every phase, old and new, of musical thought, he could not have done so much with the score if he did not believe in and love it. The music could not have had more passionate conviction or emotional stress. It, nevertheless, remains a vehicle for a virtuoso leader and not, in itself, an absolute creation. The audience applauded rapturously at the end of this performance, but it was applause for orchestral oratory of the most convincing kind and not applause for music.

Debussy Music Follows

If it were necessary to prove this, the proof was immediately forthcoming in the instance of the two Debussy "Nocturnes," which, after the intermission, followed the symphony. Of course, it would be illogical to compare music of Latin and Teutonic tradition, and decide upon the relative values of the works involved. Mahler is dominated by the German model, which is a bad one, of late nineteenth century symphonic music.

Debussy is a much stiller and smaller voice, yet the infinite is cradled in his miraculous tone-fantasies. The languor of the slow-moving clouds, their shapes shifting and melting one into the other, and the languorous voice of the English horn singing its strange, haunting song; the dance of the creatures of air, interrupted by the classic procession! It might be a bacchanale danced by Greeks. Or it might, as the composer's explanation suggests, be a vision of the sun on its thunder-march across the skies. There is infinite beauty, a faultless truth, a natural pagan joy in this music. Debussy says more in two pages than Mahler in forty.

This performance, so delicately poised, ushered in the third feat of the evening. Dr. Koussevitzky's list bore testimony to his skill as a program-maker, for the concert ended with one of the most scintillating performances of Rimsky-Korsakoff's "Spanish Caprice" that has been heard here within memory. The "Caprice" is pure color, instrumentation. It displayed every part and most of the solo players of the orchestra. They outdid themselves. Such was the spirit of the conductor's reading that trivialities of the music passed unheeded. We know how Tchaikovsky admired this "colossal piece of instrumentation." Why, was demonstrated by last night's performance.

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 11 1938

Mahler Music Played by Boston Orchestra

By PITTS SANBORN.

In a way that seems both naive and out of date a New York audience still fights shy of Gustav Mahler. In Carnegie Hall last evening Serge Koussevitzky had the temerity to devote the first half of the Boston Symphony Orchestra's concert to Mahler's Fifth Symphony, in C sharp minor, and in the intervals the usual questions were asked:—"How do you like this symphony? How do you like Mahler?"

Well, this symphony was completed in 1902 and introduced to New York (by the Boston Symphony Orchestra, as it happens, in Carnegie Hall, Wilhelm Gericke conducting) on February 15, 1906. By this time both it and its composer might be taken somewhat for granted, even as we take Beethoven and Brahms.

* * *

And why should the work be deemed either fearsome or a curiosity? Long it unquestionably is, and not, I believe, an example of sustained and overtopping inspiration. But its vastness has as concomitant accomplished and ingenious facture, rare mastery of orchestration; and you needn't be a specialist to recognize the technical advantages.

What is more to the point from the popular angle, however, is the unmistakable tunefulness that prevails in much of this symphony. Such is the case in the opening funeral march and, differently, in the dance measures of the scherzo. The ensuing Adagietto, scored only for strings and harp, is a delicate, expressive lyric interlude of melodious tranquillity that nobody could fail to find beguiling, and the Rondo-Finale abounds in tune from the initiatory moment when horn and bassoon and oboe contend for primacy on to the end.

All told, Mahler-fear seems now a bit grotesque.

The magnificent qualities of the Boston orchestra and the devotion of Mr. Koussevitzky as its conductor found ample scope in the performance of the symphony. The second half of the concert, given over to Debussy's "Clouds" and "Festivals" and Rimsky-Korsakoff's "Spanish Caprice," was a further, and more familiar, field for orchestral virtuosity.

In consideration of all and sundry, the reception accorded Mahler's symphony by the large audience was even more than cordial.

* * *

Mahler Symphony Played

Led by Koussevitzky, Boston Visitors Give Two Debussy 'Nocturnes.'

N. Y. Sun March 11/38

By OSCAR THOMPSON.

If Gustav Mahler, Claude Debussy and Nicholas Andreievitch Rimsky-Korsakoff had undertaken to compose music for the specific purpose of exhibiting the most splendid and distinctive qualities of the present Boston Symphony Orchestra, they could scarcely have achieved that purpose more strikingly than was done by a program of their compositions conducted by Serge Koussevitzky last night in Carnegie Hall.

Mahler's Symphony No. 5, in C-sharp minor, Debussy's "Nuages" and "Fetes" and Rimksy's "Capriccio Espagnol" served, each in turn, and each in its differing manner, to glorify the ensemble. In sheer brilliance of playing this was one of the most stimulating concerts of the orchestral season. In basic substance, it was more debatable. The Debussy "Nocturnes" remain masterpieces of musical impressionism. But Mahler's tortuous symphony is as vacuous for some as it is prophetic for others. Rimsky's purely external set of Spanish sketches is an orchestral tour de force and little else.

The Mahler work occupied the entire first half of the concert. It has not grown shorter since Wilhelm Gericke and the Boston Symphony introduced it to New York more than thirty years ago. From the opening "Traeuermarsch" to the Rondo-Finale it heaps ideas, effects, reminiscences, climaxes, recessions and fresh climaxes with that prodigality which Mahler shared with Bruckner. Torment follows torment, in alternation with the naive. The total effect is that of a vast expenditure of technic, energy and emotion, dissipated to the four winds and ending in frustration.

But this is "conductor music" of the first order. In the manner of his writing, Mahler's own mastery of the orchestra as the most marvelous musical instrument created by man has been placed at the disposal of his interpreters. His scor-

was to follow. The sentimental and almost Straussian adagietto summoned from the famous strings their utmost sheen and glow. The enormously complicated conclusion was an orgy of tonal contrasts and plunging, exultant momentum. Mahler's inability to avoid mixing the banal with the recondite defeats him many times in this symphony just when he has lifted his tortured spirit to the height of some very personal emotional communication. But his orchestral technic challenges attention even when his inspiration is at its lowest ebb.

The finely powdered sonorities of the two Debussy evocations—which, strangely enough, the composer originally conceived as works for solo violin and orchestra—were exquisitely projected. Seldom has Debussy's own description of the phantom pro-

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BRIDGEPORT, CONN.
TIMES - STAR
MAR 17 1938

W. A. Musical Club Concert March 24

Thursday evening, March 24th the Wednesday Afternoon Musical Club will present Keith Falkner, English baritone, at Central High school. One of the biggest box office names in England today, Falkner, was soloist in Bach's St. Matthew's Passion appearing with the Boston Symphony Orchestra with Serge Koussevitsky conducting, with the St. Louis Symphony in Verdi's Requiem under the direction of Vladimir Golschmann, the Cleveland Orchestra under Arthur Rodzinski in Beethoven's Ninth Symphony. He has been soloist for two successive seasons at the Cincinnati May Festival singing the role of Christ in Elgar's oratorio "The Apostles" also the Bethlehem Bach Festival and the Ann Arbor Festival.

Immediately upon completion of his six weeks concert tour, Falkner will go to Hollywood to begin work on his second movie. His success was so great in his first picture "Mayfair Melody" that Warner Brothers signed him for three more productions.

PITTSFIELD, MASS.
EAGLE
[illegible]

Huge Shipment of Steel For Festival Shed Arrives

Establishes Some Kind of Record According to Charles E. Williams, New Haven Road Passenger Agent

STOCKBRIDGE, March 12.—Charles E. Williams of Pittsfield, district passenger agent for the New York, New Haven & Hartford Railroad, went into the records today and discovered that the shipment of 10 carloads of steel consigned to the Berkshire Symphonic Festival, Inc., was the largest single shipment of steel ever to arrive in the county and it was the largest single shipment of freight consigned to one party in Stockbridge in 21 years.

The steel, weighing 170 tons, arrived this morning from the Bethlehem Steel Company and starting Monday will be transported to "Tanglewood" on Route 183 where the steel company will take over its erection on concrete foundations built by Graves & Hemmes of Great Barrington. Another shipment of almost an equal tonnage will arrive later this month. To transfer the tremendous girders and beams from the flat cars to Carl B. Lindholm's trucks will require the services of a crane with a 60-foot beam.

The Festival shed will accommodate more than 5000 persons and will be ready for the six concerts to be given in August by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

BROOKLYN, N. Y.
CITIZEN
MAR 12 1938

Music Notes

BOSTON SYMPHONY HEARD AT ACADEMY

Visit Here Another Auspicious One—Koussevitzky Conducts, as Usual

By PAUL J. BROWN

The Boston Symphony Orchestra returned to Brooklyn last night and made its visit to the Academy of Music another auspicious one. With two rather brief, although important exceptions, the program which Dr. Sege Koussevitzky and the orchestra, presented to the almost capacity audience at the Academy was unusually on the light and gay side. To that extent it may not have been a stimulating or engross-one, but it was very definitely a pleasant one, a concert which permitted relaxation, rather than one that demanded concentration or compelled attention.

The program opened with Prokofieff's "Classical" Symphony, which is both lighter and gayer than "classical" symphonies and, while in symphony form, only half as long as the usual symphony. Then there followed Debussy's two "Nocturnes," called "Nuages" and "Fetes." The former, the translation of which is "Clouds," is the musical equivalent of those physical phenomena and almost as unsubstantial. "Fetes," on the other hand, is lively and cheering with the first deep tonal effects of the evening. Also preceding the intermission the orchestra played Rimsky Korsakoff's "Capriccio Espagnol," a return to the light mood.

The post-intermission was filled by Brahms' No. 2 Symphony in D major, which for three-fourths of its way was as light as the general theme of the evening, but in its last movement it attoned in scope and tonality for the lack of them in its and the rest of the programs earlier parts, for the allegro con spirito movement is stirring.

The concert was well-played, and excellently interpreted. The fact that the applause was only moderately enthusiastic was probably due to the fact that the audience wanted at least a greater proportion of emotional music.

BROOKLYN, N. Y.
CITIZEN
MAR 12 1938

Boston Symphony Is Heard Here; Dinners Given by Boxholders Preceding Fourth Concert

A large and appreciative audience crowded the Brooklyn Academy of Music last evening for the season's fourth concert by the Boston Symphony Orchestra. The program, conducted by Dr. Serge Koussevitzky, included Prokofieff's Classical Symphony, and Debussy's Nocturnes, "Nuages" and "Fetes." Rimsky Korsakov's Capriccio Espagnol and the Second Symphony in D Major of Johannes Brahms completed the program.

Many of the boxholders gave dinners before the concert. Among the hostesses was Mrs. Thomas H. McClintock, who entertained in the box of the Brooklyn Committee for the borough appearances of the orchestra. Attending a dinner at Mrs. McClintock's home, No. 158 Rutland road and later her guests at the concert were: Dr. and Mrs. Robert Franklin Ives, Dr. and Mrs. John L. Bauer and Mrs. L. Parker McKinley

Colonel and Mrs. F. D.Carlock entertained in their box for Mrs. Fay W. Brabson, Mrs. Albert G. Wing, Major and Mrs. Hugh A. Wear and Captain and Mrs. John A. Weeks.

In the box with Mrs. Benjamin Prince were Mr. and Mrs. B. Meredith Langstaff, Mr. and Mrs. Karp Mikalenkoff and Miss Irene Miles. Mrs. Prince entertained at dinner at her home, No. 376 Park avenue, Manhattan before the concert.

Mr. and Mrs. Roy M. Hart had as their guests in the box of the Adelphi Academy Alumnae Association Mrs. Frank B. Graff, Miss Jane Hart, William Stab. Earlier in the evening Mr. and Mrs. Hart were hosts at a dinner at their home, No. 1246 Dean street.

Other boxholders were: Mrs. Thomas R. Murray, Jr., Mrs. Dean C. Osborne, Miss Florence Logan, Miss Mary E. Mills and Mrs. James Maclay.

The concerts are given here under the sponsorship of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees. The Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport is acting chairman. Mrs. Trafton O. Badger heads a Junior League Committee for the series. The final concert will be given on Friday evening, April 1.

B.
March 13/38

Music Events

GEORGES ENESCO, distinguished Rumanian composer and conductor, will serve in both capacities as guest with the Boston Symphony Orchestra at the regular pair of concerts next Friday afternoon and Saturday evening in Symphony Hall and in a program in Sanders Theater on Thursday evening.

Enesco will present his second Suite for the first time in Boston on the occasion of these concerts, and in addition will conduct his very popular Rumanian Rhapsody, No. 1.

The program will open with Haydn's Symphony in D major, No. 104, and will also include the Symphonic Poem, "Actaeon," by the Rumanian composer, Alfred Alessandresco.

* * *

RICHARD BURGIN will conduct the fifth pair of Boston Symphony concerts in the Monday evening and Tuesday afternoon series to be given on March 21 and 22.

Robert Cassdesus, French pianist, will appear as soloist in the performance of Liszt's Concerto No. 1 in E flat, and Vincent d'Indy's Symphony on a Mountain Air.

For the rest the program will include Moussorgsky's "A Night on Bald Mountain," and the Introduction and Wedding March from Rimsky-Korsakov's "The Golden Cock."

NEW YORK
TIMES
MAR 12 1938

[From Final Edition of Yesterday's Times.]

BOSTON ORCHESTRA HEARD IN CONCERT

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This is so, at least of the first movement, with the solemn preluding of trumpets which usher in the funeral march, with its heavy tread and wild lamentations. The scherzo is professedly demoniac, but more in the vein of piquant orchestral effects and moods of the dance. The most exalted pages are undoubtedly those rapt measures which precede the finale, when a vast tonal design draws all its parts together and welds them into a monumental conclusion.

The thunderous, clamoring symphony served that glowing, shimmering thing, the Boston Symphony Orchestra, to display anew its splendors. Dr. Koussevitzky must believe profoundly in this composition. Brilliant as he is in interpretation, and of a unique sensitiveness to every phase, old and new, of musical thought, he could not have done so much with the score if he did not believe in and love it. The music could not have had more passionate conviction or emotional stress. It, nevertheless, remains a vehicle for a virtuoso leader and not, in itself, an absolute creation. The audience applauded rapturously at the end of this performance, but it was applause for orchestral oratory of the most convincing kind and not applause for music.

Debussy Music Follows

If it were necessary to prove this, the proof was immediately forthcoming in the instance of the two Debussy "Nocturnes," which, after the intermission, followed the symphony. Of course, it would be illogical to compare music of Latin and Teutonic tradition, and decide upon the relative values of the works involved. Mahler is dominated by the German model, which is a bad one, of late nineteenth century symphonic music.

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This performance, so delicately poised, ushered in the third feat of the evening. Dr. Koussevitzky's list bore testimony to his skill as a program-maker, for the concert ended with one of the most scintillating performances of Rimsky-Korsakoff's "Spanish Caprice" that has been heard here within memory. The "Caprice" is pure color, instrumentation. It displayed every part and most of the solo players of the orchestra. They outdid themselves. Such was the spirit of the conductor's reading that trivialities of the music passed unheeded. We know how Tchaikovsky admired this "colossal piece of instrumentation." Why, was demonstrated by last night's performance.

SPRINGFIELD, MASS.
NEWS

BOSTON SYMPHONY ORCHESTRA PROGRAM

An analytical talk on the program of the Boston Symphony orchestra to be presented in Springfield, March 30, was given this afternoon by Dr Werner Josten, professor of music at Smith college.

The program consists of the Concerto in D Major by C. Philip Emanuel Bach. Dr Josten illustrated this selection with piano arrangements emphasizing the various themes.

Recordings were used in illustrating the Three Orchestral Sketches of Debussy entitled "La Mer," as well as the Fifth Symphony of Tchaikovsky in E Minor.

The Boston Symphony orchestra will appear in Springfield at the Auditorium as the last in a series of concerts given by the Community Concert association and sponsored by the Springfield Junior League.

Announcement of the artists for the next year's series will be made at this concert. At the last Community concert given by Kirsten Flagstad, some 1500 ballots were cast registering the choice of the public for the series to be presented next year, and the committee has analyzed and tabulated these so that the series may be of as high caliber and of the same appeal as heretofore presented.

BROOKLYN, N. Y.
EAGLE
MAR

Society Fills Boxes at Boston Symphony Concert At the Academy of Music

Mrs. Thomas H. McClintoc represented the Brooklyn committee in their box at the fourth concert of the 52d season of the Boston Symphony Orchestra last evening at the Academy of Music. Mrs. McClintock's guests at dinner at her home 158 Rutland Road, before the concert, and in the box, were Dr. and Mrs. Robert Franklin Ives, Dr. and Mrs. John L. Bauer and Mrs. L. Parker McKinley.

With Mrs. Benjamin Prince in her box were Mr. and Mrs. Meredith Langstaff, Mr. and Mrs. Karp Mikalenkoff and Miss Irene Miles. Mrs. Prince entertained the group at dinner at her residence, 876 Park Ave., Manhattan, before the concert.

Mr. and Mrs. Roy M. Hart were hosts in the Adelphi Academy Alumnae Association box to Mrs. Frank B. Graff, Miss Jane Hart and William Staab. Mr. and Mrs. Hart entertained at dinner at their home, 1246 Dean St.

In another box were Mr. and Mrs. Dermod Ives of Garden City, whose guests were Mr. and Mrs. Fred Vogel, Mr. and Mrs. Julien T. Davies Jr. of Flower Hill and Mr. and Mrs. Frank W. Crowell of Rockville Centre.

Colonel and Mrs. F. D. Carlock entertained in their box Mrs. Fay W. Brabson, Mrs. Albert G. Wing, Major and Mrs. Hugh A. Wear and Captain and Mrs. John A. Weeks.

Mrs. Thomas E. Murray Jr., Mrs. Dean C. Osborne, Miss Florence Logan, Miss Mary E. Mills and Mrs. James Maclay were other box hostesses.

Dr. Serge Koussevitsky conducted the well-rounded program which had been selected from many sources. It began with Prokofieff's Classical Symphony, continued with Debussy's Nocturnes "Nuages" and "Fetes" and Rimsky-Korsakov's Capriccio Espagnol, concluding with the Second Symphony in D Major by Johannes Brahms. The large audience showed great appreciation for the colorful program.

The orchestra's final concert of the season will be given Friday, April 1. The Brooklyn Institute of Arts and Sciences, Edward C. Blum, president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman, sponsor the series of concerts each year. Mrs. Blum and Mrs. William H. Good are vice chairmen of the Brooklyn committee; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League Committee.

BROOKLYN, N. Y.
EAGLE
MAR 12 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony Orchestra Stirs Large Audience Attending Fourth Program at the Academy of Music

America's first orchestra gave its fourth Brooklyn concert at the Academy of Music last night with Dr. Serge Koussevitzky conducting a program calculated to suit the taste of the most casual as well as the most discriminating lover of the finest music. For sheer orchestral performance it was a display of the height of refinement, brilliance of execution and balance of ensemble.

With a passing bow to the classic tradition, there was Prokofieff's "Classical" Symphony to begin the concert. It proved to be a delightful composition conceived in the fashion of the present day abridgements of the "classics," and was only as eighteenth century as its twentieth century composer would allow himself to be. Within the formal structure of the symphony there was much to indicate that Prokofieff gave traditional form a graceful if somewhat curt bow, for his music is smart in a modern way. Witty, bright and occasionally impudent, it was played with classic taste and restraint in the best of Bostonian tradition.

Debussy's two nocturnes, "Nuages" and "Fetes," which grow more perfect on better acquaintance, brought forth exquisite tonal texture in the former and well modulated crescendos in the latter. The procession and the final measures were a triumph of dynamic control. The first half of the concert ended with a brilliant and colorful performance of Rimsky-Korsakov's Capriccio Espagnole, which is not so much from the point of view of musical content as of scintillating orchestration.

The symphony of the evening was Brahms remantic Second in D Major. The familiar music took on a certain warmth of sonority, flow of melody, and graciousness of manner under Koussevitzky's baton though the performance did not strike the fire nor the full spirit of the score in the refinement of playing that it received. The Adagietto grazioso was beautifully fashioned and the final Allegro brought the concert to a brilliant close.

NEW YORK, N. Y.
SUN
MAR 14 1938

TWO ORCHESTRAS GIVE CONCERTS

Hofmann Again Soloist With Philharmonic.

BY IRVING KOLODIN.

The implacable, imperturbable Josef Hofmann strolled to the center of the Carnegie Hall stage yesterday afternoon and proceeded to give, with the Philharmonic-Symphony Orchestra, as fine a performance of the Chopin E minor piano concerto as has been heard here in years. It was playing of extraordinary distinction in its own right; magnificently effortless in its technical dexterity, superb in its finesse and discrimination—but it was even more remarkable if mentally contrasted with the thundering Rubinstein concerto he had played earlier in the week. In particular, the whispering confidences of the Romanza were delivered with a refinement of tone and phrasing that were eloquent reminders of Mr. Hofmann's musical culture.

As well as providing an able accompaniment for Mr. Hofmann's performance, the orchestra, under the direction of John Barbirolli, presented a suite of dances from Purcell's "Fairy Queen," Schubert's "Unfinished" symphony, Balfour-Gardiner's gay "Shepherd Fennel's Dance" and the "Theme and Variations" from Tschaikowsky's G major suite. In addition to the wholehearted applause of an unusually large audience, Mr. Hofmann received a manuscript of the G minor trio by Anton Rubinstein, the gift of the Philharmonic-Symphony Society and the Columbia Broadcasting System.

Whether by intention or accident, the program of Saturday afternoon's Boston Symphony concert offered examples of the orchestra's skill in the treatment of music from three historic epochs: the contemporary (Paul Hindemith's music for brass and string instruments), the late romantic (Saint-Saens's C minor symphony) and the early symphonic (Haydn's E flat symphony No. 10 in the Salomon set). There was especial interest in the performance of the Hindemith music, which had not been heard here since its introduction in 1932. At a second hearing, it impressed one as an uncommonly durable piece of writing, finely organized and possessed of more than ordinary individuality. The orchestra was also at its remarkable best in the Haydn symphony, which was read with insinuating grace and loveliness by Conductor Serge Koussevitzky. Of the Saint-Saens symphony, the only noteworthy fact was the presence of a portable electrical organ, utilized because the permanent organ of the hall is below the pitch used by the Boston players.

NEW YORK, N. Y.
HERALD - TRIBUNE
MAR 13 1938

Philharmonic Young People's Season Closes

Ganz Awards Prizes for Writers of Notebooks at Carnegie Hall; Barbirolli Takes Part in Program

By Francis D. Perkins

The fifteenth season of the Phil-

More Saint-Saens, the third symphony, in C minor, closed the afternoon's Carnegie Hall program of the Boston Symphony Orchestra under [redacted] Serge Koussevitzky, who began the concert with Haydn's symphony in E flat, No. 99, and Hindemith's "Concert Music" for brass and strings, which was composed in 1930 for the Boston Symphony's semi-centennial season, and has been played here by this orchestra in 1932 and 1934.

All three works illustrated convincingly the excellence of this orchestra as a whole and of its component choirs, while the two more recent compositions served, by contrast, to call attention to the time-defying nature of Haydn's genius; his symphony, in a performance of delectable tone quality, clarity and polish, gave a striking impression of perennial freshness.

Hindemith's "Concert Music" has some interesting moments in its combination and contrast of instrumental timbres, and the composer, on several occasions, is not averse to lyricism, but its muscial ideas were not particularly persuasive and their development is rather discursive. Even more than six years ago it seemed an intellectually conceived experiment rather than a mode of emotional expression, interesting at times, but not consistently so.

The Saint-Saens symphony, in which Albert Snow played a Hammond organ, had a carefully wrought performance with a proclamative and sonorous climax, but this once popular work seemed yesterday to be distinctly dated, at least for some of its hearers, who found it lengthy, derivative and conventional in its musical speech, with meditative measures whose melodiousness now sounds sentimental, and a peroration which, despite its striving, did not duplicate the effective grandiosity of Liszt's best efforts in this vein. On the whole, the heroes of the occasion were the conductor, the orchestra and Joseph Haydn, rather than Paul Hindemith or Camille Saint-Saens.

At the Metropolitan Opera House a capacity audience heard, "Lucia di Lammermoor" for the last time this season yesterday afternoon, with Lily Pons again in the title role, Frederick Jagel as Edgardo, Carlo Morelli [redacted] and Ezio Pinza as Raimondo. Gennaro Papi [redacted]

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 12 1938

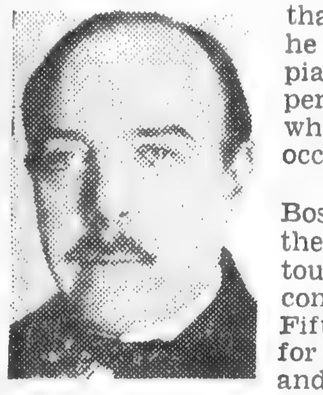
Neglected Composers Offered by Visitors

Mahler's Rare Fifth Symphony Rendered by Boston Orchestra To Delight of Concert Patrons

By Pitts Sanborn.

For the unhackneyed in music to vary the routine of symphonic concerts we look with confidence and gratitude to our visitors from Philadelphia and Boston. Mr. Ormandy and Mr. Koussevitzky have a gratifying way of spicing their programs with new or at least unfamiliar works.

Thus when the Philadelphia Orchestra visited Carnegie Hall on Tuesday Mr. Ormandy revived for us the "Symphonia Domestica" of Richard Strauss, which is a much more poetic and beautiful composition than it is usually credited with being hereabouts, and he also gave us a chance to hear again the second piano concerto of Alexander Tansman, something that perhaps does not deserve a further rehearing, but which at least merited the favor shown it on this occasion.


Pitts Sanborn.

This week we have also Mr. Koussevitzky and the Boston Symphony as guests of Carnegie Hall and from their neo-Athenian fastness has come with them that touch of novelty which Aristotle once praised. The conductor for his Thursday program selected Mahler's Fifth Symphony, a great rarity in this vicinity, and for today Paul Hindemith's "Konzertmusik for String and Brass Instruments" and the Third Symphony, in C minor, with organ, of Saint-Saens.

Anything by Mr. Hindemith is at present worth performance because of his prominent position in contemporary music and the scarcity of chances to hear any of his work performed. This "Konzertmusik," by the way, was expressly composed for the fiftieth anniversary of the Boston Symphony Orchestra, which gave it its world premiere on April 3 of the anniversary season (1930-31).

* * *

Mahler Still a Bugaboo.

Although the Saint-Saens symphony with organ ranks as a standard work, it is seldom given in New York. But of the absurd prejudice prevailing against Saint-Saens in some quarters more may be said presently. From Mr. Barbirolli directing the Philharmonic-Symphony we can apparently look now for little unfamiliar music not of English origin. His worth-while revivals of last season, especially of overtures by Rossini, Mehul and Reznicek, seem to be relegated to a dead past.

There is no denying that the name of Mahler remains a bugaboo in New York. How wrong such an attitude is can be easily seen. The concert repertory cannot consist of the C minor symphony of Beethoven and the C minor symphony of Brahms, repeated ad infinitum. Other works have to be performed whether they measure up to the stature of those two compositions or not. Mahler was incontestably one of the most important composers of the late nineteenth century and early twentieth. He left ten symphonies (the last unfinished), as well as the symphonic "Das Lied von der Erde."

As I have said once and again for years, we have an inalienable right to become acquainted with those symphonies before we reject them. Nevertheless, when Mahler himself conducted in New York he scarcely dared put a work of his own on any of his programs, and when much later that high priest of Mahler, Willem Mengelberg, conducted here, there was a chorus of objections whenever he had the temerity to list his divinity.

Doubtless, Mr. Bodanzky, Bruno Walter, and still others have met with the same discouraging response. Yet, at least enough has been done by conductorial champions of Mahler to diminish the taboo on the First Symphony and to obtain something like a following for "Das Lied von der Erde."

And now comes a confession, damaging or not, of my own. I am by no means a Mahlerite, as far as my personal taste goes, but I do like enough of his music, and I still feel sufficient curiosity about music of his that I have not come to like, to continue to urge the frequent performance of his works. Not until we know them well, to repeat, shall we be in a position to reject. Consequently, all praise to Mr. Ormandy for recently giving us "Das Lied von der Erde" again and to Mr. Koussevitzky for bringing forward the neglected Fifth Symphony.

NEW YORK
TIMES

MAR 13 1938

CONTRAST FEATURE OF SYMPHONY BILL

Boston Orchestra, Conducted by Koussevitzky, Is Heard at Carnegie Hall

HINDEMITH WORK PLAYED

Compositions by Saint-Saens in C Minor and Haydn in E Flat on Program

By OLIN DOWNES

Dr. Serge Koussevitzky and the Boston Symphony Orchestra, who performed yesterday afternoon in Carnegie Hall, were able to offer their audience a program of exceptional contrasts. For it was the Boston Symphony Orchestra, which on the occasion of its fiftieth anniversary commissioned Paul Hindemith, among other composers, to write one of the most interesting of his later compositions for that occasion.

Yesterday this composition of Hindemith figured between the delightful E flat symphony of Joseph Haydn, No. 99, and a work which has been considered by some people a kind of an anachronism of modern music, the Saint-Saëns C minor symphony for organ and orchestra. As it developed, each of these works, approached in a singularly sympathetic and creative spirit, yielded a vitality and significance of its own and exploited musical tendencies of different eras in a remarkably interesting manner.

The Haydn Symphony was played by an orchestra pre-eminent for its finish and transparent tone-quality. It was played, moreover, in a truly eighteenth century vein—brilliantly, though formally, with the courtliness and swing which made Haydn's masculine and boldly scored music a delight to his generation as to ours.

The dimensions of the Boston Symphony Orchestra are different from those of Haydn's day. Dr. Koussevitzky did not materially reduce his orchestra; he kept the tonal proportion that was the symphony's due by a comparative scale of artistic measurement, which suited our time, considered the size of the orchestra and the dimensions of the hall with so just an estimate of the qualities of the work that it lost not a whit of its style or manner.

Hindemith's music, composed for the Boston Symphony season of 1931, was then and is now provocatively—shall we say speculatively?—modern. It has unquestionable life and also an unquestionable law of procedure. Obviously it harks back to fundamentals of composition unalterably propounded by J. S. Bach. As obviously, it is tinctured with nervous and temperamental characteristics of this era. The composer's boldness and confidence in the new harmonic paths that he breaks are those which often characterize genius.

And the ear accepts these sounds. There is "polytonality," "atonality," if terrifying words are wanted. Superficially, at least, this is a new and bewildering relation of tones. Yet it convinces. One may like it or not; one does not think of questioning it. It would not occur, we believe, to the most soundly schooled composer to say to himself, "If I only could have talked to that wild-eyed experimenter and given him some hints as to harmonic procedure, orchestration, voice-leading." This would not be ventured. Hindemith knows exactly what he is doing, why, and how to go about it. He is jumps ahead of us in his method, in which he is not only assured, but exuberant. This is not, then, a mere prize piece. This is authentic music.

By its performance and the distinguished interpretation of the score on the part of the leader, the Boston Symphony rewarded Hindemith in more ways than one for his contribution. It is not easy to think of this music better performed, if as well performed, by any other agencies.

Then more than one listener asked himself, why the Saint-Saëns C minor symphony? It has stood for some time now as a landmark in the musical history of a nation that has done comparatively little in the symphonic direction. When Saint-Saëns wrote it he profounded to himself certain modern principles of structure having to do with the "cyclic" form and with the inclusion, within single movements, of the elements of more than one of the movements of the classic symphony. Granting all this, it is nevertheless a fact that other composers than Saint-Saëns have written symphonies since he wrote this one, and with more actual originality. Why this symphony?

The performance of the first movement alone can be reported here, but it sufficed to answer the query. The old miracle of creative interpretation was at its work. The symphony was revived with all the dignity, importance, modernity that it had when it was fashioned back in the '80's. The opening phrases were not platitudes. The motive played tremolo fashion by the strings, so important throughout the symphony, was no longer an idea which afforded a chance resemblance to the opening figure of Schubert's "Unfinished" symphony or to mystical harmonies with which Cesar Franck introduces his one symphonic achievement.

Saint-Saën's score had identity, meaning all its own. The motive was part of a vast and impressive ground plan. The same impression was conveyed by the very sound of the orchestration, which is fuller and more grandiose than is customary with this Frenchman. There was the sensation of spaciousness, of a composer, often distinguished principally for style, finish, wit, now addressing us about weightier matters. In the performance of this work, a composition of the poet made an astonishing impression. A Hammond organ was used.

on one. The audience, however, found the Ravel "Bolero," played almost too slowly, and even then with some special retards, more to its liking. Barring a slip by the first trombone, in a difficult place, the general level of the orchestral playing was very high. At the end Mr. Chavez was applauded long and loud, and cheered. O. D.

NEW YORK
TIMES

MAR 14 1938

[From Late Editions of Yesterday's TIMES.]

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[From Late Editions of Yesterday's TIMES.]

NEW YORK, N. Y.
EVENING POST

MAR 14 1938

BOSTON SYMPHONY EXCELS IN HAYDN

A thrilling performance of Haydn's E flat Symphony (the tenth of the Salomon series) was given by the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon under the direction of Serge Koussevitzky. The program also included Hindemith's "Konzertmusik" for strings and brass, written for the fiftieth anniversary of the Boston Symphony, and Saint-Saens' C minor Symphony, Opus 78, with organ.

Koussevitzky has repeatedly shown us that he stands among the greatest living interpreters of Haydn. Perhaps the most astonishing aspect of Saturday's performance was his penetration of the Haydn style. He gave this symphony its own wit, fire and concision, a carefully controlled emotion which was none the less intense and deep for being controlled. Happily Koussevitzky does not conceive Haydn merely as something that came between Beethoven and Mozart; neither as a quaint forerunner of the "Eroica" nor as the jovial, periwigged Papa the story books tell us about, but as the music of a mind and a world that are unique and great.

The balance and precision of the orchestra were a continual delight to the ear. For tonal epicures there were wood-wind passages of ravishing beauty in the Adagio and again in the final Vivace. It was a performance of memorable distinction.

In spite of its modern idiom, the Hindemith had certain qualities in common with the preceding work: the objective clarity of line and design, the controlled emotion. But there the resemblances stop. The "Konzertmusik" is still vital and effective; whatever else it may be, time must show.

Saint-Saens' C minor Symphony, though it had a sympathetic performance, seemed of greater historic interest than immediate artistic importance.

E. D.

SPRINGFIELD, MASS.
MORNING UNION

MUSIC LECTURE

The analytical talk on the program of the Boston Symphony Orchestra will be given [redacted] Werner Josten today at 4.30 at the Technical High School Auditorium. The Boston Symphony Orchestra will appear in Springfield March 30 as the final concert in the Community Concert series. Dr. Werner Josten since 1923 has been a teacher of composition and fugue at Smith College.

NEW YORK, N. Y.
TIMES
MAR 19 1938

JACQUES HOFFMANN DIES

Conductor, 70, Succumbs in Boston After Fall Down Stairs

Special to THE NEW YORK TIMES.

BOSTON, March 18.—Jacques Hoffmann, violinist, teacher and conductor, died last night at Beth Israel Hospital at the age of 70, following a fall downstairs earlier in the evening at the Malkin Conservatory of Music, where he had been teaching.

Mr. Hoffmann joined the Boston Symphony Orchestra in 1890, when Artur Nikisch was conductor, coming from the Vienna Philharmonic Orchestra. He remained a member of the Boston orchestra until 1926, when he [redacted] devote himself entirely to teaching and other activities. The Hoffmann String Quartet, which he organized and conducted, was long an important institution here. For many years he had been conductor of the Lincoln House orchestra.

He had been on the faculty of Wellesley College, and at the time of death was on the faculties of the Boston University College of Music and Malkin Conservatory.

Philharmonic Young People's Season Closes

N. Y. Tribune

Ganz Awards Prizes for Writers of Notebooks at Carnegie Hall; Barbirolli Takes Part in Program

March 13/38

By Francis D. Perkins

The fifteenth season of the Philharmonic-Symphony Society's Young People's Concerts closed yesterday morning in Carnegie Hall, where Rudolph Ganz, who has been deputizing this season for Ernest Schelling, conducted a program mainly composed of works which had been chosen by ballot for repetition after their performance in the previous five concerts of the series. He also bestowed three medals, five special prizes and twenty-four ribbons signifying honorable mention on the writers of the best note books of comments on this season's concerts.

Mr. Ganz also took part in the program as a pianist, playing the second and third movements of Saint-Saens's seldom heard piano concerto No. 5, in F, while Mr. Barbirolli, the Philharmonic-Symphony's regular conductor, directed the orchestra. Mr. Barbirolli and Mrs. Melvin E. Sawin, chairman of the committee in charge of the Young People's Concerts, also took part in the distribution of the awards, which came after the audience had sung "America" and before it had listened to the final number, Johann Strauss's "Emperor" waltz.

Winners of Medals

The three medal winners were Jerome T. Davis, nine years old, Toby Schwartz, thirteen, and Leonard S. Weber, eleven. As a special prize William Nicoll, nine, who has won several awards in the last few years of this series, received a book, Mr. Ganz did not reveal the nature of the prizes awarded in a special class for the youngest children. The youngest winner in this class was Philippa Schuyler, six, daughter of George S. Schuyler, Negro writer and teacher, who, despite her few years, has become well known for musical and orthographical talents. The others were Arthur Dercksen, Pandora Hopkins and Jacqueline Macmillan, all seven years old.

The conductor also called for bows from several children who, while not winning prizes, had done exceptionally meritorious work, praised the general high standard of this season's note-books, and announced that the prize winning books would be on display for the next week in the window of Steinway & Sons. He also thanked his collaborators, especially Maurice Van Praag, personnel manager of the orchestra, and the members who had served as soloists, and read a congratulatory cable from Mr. Schelling, now returning after a winter abroad, recovering from an eye injury. The display of Mr. Schelling's picture on the screen was the occasion for much applause, cheers and enthusiastic whistling. Mrs. Sawin, in a short speech, thanked Mr. Ganz and Mr. Barbirolli, who have been known this season to their youthful patrons as Uncle Rudy and Cousin John. Plans for next season will be announced later.

Saint-Saens Excerpt Played

Besides Mr. Ganz, the instrumental soloists were Vincenzo Vanni, the orchestra's expert tuba player, in Schumann's "Jolly Farmer," and Saul Goodman, who played all manner of percussion instruments in Schreiner's "The Worried Drummer." Mr. Ganz played with notable polis hand brilliance in the excerpt from the Saint-Saens concerto, which has not been played here for many years. The second movement, with its quasi-Oriental melodies, and the third with elegance and momentum, have their appealing moments, but both have paled with the passage of time.

More Saint-Saens, the third symphony, in C minor, closed the afternoon's Carnegie Hall program of the Boston Symphony Orchestra under the direction of Serge Koussevitzky, who began the concert with Haydn's symphony in E flat, No. 99, and Hindemith's "Concert Music" for brass and strings, which was composed in 1930 for the Boston Symphony's semi-centennial season, and has been played here by this orchestra in 1932 and 1934.

All three works illustrated convincingly the excellence of this orchestra as a whole and of its component choirs, while the two more recent compositions served, by contrast, to call attention to the time-defying nature of Haydn's genius; his symphony, in a performance of delectable tone quality, clarity and polish, gave a striking impression of perennial freshness.

Intellectual Experiment

Hindemith's "Concert Musik" has some interesting moments in its combination and contrast of instrumental timbres, and the composer, on several occasions, is not averse to lyricism, but its muscial ideas were not particularly persuasive and their development is rather discursive. Even more than six years ago it seemed an intellectually conceived experiment rather than a mode of emotional expression, interesting at times, but not consistently so.

The Saint-Saens symphony, in which Albert Snow played a Hammond organ, had a carefully wrought performance with a proclamative and sonorous climax, but this once popular work seemed yesterday to be distinctly dated, at least for some of its hearers, who found it lengthy, derivative and conventional in its musical speech, with meditative measures whose melodiousness now sounds sentimental, and a peroration which, despite its striving, did not duplicate the effect garndiosity of Liszts best efforts in this vein. On the whole, the heroes of the occasion were the conductor, the orchestra and Joseph Haydn, rather than Paul Hindemith or Camille Saint-Saens.

At the Metropolitan Oper House a capacity audience heard, "Lucia di Lammermoor' for the last time this season yesterday afternoon, with Lily Pons again in the title role, Frederick Jagel as Edgardo, Carlo Morelli as Enrico and Ezio Pinza as Raimondo. Gennaro Papi conducted.

Monitor March 17/38

—Boston News—

u in Local Dét

The Arts in Boston

Renato Toppo, N. Y.

Georges Enesco

Guest Conductor of the Boston Symphony Orchestra at This Week's Concerts

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SPRINGFIELD, MASS.

NEWS

DR JOSTEN TO TALK ON SYMPHONY WORK

The analytical talk on the program of the Boston Symphony orchestra will be given by Dr Werner Josten tomorrow at 4.30 at the Technical high school auditorium. The Boston Symphony orchestra will appear in Springfield March 30 as the final concert in the Community Concert series.

Dr Werner Josten since 1923 has been a teacher of composition and fugue at Smith college. He received his training in harmony and counter-point from Dr Rudolf Siegel in Munich, and also studied with Jaques Dalcroze at Geneva. Before coming to America, Dr Josten was the assistant conductor at the Munich opera house. Ten years ago he became interested in the revival of ancient operas and made a study of them. He is a composer of note, and many of his compositions have been played by the Boston, Chicago, and Philadelphia orchestras. Dr Josten is also the conductor of the Smith college string orchestra.

All subscribers of the Community Concert series are cordially invited to attend this talk, which is being sponsored by the Springfield Junior league. Admission may be made with the Community Concert series ticket.

ENESCO WILL LEAD LOCAL SYMPHONY

B. Post

News and Views About Music Matters Here and Elsewhere

March 13/38

BY WARREN STOREY SMITH

"NOT long ago, at a public luncheon," writes Deems Taylor in his "Of Men and Music," already reviewed in these columns, "I was sitting at a table that included the musical director of a motion-picture company, a radio commentator on music, a music critic, a member of the board of directors of a great orchestra, and a famous flautist. By a quaint coincidence, we were discussing music and musicians. In the course of the discussion, the motion-picture director said, 'Of all the composers now living, who, in your opinion, will be remembered a hundred years from now as the greatest of our time?' We all had our opinions, with which nobody else, of course, agreed. Finally, the flautist said, 'If you'll broaden that definition and make it the greatest all-round musician of our time, I can tell you who the man will be. It will be Georges Enesco.' "

* * * *

The above is apropos the fact that the eminent Rumanian will be guest-conductor at the symphony concerts of this week. Mr. Enesco is no stranger to Boston. In 1933 he conducted his First Suite, that of the curious Prelude in Unison, at a pair of symphony concerts, at which he also appeared as violin soloist. Three years later he was soloist again. For half a season he served as exchange professor of music at Harvard.

We have Mr. Taylor's word for it that Mr. Enesco, if he took the trouble, could be a pianist of the first rank. But apparently he does not sing. As a student in Vienna he was allowed to sit among the singers at choral concerts, but did not raise his voice. Mr. Taylor also recalls that when Enesco Senior took his 7-year-old son to the Vienna Conservatory he was told by the director, Joseph Hellmesberger, that the place was not a nursery. But that was before he had heard the boy play.

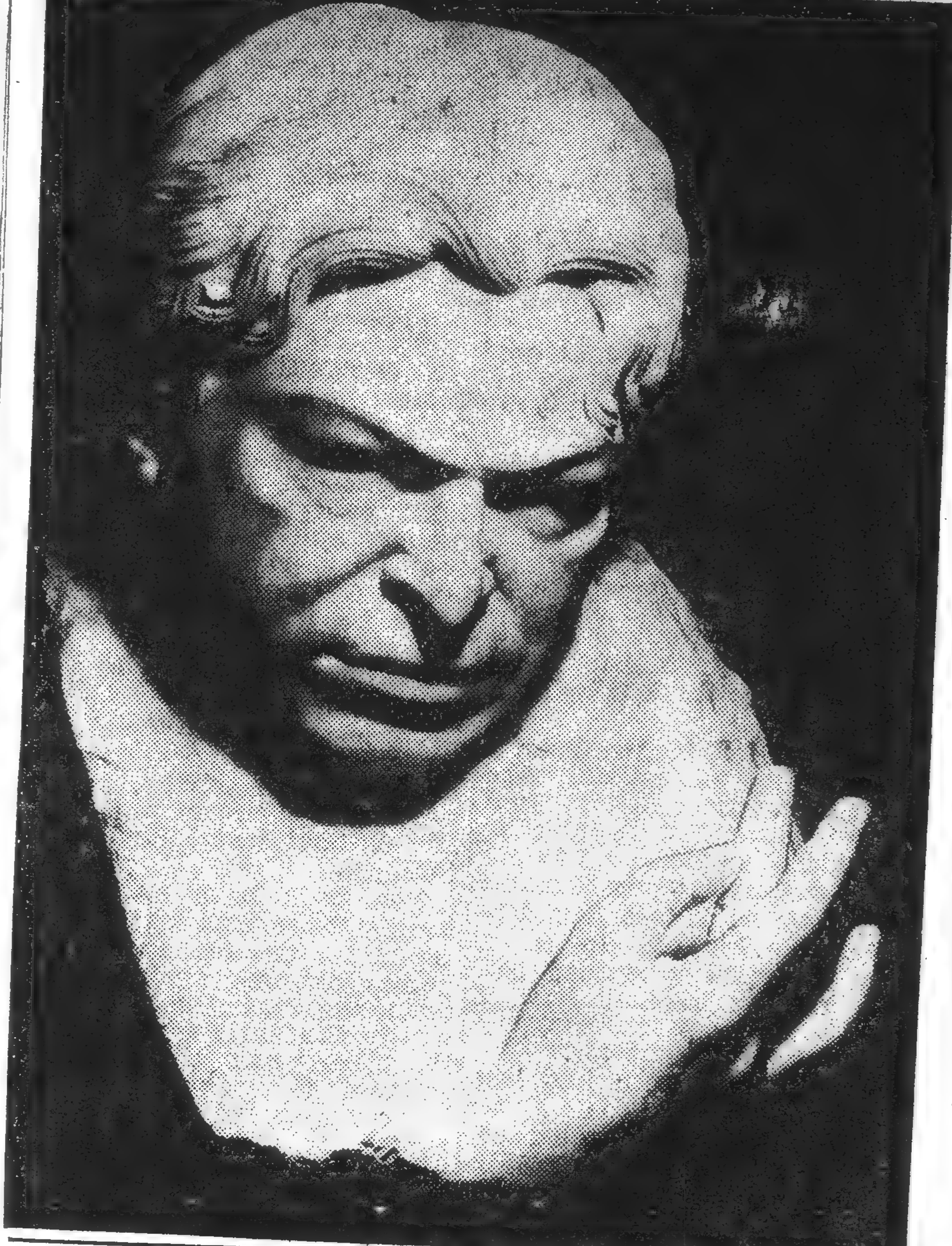
There is now a Second Suite for Orchestra, and Mr. Enesco will make it known to us next Friday afternoon and Saturday evening. He will also conduct his brilliant and familiar Rumanian Rhapsody No. 1 and a tone poem "Actaeon" by his fellow countryman, Alfred Alessandresco. Haydn's Symphony in D Major, No. 104, completes the programme.

When the opera season begins on Thursday evening of next week, concert giving will be in large measure suspended for the duration of its visit. The more crowded, then, will be the Boston concert calendar until that date. Three events are scheduled for today. This afternoon at Jordan Hall Emanuel Mansfield, tenor, will be heard at recital, accompanied by Walter S. Roberts. His programme ranges from ancient airs to songs by contemporary composers and a group of colored spirituals. The concert will benefit the Health Guild Camp Fund of the Prendergast Preventorium.

This afternoon at the Museum of Fine Arts the Federal Music Project will present Haydn's oratorio, "The Creation," under the direction of A. Buckingham Simson. Joan Ruth, George Wheeler and Melvin Crowell will be the solo singers.

200

Tonal Artist Transferred to Clay



GEORGES ENESCO

From a portrait bust by Korczak Ziolkowski. Mr. Enesco conducts the concerts of the Symphony Orchestra in Sanders Theater, Cambridge, this evening and in Symphony Hall tomorrow afternoon and Saturday evening.

Transcript, Thu, Mar. 17, 1938

Trans. March 18/38

the Motion Pictures

Enesco Greeted as Conductor and Composer

First of His Appearances With Boston Orchestra In Sanders Theater

By Moses Smith

Georges Enesco, an eminent musician more familiar as performer to audiences elsewhere than he is hereabouts, led the Boston Symphony Orchestra in Sanders Theater, Cambridge, last night through a program to be repeated this afternoon and tomorrow evening in Symphony Hall. Before the audience had departed the hallowed academic walls had resounded to cheers and stamping of feet.

The program, containing Alfred Allesandresco's Symphonic Poem, "Acteon" and the conductor's own Second Suite and First "Rumanian" Rhapsody, missed being all-Rumanian only by beginning with Haydn's Symphony in D major (No. 104). The juxtaposition plus the kind of performance accorded the Symphony did more than all the scholarly treatises to show how deep is the gypsy strain in Haydn's music.

Neither the Symphonic Poem nor Enesco's Second Suite had been previously performed hereabouts. They are from the same period (written in the early years of the Great War), but they have more important points of difference. Detailed discussion of both pieces and of other matters may be reserved for this place tomorrow. The Rhapsody is, of course, an older story hereabouts, as it also the Symphony. But both works were favored with performances of exceptional vitality and flavorsome style.

The superb Boston Symphony Orchestra sounded, indeed, like a different instrument last night—a statement that is not meant to convey the idea that Enesco is a better conductor than Serge Koussevitzky. It means rather that in his own right he, too, is a commanding personality, and that inevitably the orchestra will sound different under his ministrations. There were last night occasional lapses from the virtuoso precision that is a commonplace at a Boston Symphony concert, though they were slight. But the music-making had a compensating warmth and vigor of expression.

TERRE HAUTE, IND.

TRIBUNE

MAR 15 1938

LIBRARY STORES MODERN MUSIC

Work of American Composers Are Being Preserved By Federal Project.

PHILADELPHIA. — (UP) — Orchestral works of contemporary American composers are being preserved for posterity by the federal music copying project here, only one of its kind in the nation according to WPA officials.

Orchestral scores are copied on pure rag paper, double checked with the original, and then filed in specially constructed dust-proof boxes at the Free Library of Philadelphia as part of the Edwin A. Fleisher music collection, said to be the largest orchestral collection in the world.

A complete set of orchestral parts, enough for the largest symphony orchestra, are copied from the composer's original score. Many of the works prepared by the project have had premieres by the Philadelphia, the Boston Symphony, the New York Philharmonic and other symphony orchestras, according to Arthur Cohn, director.

The staff of 52, all trained musicians and expert copyists, are occupied almost entirely with the works of contemporary Americans, many of whom do not have sufficient funds to pay for the copying that is necessary before their compositions may reach the public.

More than 200 composers, from every section of the nation, are represented among the 502 works completed by the project between November, 1934, and January, 1938. Approximately 70,000 pages have been copied by hand, and 135,000 more reproduced from them.

Fleisher, Philadelphia manufacturer, musician and patron of the arts who presented his own collection of more than 7,000 orchestral scores and several thousand pieces of chamber music to the Free Library several years ago, has given time and financial aid to the project.

Cont.

Mon Gl.

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

Georges Enesco, who is guest conductor of the Boston Symphony concerts this week, was given a rousing reception by the audience at Symphony Hall yesterday afternoon. At the end of the concert there was prolonged handclapping, a good deal of stamping and some cheers. The orchestra seemed to adore him and handsomely showed their regard.

The tribute from all sides was well deserved because Mr. Enesco is not only a great musician but probably the most versatile one of first rank in the world today. He is noted equally for his genius and his modesty. The latter takes the form, when Mr. Enesco is conducting, of rigid abstinence from displayful gestures and of an intense but unobtrusive devotion to the muisc in hand. As it happens, his first appearance here in some years comes during a season when the Boston Symphony subscribers have been treated to more guest conductors than usual; Amfitheatroff and Mlle. Boulanager already have directed the orchestra and Serge Prokofieff will have his turn next week.

Mr. Enesco happily put upon his program two of his own compositions, the Second Suite for orches- was new "at these concerts," and the superb "Rumanian Rhapsody" No. 1 that, unaccountably, had not figured on a "regular" Symphony program since 1920. He began with Haydn's last Symphony, in D major, No. 104. The tone poem "Actaeon" by his fellow Rumanian, Alfred Alessandresco, was likewise introduced to the repertory of this orchestra.

Mr. Enesco seems to shun what are known as personal readings (save, of course, in the case of his own work), and instead endeavors to do complete justice according to the general principles of a particular composer's style, and according to the written evidence of the notes themselves. Thus, his Haydn was beautifully clear, balanced, precise and in the right spirit, though traditional rather than distinctive.

He is evidently a splendid technician of the orchestra, both as conductor and composer. There is always something going on in his orchestral tissues; his music is robust and outspoken, the work of an esthetically strong man unconcerned with theory or fashion, a man whose creative spirit lies close to his own soil and his own people. Yet he is certainly no artistic provincial.

Deems Taylor has recorded a discerning prophecy of long life for the music of Georges Enesco. That is likely to be borne out; Enesco's work stands by itself. It exhibits the emotional depth and the solidarity of Teutonic models, the vivacity and the proverbial logic of the Latins. Yet its inner qualities, defying a characterizing phrase, are much more personal. The "Rumanian Rhapsody" No. 1 is a masterly example of the use of folk melody. Enesco has done this with absolute freedom and without any of the self-conscious benevolence to be found in some of Brahms' Hungarian dances. The performance yesterday was one of the most exciting experiences this reviewer has ever enjoyed. The Second Suite, more a charming tour de force than a masterpiece, consists of highly original and spicily dissonant music set in 18th-century forms.

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NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 19 1938

Jacques Hoffman, Violinist, Dies

Special to the World-Telegram.

BOSTON, March 19. — Jacques Hoffman, 81, a violinist and conductor, died Thursday night here after a fall at the Malkin Conservatory of Music, where he had been teaching.

Mr. Hoffman joined the Boston Symphony Orchestra in the '90s on his arrival in this country from the Vienna Philharmonic Orchestra. He remained a member of the Boston Symphony until 1926, when he resigned to devote himself to teaching. He for many years was conductor of the Lincoln House Orchestra. He also had been a member of the faculty of Wellesley College.

Post

ENESCO AT HELM WITH SYMPHONY

His Second Suite and First Rhapsody Played

BY WARREN STOREY SMITH

Only the presence of a Symphony by Haydn prevented the programme of yesterday afternoon's concert from being all-Roumanian. As guest conductor, Georges Enesco, led the orchestra through Haydn's Symphony in D major, No. 104; Alfred Alessandresco's symphonic poem, "Actaeon," and his own Second Suite and First Roumanian Rhapsody.

LEADS WITH AUTHORITY

No stranger to Symphony Hall is Mr. Enesco. At a pair of concerts in 1923 he conducted his First Suite and appeared as violin soloist in the Concerto of Brahms, while in 1926 he took part in a performance of Chausson's Concerto for Violin, Piano and String Quartet. One authority, at least, has pronounced him the greatest all-round musician of our time. To dub him, therefore, a musical Jack-of-all-trades, and hence good at none, would be glaringly inaccurate; yet some might still call him eminent rather than pre-eminent as composer, violinist and conductor.

In the last-named capacity Mr. Enesco again showed himself yesterday a leader of absolute authority and withal one who had won the warm support of the orchestra. In the applause which greeted him when he first appeared upon the platform the orchestra joined, and not content with clapping, stamped its collective feet, an unconventional but significant sign of approval. With his bulky figure, rounded shoulders and shock of black hair, Mr. Enesco is far from your prima donna conductor who is a cross between a dancing master and a tailor's dummy. Hollywood could use him only in a "character part."

Haydn Read Well

The performance of Haydn's Symphony was a fine one. If there was an absence of the lightness we are prone to associate with this composer's music, it must be remembered that the Symphony itself, the last of them all, is more solid, more Beethovenish, as we might say from our point of vantage, than any of its predecessors. Especially memorable was the playing of the Andante, in which Haydn attained a warmth of expression, even a romantic feeling, which help to give this Symphony its particular position.

From this point on one heeded more the music than the conducting. An act of friendship, possibly, or perhaps of patriotism, the performance of the symphonic poem, which Mr. Enesco's lesser compatriot composed at the age of 21, consumed a great deal of time and profited the listener but little. Essentially derivative, leaning heavily upon what were then (1914) the modern French composers, this tonal telling of the tale of the luckless hunter who encountered Diana and her nymphs at their woodland bath is no more than conventionally effective, though soundly made.

Of far more import was Mr. Enesco's Suite, also heard here for the first time. Like Ravel in "Le Tombeau de Couperin" and Prokofieff in his "Classical" Symphony Mr. Enesco has here poured new wine into old bottles, albeit with less harmonic spicing. The Overture, Sarabande and Bourree proved, for this hearer, the most engaging of the Suite's six divisions. In the last-named, which makes brilliant conclusion to the whole, comes a striking anticipation of the Polka from Weinberger's "Schwanda": the Suite was composed in 1915.

It was good to hear again the Rhapsody, which had not been played at the regular Symphony Concerts for 17 years, though it achieved four performances in the preceeding eight. That of yesterday, it is quite safe to say, was the most vivid, the most intoxicating presentation that the music had yet received here. The audience, enthusiastic throughout the afternoon, applauded it rapturously.

Herald

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Symphony in D major No. 104	Haydn
Symphonic Poem, "Actaeon"	Alessandresco
Suite for Orchestra No. 2	Enesco
Roumanian Rhapsody No. 1 in A major	Enesco

Mr. Enesco, who has too long been absent from Boston, won an ovation yesterday for his conducting of the Boston Symphony, and for his own music which occupied the last part of the program. He is a musician of great versatility. He has excellent taste, is extremely modest in demeanor and has the ability to get just the results and effects that he wants from the orchestra. Earlier in the season we heard him conduct the New York Philharmonic in the first half of this program; but the performances yesterday seemed to us much more alive and much more in the spirit of each composer.

The Haydn symphony, another of those of his later works that always has the power to astonish us by its originality, was superbly played. The tempi were exact, the phrasing beautifully wrought. A full orchestra was employed, but there was no lack of lightness. Moreover we could appreciate Haydn's robust humor in the minuet and the finale. This was a fine, classical performance, not cut and dried, but expressing all the vitality which was in Haydn's individual conception.

Alessandresco's "Actaeon," which was heard for the first time at these concerts, has pages of evocative beauty, pages undoubtedly inspired by the pre-war French school. But the symphonic poem as a whole is a tedious, imitative work. It is long and has no conscience whatever about repeating thematic material until we are ready to expire with boredom. And this is the more the pity in that some of the best music comes towards the end. Today the music dates, for we have heard the same kind of thing done so much better.

Mr. Enesco's own second suite, also heard here for the first time, is music in old forms of considerable ingenuity. The music may be repetitious, but one feels that it is inherent in the composer's scheme, as it most emphatically is in the Roumanian Rhapsody. One or two of the movements give the impression of overworking the material; but by and large the suite is a highly successful pouring of new wine into old bottles.

What of the Roumanian rhapsody, which we know so well through the medium of the Pops? Well, as was to be expected with the inspiration of the composer's conducting at hand, the rhapsody outshone itself. It is a brilliant show piece, the best of popular music; and it came off magnificently yesterday. Mr. Enesco was recalled again and again to the platform, receiving applause which he richly deserved. His visit has been stimulating, and we may hope that it will be repeated in another season. What a pleasure, for a change, to find a conductor who uses both a score and a baton! There is altogether too much magic-spell-weaving and shadow-boxing in modern conducting.

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SPRINGFIELD, MASS.
NEWS

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Mrs Edward Ballantine of Cambridge, ofrmerly of this city, is a member of the committee arranging for the violin recital which Georges Enesco, noted guest conductor of the Boston Symphony orchestra, will give April 8 for the benefit of the Cambridge chapter, MacDowell Colony league, which helps maintain the famed MacDowell colony at Peterborough, N. H. Prof Ballantine of the Harvard university music department is vice-presicent of the league.

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By Ruth Marsters
Music Editor

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The distinguished Roumanian musician, lately conductor with the New York Philharmonic Symphony Society, had not appeared with the Boston orchestra since 1926, when he played in a performance of the Chausson's "Concert" for Violin, Piano, and String Quartet.

As was to be expected, both orchestra and audience were enthusiastic at his return. So shy is Enesco of any demonstration on his behalf, however, and so effectively did he defer applause that is was considerably less prolonged than it might otherwise have been.

The Haydn Symphony in D major, No. 104 numbered the seventh in the twelve London symphonies, though in fact the last that Haydn ever wrote, was accomplished in a straightforward, lucid fashion that wedded nicety of style to faultless precision.

There is no stuff and nonsense about Enesco's conducting. His is a technique which combines economy of means with exactitude of import. And his readings are as concisely patterned as is his manner of bringing them into effect.

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The orchestra performed superbly throughout the program which was brought to a close with the Roumanian Rhapsody. The latter, constructed on folk melodies which are elaborated in a manner refreshingly free from sophistry, grows increasingly popular.

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The Arts in Boston

Georges Enesco, infrequently seen and heard in Boston of late years, returned to act as guest conductor of the Symphony Orchestra in this week's pair of concerts. Yesterday's appearance was, we believe, his first as conductor in Boston, though he had played the violin here, and several of his compositions were familiar to local audiences. The Friday subscribers welcomed the distinguished visitor cordially and applauded him with enthusiasm at the close of the concert.

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For the Haydn symphony Mr. Enesco used the full complement of strings of the modern orchestra against the customary Haydn quota of wind, yet he was able, with the virtuosic band under his baton, to maintain balance. His reading of the symphony had rather more of the romantic quality than is usually associated with it.

Alfred Alessandresco, born at Bucharest in 1893, was new to Boston Symphony programs. He is said to have written no more music since "Actaeon," which was first played in 1915; not because he thought this score constituted the last word in music, but because he was out of sympathy with modern experimentation. After hearing this music, it is easy to understand his feeling. He has dealt with the legend of Actaeon and Diana in a conventional manner reminiscent of various predecessors, Russian, French and Austrian. The piece is agreeable enough, but wanting in originality or even a definite individuality.

For Mr. Enesco, no doubt, it was a labor of love, but actually he did his native country more honor with his own works. Boston must be nearly the last musical capital in America to hear his Second Suite, but it was pleasant to hear it at last. It consists of five dance movements in the old forms—sarabande, gigue, bourrée—but infused with a national flavor and enlivened by firm construction, rhythmic variety and orchestral color.

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Iris, Paris

Serge Prokofieff

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Tran Gl. 201

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Georges Enesco, who is guest conductor of the Boston Symphony concerts this week, was given a rousing reception by the audience at Symphony Hall yesterday afternoon. At the end of the concert there was prolonged handclapping, a good deal of stamping and some cheers. The orchestra seemed to adore him and handsomely showed their regard.

The tribute from all sides was well deserved because Mr. Enesco is not only a great musician but probably the most versatile one of first rank in the world today. He is noted equally for his genius and his modesty. The latter takes the form, when Mr. Enesco is conducting, of rigid abstinence from displayful gestures and of an intense but unobtrusive devotion to the muisc in hand. As it happens, his first appearance here in some years comes during a season when the Boston Symphony subscribers have been treated to more guest conductors than usual; Amfitheatroff and Mlle. Boulanager already have directed the orchestra and Serge Prokofieff will have his turn next week.

Mr. Enesco happily put upon his program two of his own compositions, the Second Suite for orches- was new "at these concerts," and the superb "Rumanian Rhapsody" No. 1 that, unaccountably, had not figured on a "regular" Symphony program since 1920. He began with Haydn's last Symphony, in D major, No. 104. The tone poem "Actaeon" by his fellow Rumanian, Alfred Alessandresco, was likewise introduced to the repertory of this orchestra.

Mr. Enesco seems to shun what are known as personal readings (save, of course, in the case of his own work), and instead endeavors to do complete justice according to the general principles of a particular composer's style, and according to the written evidence of the notes themselves. Thus, his Haydn was beautifully clear, balanced, precise and in the right spirit, though traditional rather than distinctive.

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It would be difficult to find anything but enthusiasm for the Suite. The pattern is conventional but its proportions are broadened, and its colors intensified. In short a magnificently wrought structure from the robust, vibrant Overture, through the gracious Sarabande, the gaily inspired Gigue, the Menuetto grave, and finally the ~~nostalgic~~ Air and Brilliant Bourree.

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SPRINGFIELD, MASS.
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Mrs Edward Ballantine of Cambridge, ofrmerly of this city, is a member of the committee arranging for the violin recital which Georges Enesco, noted guest conductor of the Boston Symphony orchestra, will give April [illegible] the benefit of the Cambridge chapter, MacDowell Colony league, which helps maintain the famed MacDowell colony at Peterborough, N. H. Prof Ballantine of the Harvard university music department is vice-president of the league.

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 19 1938

Jacques Hoffman, Violinist, Dies

Special to the World-Telegram.

BOSTON, March 19. — Jacques Hoffman, 81, a violinist and conductor, died Thursday night here after a fall at the Malkin Conservatory of Music, where he had been teaching.

Mr. Hoffman joined the Boston Symphony Orchestra in the [illegible] his arrival in this country from the Vienna Philharmonic Orchestra. He remained a member of the Boston Symphony until 1926, when he resigned to devote himself to teaching. He for many years was conductor of the Lincoln House Orchestra. He also had been a member of the faculty of Wellesley College.

Casadesus, French Pianist, For Tuesday Symphony

Mercury
New Bedford
Jan. 24/38

The fifth Tuesday in the commuters' 3 o'clock matinee series of six concerts by the Boston Symphony Orchestra takes place this week. A geographical survey of subscribers to the Tuesday Symphony reveals that, scattered throughout New England as far as Castine, Maine, the audience travels an aggregate of 60,000 miles between Symphony Hall and their homes, or, in terms of world news centers, the equal of five round trips from Washington to Moscow via London, Paris, Barcelona, Rome, Vienna, Prague, Berlin, Danzig, Warsaw, Kaunas and Moscow.

Robert Casadesus, member of a French family famous for its abundance of musicians, will be solo pianist on Tuesday. He will play Liszt's First Concerto and d'Indy's "Symphony on a French Mountain Song." The program also includes two extremely colorful Russian works, Moussorgsky's "A Night on Bald Mountain," and Rimsky-Korsakov's Introduction and March from "The Golden Cock." Richard Burgin, first violin of the orchestra, will conduct, Serge Koussevitzky being on a brief vacation in Florida.

Mr. Burgin is growing in favorable recognition as assistant conductor.

Music lovers commuting to the four preceding monthly matinees on Tuesday have heard compositions covering every period of orchestral literature from Emanuel Bach, born in 1714, to the contemporary Serge Prokofieff, whose "Lieutenant Kiji" amused one of those audiences.

202

B. Trans

Enesco Conducts at Symphony

Prokofiev Guest at Symphony Concerts

Metropolitan Opera Association Comes to Town

Symphony Concert

Engrossing Program and Performance Under Baton of Georges Enesco, Guest Conductor

BY MOSES SMITH

One had a glow of pleasure to sit by at yesterday's matinee concert of the Boston Symphony Orchestra while the audience greeted the guest-conductor, Georges Enesco, with the respect, cordiality and warmth due one of the principal musicians of our times. The successive waves of applause were perhaps not quite so spectacular as they had been in smaller Sanders Theater the night before, but they seemed, in compensation, to be more persistent.

The tribute was the more remarkable in that Enesco did nothing whatever to stimulate it — except make beautiful music. That is to say, he comported himself like an exceptionally modest musician, self-annihilating in the presence not only of the music but also of the audience. Once a performance had been done he seemed almost to retreat from his stand into the company of the orchestra, where he "took his bows" almost with embarrassment and almost invariably in company with the orchestral musicians. The latter, whom he persistently applauded, in turn applauded him. And it would have seemed like a mutual admiration society if the honest affection of each had not been patent.

If the concert, for which the same program had been set as in Sanders Theater, was an even more enjoyable occasion it was because the orchestral playing was even better. The Boston Symphony Orchestra sounded in characteristic glory, modified, naturally, by the nature of the compositions at hand and by the particular temperament and musical complex of Enesco. There was superlative playing from the strings in the opening Haydn Symphony in D major. And the wind instruments, used with considerable freedom in this last of Haydn's symphonies, sounded true and sensitive. The performance was in every way exceptionally clear and apt, without being so "refined" as to lose its specific character.

At the opposite extreme, the playing of Enesco's First "Roumanian" Rhapsody at the end of the concert had wildness without roughness, gypsy abandon without cheapness (which one had considered scarcely possible), fire, so to say, without smoke. As a result the composition, over-familiar from ubiquitous performances if not in concert at least on the radio, emerged as something of a masterpiece of its type rather than merely another instrument for generating specious excitement.

Of a different sort is Enesco's Second Suite. This music can be robust as well as light. With a relatively small orchestra (though with a large percussion section) Enesco evokes considerable sonority. This is healthy music. Consisting of half a dozen movements bearing the designations from the classical suite. It may be said to satisfy the general description of new wine in old bottles. But even the bottles have undergone some transformation. And in general one has the feeling that Enesco has here done with the classical suite what Prokofiev, writing about the same time, did with the eighteenth-century symphony in his own "Classical" Symphony. The experiment is equally successful.

In the Symphonic Poem, "Acteon," Alessandresco writes principally in the language of French impressionism, with which has been amalgamated a degree of Straussian grandiloquence. It is not an original score; but neither is it negligible. Its program may or may not be significant; for this writer it was important only as an excuse for the composer's setting notes to paper. As sheer music "Acteon" says something. It would say more, paradoxically, if it were shorter. There are repetitions and sequences that serve only to postpone the march of ideas. There is perfectly apparent, on the other hand, a genuine youthful talent which, strangely enough, became silent as soon as this work had been written more than twenty years ago.

"Acteon" owed much of its effectiveness to the apparently splendid performance accorded it under Enesco's direction, which wrought similar results with the other music on the program. Enesco is not one of your virtuoso conductors. But neither is he of the usual species of composer-conductor, which can be (and usually is) pretty dull. He not only knows exactly how he wants the music to sound, but also has available the necessary gestures and gesticulations for coaxing the appropriate sounds from the respective instrumentalists. He might be called "conservative" in his taste; but that means here that his sensibilities have the advantage of a catholic, scholarly training, not that he is dry. He indicated—at least in the familiar music on the program—that a conductor does not have to exhibit himself in order to make the music-making convincing and intense. He is a modest musician in the sense that he is humble and unassuming, not in lack of warmth and imagination.

Acclaim Greets Boston Symphony

At the first of the fourth pair of concerts given by the Boston Symphony Orchestra under Serge Koussevitzky in Carnegie Hall last week the program consisted of the Fifth Symphony of Mahler, Two Nocturnes of Debussy and Rimsky-Korsakov's Spanish Caprice. For the Saturday matinee Dr. Koussevitzky arranged a list made up of Haydn's Symphony in E-flat, Hindemith's "Konzertmusik" for brass and strings and and the Saint-Saens' "Organ" Symphony.

Among the gentlemen of the press the Mahler Symphony, no stranger to New Yorkers, did not stimulate a unified expression of gratitude, while Hindemith's composition evoked more favorable comment. But there was a unanimous chorus testifying to the glories of the Boston Orchestra. Lawrence Gilman of the Herald-Tribune, ending a paean of praise occasioned by the playing of the Mahler Symphony, wrote, "One will not soon forget the beauty and expertness and expressiveness of playing such as this." As for Mr. Koussevitzky, he has seldom put to his credit in New York a more eloquent and masterly performance of any work." Olin Downes of the Times observed that the performance of the Rimsky tour de force explained why Tschaikowsky admired it as a "colossal piece of instrumentation." Probably the finest compliment of all came from Oscar Thompson who began his review of the first concert in the Sun as follows:

"If Gustav Mahler, Claude Debussy and Nicholas Andreievitch Rimsky-Korsakov had undertaken to compose music for the specific purpose of exhibiting the most splendid and distinctive qualities of the present Symphony Orchestra, they could scarcely have achieved that purpose more strikingly than was done by a program of their compositions conducted by Serge Koussevitzky last night in Carnegie Hall."

TONIGHT 8:15
SYMPHONY HALL — COM 1492
MONDAY 8:15—TUES. MAR. 22 at 3
BOSTON SYMPHONY
ORCHESTRA
RICHARD BURGIN—Conducting
Soloist — ROBERT CASADESUS
FRIDAY, MARCH 25 at 2:30
SATURDAY, MARCH 26 at 8:15
Serge PROKOFIEFF, Conducting

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Richard Burgin conducting, at 8:15 tomorrow evening and at 3 Tuesday afternoon. Fifth program of this series. Robert Casadesus, the high-ranking French pianist, will make his first appearances with the Boston Symphony, playing the solo portions of Liszt's E-flat Concerto, and Vincent D'Indy's "Symphony on a Mountain Air." The purely orchestral music will be "A Night on Bald Mountain," by Moussorgsky, and the Introduction and Wedding March from Rimsky-Korsakoff's opera, "The Golden Cock."

The "regular" concerts at 2:30 Friday afternoon and 8:15 Saturday will be conducted by the Russian musician, Serge Prokofieff. While Mr. Prokofieff has appeared several times with the orchestra as soloist in his own piano music, this will be his debut as guest conductor here. The program will consist entirely of Prokofieff's music, two examples of his early work and a brace of comparatively recent compositions. The two former are the "Chout" Suite and the First Piano Concerto, with the composer playing the solo part, the orchestra conducted by Richard Burgin. The Second Suite from the ballet "Romeo and Juliet" will be given first performances in America. There are seven movements, "Montagues and Capulets," "Juliet the Maiden," "Friar Laurence," "Dance," "The Parting of Romeo and Juliet," "Dance of the West Indian Slave Girls" and "Romeo by Juliet's Grave." The remaining number of the program will be "Peter and the Wolf," a setting of a children's tale in which each character of the story is depicted by a particular instrument. The music is interspersed with a narrative, which will be spoken by Richard Hale.

Her MUSIC Mar 22

MONDAY EVENING SYMPHONY

By ALEXANDER WILLIAMS

The Boston Symphony Orchestra, Richard Burgin conducting, gave the fifth concert in the Monday-Tuesday series last night in Symphony Hall. Robert Casadesus, pianist, was the soloist. The program was as follows:

Moussorgsky...."A Night on Bald Mountain," Orchestral Fantasy
Liszt....Concerto in E flat major No 1 for piano and orchestra
d'Indy....Symphony on a French Mountain Air, for piano and orchestra
Rimsky-Korsakov..Introduction and March from the Opera, "The Golden Cock"

We had the pleasure of hearing Mr. Casadesus in New York on Sunday afternoon play the Mozart A major Concerto and the Ravel Left Hand Concerto with the Philharmonic. Last night he made his first appearance with the Boston Symphony Orchestra in the familiar and effective Liszt E flat major Concerto and the lovely Symphony on a Mountain Air by Vincent d'Indy. This immediate record indicates a pianist of versatility and catholic taste. As a matter of fact, Mr. Casadesus's debut as soloist with the Boston Symphony has been far too long delayed. He is recognized as one of the most interesting and remarkable pianists of the day; and he should have been invited to play with our orchestra before.

Still, better late than never; and Mr. Casadesus's great success last night was none the less for being some years late. There would be no point in writing in this manner about him if he were not one of the great artists on this instrument today. His playing is brilliant and in good taste; he is a perfectionist without being a pedant. His Mozart playing, for example, is beautifully carried out. No less so last night were the fire and spirit in the Liszt and the intelligent merging of piano and orchestra in the d'Indy. We shall not forget the excellence of these performances, and the sooner Mr. Casadesus returns to Boston the better.

The Liszt Concerto needs little comment. There have been people who have carped at it as vulgar. Nowadays, with the works of Richard Strauss ringing in our ears, the adjective seems unfair. The work is really extraordinarily well planned. If it is on the melodramatic side, it is certainly not verbose. People who rave over the interminable lengths of the Faust Symphony sometimes turn up their noses at the Piano Concertos. But it is possible that this showy, attractive work will survive the more pretentious symphony.

D'Indy's music has been unreasonably neglected by the Boston Symphony in recent years. The Symphony on a Mountain Air is a work of rare charm and subtlety of invention. The curious effect of contrast between the brittle tone of the piano and the warm, lyric melodies in the strings and wind is most cleverly executed. There is nothing of the pedagogue, a sneer occasionally directed at d'Indy, in this work. The entire program was well played by the orchestra under Mr. Burgin.

This concert will be repeated this afternoon at 3 o'clock. The final concerts in this subsidiary series will be given on April 18 and 19.

PROKOFIEFF MOCKS AT HUB

B. Post

Will Present Only "Children's Music," He Says

March 23/38

Because the Boston music public a few years ago failed to display the appreciation he believed due his Fourth Symphony, Serge Prokofieff, who shares with Stravinsky, the top-ranking roles among the modern Russian school of composers, will present what he mockingly described last night on his arrival here as "children's music," Friday afternoon and Saturday evening.

"If the public in Boston cannot understand my serious music, why should I break my baton?" he asked.

He will present an all-Prokofieff programme with the Boston Symphony Orchestra.

"I'm not going to puzzle them," he said, "but give them simple things."

"Peter and the Wolf," an orchestral fairy tale, originally written to teach Soviet children the various sounds of the orchestral instruments, will be included on the programme. Chout, which means "The Buffoon" in English, a harsh satire originally composed for Diaghilev's ballet corps in Paris, and piano concerto No. 1 in D-flat major, opus 10, will also be included in the programme.

Globe Mar 22

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The concert last evening of the Monday series of the Boston Symphony Orchestra sparkled with brilliance. This was due to those responsible for the concert, to the composers whose works were played, Moussorgsky, Liszt, d'Indy and Rimsky-Korsakov, to the orchestra under the baton of Richard Burgin, and to the soloist, Robert Casadesus.

M. Casadesus, in this, his first appearance with the Boston Symphony Orchestra, played Liszt's Concerto in E flat major, No. 1, for Pianoforte and Orchestra. His remarkable virtuosity was eloquently expressed even in the first few measures of this extremely ecstatic and difficult work. His ensuing performance was impressive for beautiful quality of tone, technic outstanding in velocity, dexterous fingering and firm wrists, and interpretation that brought out the vitality and impetuosity of the work. M. Casadesus fairly electrified the audience, which expressed its delight at his gifted achievement with eloquent applause.

The orchestra gave both intelligent and sensitive support to the soloist. M. Casadesus also played the piano part of d'Indy's Symphony for orchestra and Pianoforte on a French Mountain Song, a part which—while too conspicuous to be merely a part of the orchestra, particularly with M. Casadesus' skilled fingers at the keys—still does not contain specifically virtuoso demands. Here the pianist was particularly vivid in his clarity of tone and lightness of touch.

The orchestra played the d'Indy Symphony with deftly colored passages and extremely lucid tones. Although the first two movements, filled with melody of the gentle, nostalgic type, are hauntingly lovely, it is the finale—tremendously vigorous and high-spirited, and achieving almost syncopated rhythm—which is the most memorable of the movements. The orchestra and the soloist played this in flashing form.

The program opened with Mr. Burgin's reading of Moussorgsky's "A Night on Bald Mountain." This orchestral fantasy was given all its lush and exotic demands. Rimsky-Korsakov's Introduction and March from "The Golden Cock," played exquisitely, closed the program.

D'INDY AGAIN BY SYMPHONY

Casadesus Piano Soloist at Monday Concert

Post Mar 22

BY WARREN STOREY SMITH

Vincent d'Indy, a composer of whom we hear all too little nowadays, was represented at last evening's Symphony Concert by one of his most invigorating compositions, the Symphony for Orchestra and Piano on a French Mountain Air which, unaccountably, had gone unheard at Symphony Hall for 18 years, though there have been performances by the Conservatory Orchestra in the interim. The occasion for this long overdue revival of one of the finest works of the late nineteenth century was the first appearance at the Symphony Concerts of the eminent French pianist, Robert Casadesus, who was also heard in Liszt's Concerto in E-flat major.

In place of Dr. Koussevitzky, who is now enjoying a brief holiday, Richard Burgin conducted last evening, as he will this afternoon when the programme is repeated. At the head of his list he placed Moussorgsky's essay in diableric "A Night on Bald Mountain," and at the end of it the Introduction and March from Rimsky-Korsakov's opera, "Le Coq d'Or."

Only a performance of the utmost distinction can vitalize a Liszt concerto today, and this saving grace was hardly accorded the E-flat major last evening. Nevertheless the audience was plainly delighted and could not have enough of returning Mr. Casadesus to the platform. The final pages were, as a matter of fact, played with the tumultuous speed and energy which they require and this in itself would have been sufficient to set the audience off. Otherwise Mr. Casadesus and Mr. Burgin achieved no more than routine effectiveness. If nothing was slighted neither was anything greatly enhanced. D'Indy's Symphony is possessed of enough verve and color to make it very nearly go of itself, and go it did last evening. The piano is here not so much a solo instrument as a sort of partner of the orchestra, sometimes it is merely one more orchestral instrument. However, this obligato, if such it may be called, is often exceedingly brilliant, and Mr. Casadesus, who appears to be possessed of a very considerable technique, played it brilliantly.

French Pianist Sees Old Friends

"Why, I used to play on those two little drums when I was a child," Robert Casadesus, French pianist, exclaimed today when he was brought into the Casadesus collection of old musical instruments in Symphony Hall. Mr. Casadesus is in Boston to play tonight and tomorrow with the Boston Symphony Orchestra. The Symphony collection was gathered by Henri Casadesus, uncle of the pianist, member of this well-known musical family, and presented to the directors of Symphony Hall.

Mr. Casadesus, who recently was heard over the radio when he was soloist with the New York Philharmonic-Symphony Orchestra, had both a bouquet and a brickbat for American radio. He was impressed, he said, with the careful manner in which his piano playing was handled from an engineering standpoint. In Europe he said radiocasters are apparently indifferent to such details. On the other hand he decried the habit of radiocasting jazz on radio studio organs, claiming that the organ not only was not suited to jazz but also that the music was not even composed for or suited to organ technique.

PLAINSFIELD, N. J.
COURIER - NEWS
MAR 12 1938

Dr. and Mrs. Geoffrey Esty of E. Broad St. will entertain tonight at an hour of music. Jacobus Langendoen, 'cellist of the Boston Symphony Orchestra, will be the guest artist.

g Globe 313

TY-EIGHT PAGES (2) TWO CENTS

UIRY VO

Front page — March 23/38

SEEKS 'REVENGE' ON BOSTON

SERGE PROKOFIEFF

Composer to Give Boston Only "Children's Music"

Russia's Prokofieff to Retaliate For "Insult" His Fourth Symphony Received Here

Nettled at the reception given his Fourth Symphony by Boston's musical public a few years ago, Serge Prokofieff, who with Stravinsky heads the modern Russian school of composers, on his arrival at the Ritz-Carlton last night revealed to reporters a scheme of retaliation that only a temperamental genius could conceive.

Because "Boston does not understand" his serious music, Prokofieff, it turns out, has purposely chosen for his all-Prokofieff program with the Boston Symphony Orchestra on Friday afternoon and Saturday evening pieces which are, as he mockingly phrased it, "children's music."

"If the public in Boston cannot understand my serious music, why should I break my baton?" he demanded indignantly. "That's why I'm going to give them children's music. I'm not going to puzzle them, but give them simple things."

Fairy Tale With Narrator

Sure enough, right squat in the middle of his program is a piece called "Peter and the Wolf," an orchestral fairy tale originally written to teach Soviet children the various sounds of the orchestral instruments.

Just to make musical Boston's face even redder—a narrator, Richard Hale, will explain in words of two syllables—in English also—just what instrument is playing and what character it represents in the orchestral fairy tale.

Although this orchestral fairy tale is the crowning indignity that the composer is heaping upon Boston this week, there is no little irony in the other selections from his works chosen for his program for Boston.

For instance, he has chosen "Chout" as his first piece. And "Chout" means "The Buffoon" in English. It is a harsh satire originally composed for Diaghilev's ballet corps in Paris.

Then to give Boston's nose another tweak, his next selection, Piano Concerto No. 1 in D-flat major, opus 10, is the composition which won him the Rubinstein prize when he was only 19!

Having settled the concerto and children's music angles of his unique scheme of revenge, Mr. Prokofieff plans to "honor" musical Boston with a "first performance in America" a presentation of "Romeo and Juliet" Ballet, Second Suite, opus 64.

This ballet he described to reporters last night with a malicious gleam in his eye.

"'Romeo and Juliet'," he explained, "is treated without any complications. The harmonies and tones are treated much more simply than in a symphony."

In other words, he could have written its theme in a symphony but, as he kept reiterating, "Boston wouldn't understand it."

This "first performance in America" ballet composition really is the key to temperamental Mr. Prokofieff's wrath at Boston.

It seems that Dr. Kousseviksky, conductor of the Boston Symphony Orchestra, commissioned him a year and a half before the 50th anniversary celebration of the orchestra to write a symphony in honor of the anniversary.

"So," said Prokofieff last night, "I had plenty of time to compose the symphony and composed it very slowly. But what happened? When it was played, the Boston public and the critics were very insulting. They not only didn't like it and didn't show any signs of understanding it, but they charged that I had composed it with too much haste.

"The fact of the matter is, four of my most important works have never been performed here in Boston. The two serious pieces that have been performed here—my Fourth Symphony in 'Four Portraits'—were not understood.

"So I give them simple things from now on!"

Young French Pianist Gives Fine Program

Lowell "Courier-Citizen"

Robert Casadesus Plays with Boston Symphony Orchestra — Local Music-Lovers Enthusiastic in Praise.

Courier

From all the area around Boston, and from all over New England came the lovers of music who filled Symphony Hall at the matinee in the supplementary series of programs by the Boston Symphony orchestra, Tuesday.

They heard as solo artist an outstanding pianist in Robert Casadesus, young French musician of a famous family which has devoted its interest to the collection and playing of ancient instruments. And they heard him before the patrons of the regular symphony concerts have had an opportuntiy to do so, although his success indicates that he will be drafted for the regular series on the basis of his fine showing.

For his first appearance on the program he had chosen the Liszt Concert- in E-flat major, which the musicologists tell us was neglected for some years after its composition, but which now takes its place in the repertory of many distinguished pianists. Naturally, it has the characteristics that marked the Abbe Liszt. It is frankly a show piece. But in the hands of Mr. Casadesus it goes deeper than that, revealing many passages of tender beauty, heightened by contrast with the more brilliant passage-work which the pianist tossed off with remarkable ease and surety. There was both beauty and thrilling, but always musical, vigor in his playing. And the orchestra under the direction of Concert Master Richard Burgin supplied a colorful harmonic background.

After the intermission Mr. Casadesus returned to play the piano part in the Symphony for Orchestra and Pianoforte written by d'Indy on a French mountain air. It is doubtful if it has ever had a more scintillating performance in Boston. The piano, to be sure, is treated as a member of the orchestral family. But in this instance it is an important one. Mr. Casadesus knew when to give it full play and when to hold it in check.

The purely orchestral numbers on the program by the Russians Moussorgsky and Rimsky-Korsakoff were brought to impressive and brilliant performance under Mr. Burgin's really inspiring guidance.

The collection of ancient instruments which is now the property of the Symphony Orchestra is housed on the first balcony floor. It was acquired from the Casadesus family. After the concert Robert Casadesus took the opportunity to see it again. Noticing a pair of ancient little kettledrums, he said that in his childhood those identical instruments were among his cherished playthings. They brought back pleasant memories of his boyhood.—S. R. F.

MEMPHIS, TENN.
COMMERCIAL APPEAL

MAR 13 1938

And, not forgetting St. Patrick's Day, which falls on March 17, Fred Hufsmith and Muriel Wilson will offer a medley of Irish tunes from Victor Herbert's "Eileen." A novel radio act, consisting of a group of humorous variations on the nursery rhyme, "Mary Had a Little Lamb," will be presented by Norman Corwin, author, assisted by Peggy Burt, New York actress. Corwin was familiar to New England radio audiences for several years as a news commentator.

Miss Monath, who is affiliated with the New Friends of Music, was the first American pianist to appear at the Salzburg Festival. She also has played with the Vienna Philharmonic, the Hamburg Philharmonic, the Boston Symphony and the New York Philharmonic.

POUGHKEEPSIE, N. Y.
SUNDAY COURIER

MAR 13 1938

MODERN MUSIC IS PRESERVED

Stored In Dust-Proof Boxes At Library In Philadelphia

PHILADELPHIA (U.P.)—Orchestral works of contemporary American composers are being preserved for posterity by the Federal Music Copying Project here, only one of its kind in the nation according to WPA officials.

Orchestral scores are copied on pure rag paper, and then filed in specially constructed dust-proof boxes at the Free Library of Philadelphia as part of the Edwin A. Fleisher music collection, said to be the largest orchestral collection in the world.

A complete set of orchestral parts, enough for the largest symphony orchestra, are copied from the composer's original score. Many of the works prepared by the project have had premieres by the Philadelphia, the Boston Symphony, the New York Philharmonic and other symphony orchestras, according to Arthur Cohn, director.

The staff of 52, all trained musicians and expert copyists, are occupied almost entirely with the works of contemporary Americans, many of whom do not have sufficient funds to pay for the copying that is necessary before their compositions may reach the public.

More than 200 composers, from every section of the nation, are represented among the 502 works completed by the project between November, 1934, and January, 1938. Approximately 70,000 pages have been copied by hand, and 135,000 more reproduced from them.

Fleisher, Philadelphia manufacturer, musician and patron of the arts who presented his own collection of more than 7,000 orchestral scores and several thousand pieces of chamber music to the Free Library several years ago, has given time and financial aid to the project.

NEW BEDFORD, MASS.
STANDARD - TIMES

MAR [illegible] - 1938

Zimbalist Will Play In Newport Thursday

Efrem Zimbalist, violinist, will be heard at the concert of Newport Civic Music Association next Thursday night in Rogers High School Auditorium.

The name of Zimbalist has been associated with all that is great in violin playing ever since he was first heard by an American audience on Oct. 27, 1911 as guest soloist with the Boston Symphony Orchestra.

There is scarcely a city in the world where he has not played or a symphony orchestra of importance with which he has not appeared frequently as soloist. He has made seven tours of the Orient, the only artist ever accorded the distinction of so many reengagements for tours of the East. Zimbalist has also established a reputation as a gifted composer and conductor.

His Newport program follows:

La Folia .... Corelli-Kreisler
Variations on a Theme of Mozart
.... Scalero
Poeme .... Chausson
Tzigane .... Ravel
Intermission
Hark, Hark, the Lark
.... Schubert-Spalding
Hopak ..... Moussorgsky-Dushkin
Lullaby .... Tor Aulin
Non piu Mesta .. Paganini-Kreisler
Vladimir Sokoloff at the Piano.

WATERBURY, CONN.
AMERICAN

MAR 12 1938

Gaucherie

Fashion - conscious Bostonians were "startled", it is reported, on discovering that Serge Koussevitzky, conductor of the Boston Symphony orchestra, habitually sacrifices elegance for comfort on his podium by wearing a soft collar with his boiled shirt and swallow-tail. Still, that is a very modest compromise with convention. If the maestro had the full courage of his inclinations, he might conduct (and then the stiffly conforming Bostonians would have some cause to be startled) in a track suit.

HARTFORD, CONN.
TIMES

MAR 1

Concert Series At Bushnell Is Announced

Six Great Symphonies Again Placed on List By Director Mortensen

Coincident with the visit today of the New York Philharmonic-Symphony Orchestra, William H. Mortensen, managing director of Bushnell Memorial, has announced that the next Bushnell Concert Series will include six evening programs by the same major symphony groups which performed here this season before audiences aggregating 20,000 people.

The course, as outlined by Mr. Mortensen, is as follows:

Boston Symphony
Dr. Serge Koussevitzky

National Symphony
Dr. Hans Kindler

Boston Symphony
Dr. Serge Koussevitzky

Philadelphia Orchestra
Eugene Ormandy

Cleveland Orchestra
Artur Rodzinski

New York Philharmonic-Symphony
John Barbirolli

Announcements of the new course were mailed today by the Memorial to all persons in this vicinity known to be interested in symphony music. Renewal notices were sent to all old subscribers. These old subscribers have until Friday, April 1, the privilege of continuing their present subscriptions. If a subscriber fails to renew, his seats automatically are released and become available to new applicants.

Mr. Mortensen said that new applications may be sent in right away. They will be filled after April 1 in the order in which they reach the box office, he announced. Each season, through sickness, death or removal from town a small number of seats are given up by old subscribers. It is upon these few releases that the management must depend in filling the applications of the numerous potential subscribers who are expected to apply this season again.

The announcements this year bear on the cover an attractive silhouette of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at rehearsal. This sketch is the work of the Baroness Eveline von Maydell, and was loaned for the use of the Memorial through the courtesy of the Boston Symphony.

Contracts Secured

It had been feared that the Memorial could not twice successively secure a symphony course of the magnitude of the one presented this year, but after prolonged negotiations with the managements of the orchestras in the five cities represented. Mr. Mortensen was eventually able to secure contracts for all. The final aggrements were reached just a day or two ago. The difficulty in securing such major orchestral groups is increased by the problem of transportation. A single artist may shuttle about the country in almost any manner he pleases, but to move a body of 100 men is a costly procedure, and any outside engagement of a major orchestra must be carefully planned.

Prices of subscriptions for the coming season remain the same as before. Seats in the orchestra and first balcony are ten, twelve and fourteen dollars, in the second balcony they are five, six and eight dollars for the course of six concerts. This means that once again Hartford can hear a major orchestra at prices less than are charged in its home city, a policy which the Memorial, dedicated as it is to public service, has consistently pursued.

Dean of Conductors

Dr. Koussevitzky is the dean of conductors in the Bushnell Course. Since the series began in 1930 he has been coming here with the Boston musicians. His presence has been consistent except on occasions when ill-health prevented.

Dr. Rodzinski, Cleveland leader, is next best known to Bushnell patrons, having already led his orchestra for five successive seasons. Dr. Kindler, who has built the National Symphony up to a commanding position, has conducted here three times, while Ormandy and Barbirolli have brought their orchestras here twice.

204

PROVIDENCE, R. I.
BULLETIN

MAR 18 193

Musician and Russian Wife Enjoy Domestic "Spats" About Which Has Seen More, and Better, Operas

W. A. Cunningham Fears Nazi Control Will Not Help Music in Austria

By G. Y. Loveridge

All happily-married couples need something to dispute about. The Winfield A. Cunninghams dispute about which of them has heard the more operas and the better performances thereof.

Mr. Cunningham is State director of the Federal Music Project. As a musician and as a journalist here and in Europe he has seen productions of more than 100 operas. His wife, who was Natalie Miklaschevska, a member of the Diaghileff Russian Ballet, claims about an equal number, so the argument now will have to be decided—if it ever is to be—on the basis of who saw the more artistic performances.

Met In Belgrade

It was the Russian situation and a few other things that led to Mr. Cunningham, a New Englander, meeting Miss Miklaschevska, who was born in Moscow. They met in Belgrade, where Mr. Cunningham was a correspondent for the Associated Press and Miss Miklaschevska was a member of a ballet touring Europe.

Music has interested Mr. Cunningham as long as he can remember—before that, in fact. His mother has a snapshot of him as a small child, in tears, because he had been prevented from tagging after an organ-grinder. Even a quarter, Mr. Cunningham says, did not solace him. One of the tragedies of his youth is connected with the Boston Symphony Orchestra. He had gone from Narragansett to Boston to hear a Friday afternoon performance and intended to buy one of the 25-cent tickets. When he reached the hall, there was already a considerable line. Young Cunningham took his place at the end. When he arrived at about third place from the window, the tickets gave out. As recently as yesterday, Mr. Cunningham was still bitter about it.

A Dispute Worthwhile

It's music they talk about in the home of the Winfield A. Cunninghams. Mr. Cunningham is State director of the Federal Music Project. His wife, formerly Natalie Miklaschevska, once danced with Diaghileff's Russian Ballet.

HARTFORD, CONN.
COURANT

MAR 16 1938

Fine Concert Series Signed For Bushnell

Orchestral Events of Present Season To Be Duplicated Next Year, Is Announcement

Coincident with the final concert of the Bushnell Concert Series on Tuesday, William H. Mortensen, managing director of the Bushnell Memorial announced that for next season the Memorial would present the same six orchestral events that were secured for the present season. To be able to duplicate a course of the scope and magnitude of this year's series is considered an unusual feat because of the great difficulty of making arrangements with the major orchestra managements for out-of-town engagements.

The course as announced by the managing director for next season, includes the following six evening programs:

Boston Symphony Orchestra—Dr. Serge Koussevitzky, Conductor.

National Symphony Orchestra—Dr. Hans Kindler, Conductor.

Boston Symphony Orchestra—Dr. Serge Koussevitzky, Conductor.

Philadelphia Orchestra—Eugene Ormandy, Conductor.

Cleveland Orchestra—Artur Rodzinski, Conductor.

New York Philharmonic - Symphony Orchestra—John Barbirolli, Conductor.

Dr. Koussevitzky is the orchestra leader best known to Bushnell patrons inasmuch as, except for one or two occasions, he conducted the Boston musicians here steadily since the series was instituted in the fall of 1930. This is the ninth symphony course of its kind at the Memorial.

Rodzinski Ranks High.

Dr. Rodzinski ranks next in point of service at Bushnell concerts having led the Cleveland orchestra here five times. Dr. Kindler has appeared here twice and John Barbirolli three times. Eugene Ormandy has directed the Philadelphia Orchestra twice.

Prices for the coming series remain unchanged: Orchestra and first balcony; ten, twelve and fourteen dollars; second balcony, five, six and eight dollars. This means that for as little as 83 cents a concert, music lovers may hear the events of the Bushnell series.

As in former years, the Memorial is giving old subscribers a prior opportunity to secure seats for the series. Old subscribers have until Friday, April 1, the right to renew their subscriptions for the seats which they now hold, or to apply for different seats. After that date, all seats which remain unrenewed, will be made available to new subscribers.

Seats May Be Available.

How many seats will become available, is not known. The series is now completely subscribed for, but it is expected that again, through sickness, death and removals from town, a limited number will be given up. Although these cannot be distributed to new applicants until after April 1, new applications should be sent in without delay, inasmuch as they will be filled in the order in which they reach the box office.

Audiences aggregating 20,000 persons attended the six events of the current series, a course which, in the opinion of music-lovers, was the finest yet presented here.

SPRINGFIELD, MASS.
NEWS

Plans for Analytical Talk On Symphony by Dr Josten

MRS CHARLES G. CARTER

Mrs Charles G. Carter, chairman of the education committee of the Junior League is making arrangements for an analytical talk on the program to be given by the Boston Symphony orchestra at the final Community concert Wednesday evening, March 30, in the Auditorium. The talk will be given by Dr Werner Josten of the music department at Smith college, Friday afternoon, at 4.30 at the Technical high school auditorium. All subscribers to the Community concert series are invited to attend, using their concert ticket for admission.

SPRINGFIELD, MASS.
EVENING UNION

MAR 18 193

Junior League Hears Talk by Werner Josten

Professor of Music at Smith College Speaks on Coming Rrogram by Boston Symphony

An analytical talk was given this afternoon by Dr. Werner Josten, professor of music at Smith College on the program of the Boston Symphony Orchestra to be presented in Springfield March 30.

The program consists of the Concerto in D Major by C. Philip Emanuel Bach. Dr. Josten illustrated this selection with piano arrangements emphasizing the various themes.

Recordings were used in illustrating the Three Orchestral Sketches of Debussy entitled, "La Mer," as well as the 5th Symphony of Tchaikovsky in E minor.

The Boston Symphony Orchestra will appear in Springfield at the Auditorium as the last in a series of concerts given by the Community Concert Association and sponsored by the Springfield Junior League.

Announcement of the artists for the next year' series will be made at this concert.

GLOUCESTER, MASS.
TIMES

MAR 19 1938

SYMPHONY ORCHESTRA CONDUCTOR DIES

After he had finished giving a lecture Thursday night, in one of Boston's schools of music, Jacques Hoffmann, musician and conductor well known for many years to music lovers, accidentally fell and suffered injuries which caused his death. Jacques Hoffman was for 47 years first violin for the Boston Symphony orchestra and had acted also as concert-master of the "Pops".

WORCESTER, MASS.
TELEGRAM

Famous Pianist To Be Soloist

BOSTON, March 19.—The most brilliant pianist from France, Robert Casadesus, member of a French family famous for its abundance of musicians, will be soloist at the concert of the Boston Symphony orchestra, Tnesday at 3 p. m. He will play Liszt's First Concerto and d'Indy's "Symphony on a French Mountain Song."

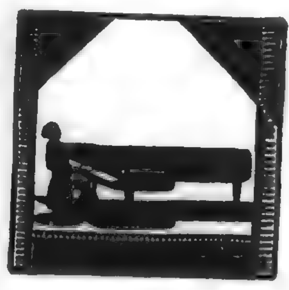
The program also includes two extremely colorful Russian works, Moussorgsky's "A Night on Bald Mountain," and Rimsky-Korsakov's Introduction and March from "The Golden Cock." Richard Burgin, brilliant first violin of the orchestra, will conduct, Serge Koussevitzky being on a brief vacation in Florida.

Music lovers at the four preceding monthly matinees on Tuesdays have heard compositions covering every period of orchestral literature from Emanuel Bach, born in 1714, to the contemporary Serge Prokofieff.

NEW YORKER
NEW YORK, N. Y.
MAR 19 1938

MUSICAL EVENTS

Vintage Music— Something to Read



TWO piano concerti had revivals in Carnegie Hall last week—the third of Anton Rubinstein, which dates back to the eighties, and the second of Alexander Tansman, composed in 1927. Both compositions did better for their performers than they did for themselves.

Rubinstein's third concerto, which has an odd scenario about the piano trying to prove to the orchestra that it's fit to be in the same composition with other instruments, proved, rather superfluously, that Josef Hofmann is a great pianist. It was interesting to observe the Hofmann magic working on Rubinstein's plushy writing and making it, for the moment, almost convincing. This concerto hasn't had many performances this century, and isn't likely to have many more.

The Tansman concerto presented Miss Ida Krehm, soloist with The Philadelphia Orchestra last Tuesday evening, as a young lady who can operate the piano with skill and humor. It made more of an impression that night than it did ten years ago, when the composer played it here with the Boston Symphony, and Miss Krehm deserved her bows. The music is ingenious, but it outsmarts itself, and while the concerto is no trouble to hear, it also isn't much trouble to forget.

ORCHESTRAL revivals also were the order of the week. Mr. Koussevitzky and the Boston Symphony offered an immense performance of Mahler's fifth symphony—a rendition so powerful that it may have made converts to the belief that every note of Mahler is a treasure. To the unregenerate, the symphony remains ponderous, and sometimes it hauls an idea around after the idea has had all the handling it can take. Nevertheless, Mr. Koussevitzky made the most of the latent drama in the score, and whether the ovation was for the orchestra's doings or for the music, the adventure was a success.

Eugene Ormandy, with The Philadelphia Orchestra, restored to the repertory Strauss's "Symphonia Domestica," once considered somewhat on the

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HARTFORD, CONN.
TIMES
MAR 17 1938

Concert Seats

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HARTFORD, CONN.
TIMES
MAR 15 1938

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Music-lovers who are interested not alone in the music will find it a profitable and pleasant experience to study the seating arrangements of the various orchestras which come to the Memorial. They will discover that not all the conductors are willing to stick to the standard arrangement.

At intervals The Times plans to publish other charts and descriptions dealing with the seating arrangements of the Boston, Philadelphia, Cleveland and National symphony orchestras, which, with the New York Philharmonic, discussed here today, make up the Bushnell Concert Series. It is suggested that music-lovers save these charts for study and reference, inasmuch as a knowledge of the inner working of a symphonic organization may be a considerable aid to the appreciation of the orchestra's tonal accomplishments.

GOTHAM LIFE
NEW YORK, N. Y.
MAR 20 1938

By HENRY ALBERTS

We listened to the Music Guild rogram on WEAF last Thursday fternoon and heard the Gertrude onime Piano Quartet play Brahms' minor Quartet. It was most enjoy- ole. We hope to hear this quartet ten . . . The Boston Symphony Or- estra under the direction of Serge oussevitzky performed brilliantly st week, especially delightful was aydn's E flat Symphony no. 99 . . . osef Hoffmann was the soloist with hilharmonic Symphony. He played e Chopin E minor Concerto. The steners were thrilled . . . Rudolph Ganz acted both as conductor and pianist at the final concert of the Philharmonic's Young People's Series. As soloist Mr. Ganz played the Saint-Saens Concerto in F, while John Barbirolli conducted . . . The Federal Symphony Orchestra with Chalmers Clifton conducting at the WPA Federal Music Theatre, started a Sibelius series last Sunday evening. The audience was extremely enthusiastic over the performance . . . Emanuel List, bass, was heard at Town Hall Sunday afternoon. We like him better in

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Scherzo, Trio
Rondo
Sonata Op. 22—So rasch wie moglich . . . . Schumann
Andantino
Scherzo-sehr rasch und markirt
Rondo. Presto.
Rhapsody No. 2 . . . . Von Dohnanyi
Gavotte—Musette . . . . Sgambati
Nocturne Op. 31 . . . . Sgambati
Prelude en forme de Blues . . . . . Tansman
Etude. D'Execution Transcendante. Lesghinka . . . . Liapounow

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PROVIDENCE, R. I.
JOURNAL
MAR 20 1938

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NEW YORK, N. Y.
HERALD- TRIBUNE
MAR 22 1938

Music Notes

Boston Symphony—In its last New York [illegible] season, the Boston Symphony Orchestra will play symphonies by Brahms in both of its concerts in Carnegie Hall, giving the first symphony on Thursday night, March 31, and the second on Saturday afternoon, April 2. Serge Koussevitzky will devote the first part of the evening program to Haydn's symphony in G, No. 88, and the first New York performance of Prokofieff's second suite from his ballet "Romeo and Juliet." In the afternoon concert he will also conduct a divertimento from Stravinsky's "Baiser de la Fee" and Debussy's "La Mer." C. P. E. Bach's concerto in D, "La Mere," and Tchaikovsky's fifth symphony will be played in the Boston Symphony's last concert of the season on Friday night, April 1.

BRIDGEPORT, CONN.
TIMES - STAR
MAR 16 1938

Q. Please give the particulars of a recent case where a musical score was photographed by radio.

A. Dr. Serge Koussevitzky was scheduled to give Sibelius' Choral Symphony, The Origin of Fire, at a Boston Symphony Orchestra concert. Part of the score which had been mailed from Berlin was lost. The Radio Corporation of America had the missing parts photographed in Berlin, put in a transmitting machine, and radioed to New York, where a receiving machine made a copy of the four sheets. The entire transmission took only a few hours.

PHILADELPHIA, PA.
INQUIRER
MAR 19 1938

PHILA. ORCHESTRA GIVES A PREMIERE

Three Noted Soloists Are Enlisted for Wagenaar Work

PROGRAM

Sibelius . . . . "Pohjola's Daughter"
Wagenaar
Concerto for Flute, Harp, 'Cello
(Georges Barrere, Carlos Salzedo, and Horace Britt, soloists)
Chausson . . Symphony in B-flat major

By LINTON MARTIN

One world premiere, graced by three gifted and distinguished soloists, and two numbers seldom played, were presented by Eugene Ormandy at the Philadelphia Orchestra concert in the Academy yesterday, when the symphony season was resumed after a week's layoff in the stop-go system intermittently adopted for the present period.

The novelty was Bernard Wagenaar's Triple Concerto for Harp, 'Cello, and Flute, with Carlos Salzedo, Horace Britt and Georges Barrere as the respective soloists. The two infrequent symphonic visitors were "Pohjola's Daughter," a Sibelius fantasia last played here by the Boston Symphony Orchestra a little less than a year ago, and the sole symphony by the Wagner-haunted and prematurely killed French composer, Ernest Chausson.

BRILLIANTLY PLAYED

In his enterprising and admirable if sometimes rather unrewarding policy of departing periodically from beaten program paths, Mr. Ormandy has been happier on occasion than with the present performance, and so, doubtless, have been some members of his audience. The Sibelius tone poem and the Chausson symphony are admittedly weak sisters in the orchestral repertoire, while the chief appeal of the Wagenaar concerto was its novelty and bizarre effects. These three works on one program unfortunately made for considerable sameness of effect in lugubrious musical moods.

The best and brightest aspects of the offering of the Wagenaar opus were the brilliant performances turned in by the several soloists, and the plentiful applause which followed its performance, though silence reigned after the separate movements. The relatively youthful Dutch composer was present in person yesterday to take a bow with the soloists, and there was a preliminary ripple of laughter when the 'cello part was missing and the flutist retrieved it offstage, placing it on the stand upside down, which might or might not have held some subtle significance about the modernistic music.

MODERNISTIC MUSIC

This flute-harp-'cello concerto is essentially modernistic chamber music placed within an orchestral frame that is often obbligato and most successful when silent, as it was most of the time yesterday.

Employing some remarkable rhythms, syncopated asides, dissonant details, and technical tricks in profusion, the composer affords almost equal opportunity for display to his several soloists, to whom he devoutly dedicated his three-way concerto. The harp gets rather the best of it, which is not unnatural, because the concerto was requested by Mr. Salzedo, who plucked his strings brilliantly yesterday, even including an effect unheard here since John the Baptist was beheaded in "Salome," by running thumb and forefinger down one string, the resultant tone emitting the effect of "u-u-rk."

VIRTUOSO VITALITY

Mr. Salzedo wrote his own cadenza. Messrs. Barrere and Britt arranged or edited theirs from the composer's suggestions or skeletonized idea. Mr. Salzedo came off triumphantly first, with Mr. Britt second, and Mr. Barrere third, which has nothing to do with the classic comment by Berlioz that "the only thing worse than a concerto for one flute is a concerto for two flutes," since only one flute was employed yesterday, and brilliantly at that.

If Mr. Wagenaar's concerto isn't beautiful (and who could say it is?) it is at least bizarre. And its performance was brilliant. What more could anybody ask?

The Chausson and Sibelius works were presented by Mr. Ormandy with fine form and flourish.

INDIANAPOLIS, IND.
STAR
MAR 20 1938

NO CULTURE FOR NAZIS.

NO PLACE for culture exists in the Nazi program arranged for Austria. Except for outspoken worshipers of Hitler and his regimented order, citizens must regard themselves as residents of conquered territory menaced by an army of occupation. After the tumult and the shouting die, even lukewarm supporters of Anschluss may wonder if purported advantages can offset the fear and suspicion of stern Nazi control.

The world-famous Salzburg festival will suffer from the bigotry of the Nazis. Max Reinhardt, a Jew, has been the guiding spirit of the festival since its rebirth 17 years ago. He will not direct the performances which have been a feature of these cultural exhibitions. In compliment to his directing achievements the area in front of the theater had been named Reinhardt plaza. That was offensive to the neopagan conquerors. The street signs have been taken down.

Bruno Walter has conducted some of the world's greatest orchestras in America and the capitals of Europe. As a result of the anti-Jewish campaign which accompanied the invading goose-steppers, Walter has resigned as director of the Vienna opera. Only last month the Vienna State Opera renewed his contract for three years as conductor and artistic adviser. He has been guest conductor of the New York Philharmonic Symphony, the Boston, Cleveland and San Francisco symphonies and the Hollywood orchestra.

When Hitler came into power in 1933 Walter became an exile, the Nazis forbidding him to give a concert at Leipzig on the ground that his appearance would threaten "order and security." Austria received him with open arms. Now he must flee once more, if permitted, to escape an intolerance that does not spare the highest forms of cultural art.

Dr. Hermann Roebbeling has been removed as head of the old Imperial Theater at Vienna, considered one of Europe's best. All opera directors have received a questionnaire regarding ancestry. Any Jewish connection means artistic exile. The city of famous waltzes will yearn for former Austrian culture, ground under the heel of Nazi boors.

NEW YORKER
NEW YORK, N. Y.

MAR 19 1938

bold side, with its baby-bathing episode and other pranks. On Tuesday, it stood up well as music without reference to the plot. The once contentious Strauss scores, operas included, now seem primarily attractive affairs. Some of them, formerly famous for shock, are becoming celebrated for chic.

John Barbirolli and the Philharmonic-Symphony had no revivals of their own, but they did introduce to their trade a set of dances from Purcell's "The Fairy Queen"—charming music, beautifully unheavy, and played with the peculiar charm that Mr. Barbirolli always puts around intimate compositions.

"Opera Front and Back," the new book by H. Howard Taubman of the *Times*' music battalion, might also be called "Opera On the Record and Off," for it's a fascinating compilation of fact and the things opera people talk about when they have no fear of being quoted. The opera of the title is mostly the Metropolitan, and Mr. Taubman, a capital reporter, has seen all, knows all, and tells almost all. If you care for inside stuff retailed by a shrewd observer, get "Opera Front and Back" and have yourself a good time. If you can't identify the principals in some of the livelier episodes, perhaps you can persuade Mr. Taubman to publish a key to his stories. There are occasional confusions, such as writing "Turandot" when "La Rondine" is meant, but these can be cleaned up in the almost inevitable second edition.

For reference—and for reading—there is a valuable assortment of data on American music in Mrs. Claire Reis's "Composers in America." She writes short, factual biographies of composers, with lists of their works, and the lists themselves are full of stimulating implications. Anybody who has to do with American music ought to write Mrs. Reis a note of thanks, or at least buy her book. —Robert A. Simon

erate, the symphony remains ponderous, and sometimes it hauls an idea around after the idea has had all the handling it can take. Nevertheless, Mr. Koussevitzky made the most of the latent drama in the score, and whether the ovation was for the orchestra's doings or for the music, the adventure was a success.

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HARTFORD, CONN.
TIMES

MAR 17 1938

Concert Seats Again Demanded

As if spurred by the unusually beautitful concert with which John Barbirolli and the New York Philharmonic-Symphony closed the Bushnell Concert Series Tuesday night, subscribers to the series have sent in their renewals with greater promptness than ever before in the history of the course.

According to reports from the Bushnell Memorial, approximately 1,500 subscription renewals have already been received. Old subscribers have until Friday, April 1, the right to renew their subscriptions for the seats which they occupied this year or to apply for different seating location if they wish. After April 1, all unrenewed subscriptions will be made available to new applicants, in the order in which applications were received. New applications may be sent at any time now to the Bushnell box office.

The management of the Memorial was able to secure for the coming season a symphony course identical to the series arranged for the present season. Five of the world's major orchestras will be brought here for six symphony concerts to be given on weekday evenings at intervals from November to March.

These orchestras are the Boston Symphony (coming here twice again), the New York Philharmonic-Symphony Orchestra, the Philadelphia, Cleveland and national Symphony orchestras. Among the world-famous conductors to be brought here are Dr. Serge Koussevitzky, John Barbirolli, Artur Rodzinski, Dr. Hans Kindler and Eugene Ormandy.

PROVIDENCE, R. I.
BULLETIN

MAR 19 1938

Jesus M. Sanroma, pianist of the Boston Symphony Orchestra, will be presented in recital by the Fairhaven-Mattapoisett Teachers' Association in Fairhaven high school on Wednesday night at 8:15 o'clock.

Mme. Avis Bliven Charbonnel, pianist, will give a recital in Plantations auditorium a week from Monday night at 8:15 o'clock.

The program:

Ich ruf zu dir, Herr	Bach-Busoni
Prelude in G Minor	Bach
Sonata Op 42, Moderato	Schubert
Andante poco moto	
Scherzo, Trio	
Rondo	
Sonata Op. 22—So rasch wie moglich ...	Schumann
Andantino	
Scherzo-sehr rasch und markirt	
Rondo. Presto.	
Rhapsody No. 2	Von Dohnanyi
Gavotte—Musette	Sgambati
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The Chausson and Sibelius works were presented by Mr. Ormandy with fine form and flourish.

INDIANAPOLIS, IND.
STAR

MAR 20 1938

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NO PLACE for culture exists in the Nazi program arranged for Austria. Except for outspoken worshipers of Hitler and his regimented order, citizens must regard themselves as residents of conquered territory menaced by an army of occupation. After the tumult and the shouting die, even lukewarm supporters of Anschluss may wonder if purported advantages can offset the fear and suspicion of stern Nazi control.

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NEW YORKER
NEW YORK, N. Y.

MAR 19 1938

205

bold side, with its baby-bathing episode and other pranks. On Tuesday, it stood up well as music without reference to the plot. The once contentious Strauss scores, operas included, now seem primarily attractive affairs. Some of them, formerly famous for shock, are becoming celebrated for chic.

John Barbirolli and the Philharmonic-Symphony had no revivals of their own, but they did introduce to their trade a set of dances from Purcell's "The Fairy Queen"—charming music, beautifully unheavy, and played with the peculiar charm that Mr. Barbirolli always puts around intimate compositions.

"Opera Front and Back," the new book by H. Howard Taubman of the *Times'* music battalion, might also be called "Opera On the Record and Off," for it's a fascinating compilation of fact and the things opera people talk about when they have no fear of being quoted. The opera of the title is mostly the Metropolitan, and Mr. Taubman, a capital reporter, has seen all, knows all, and tells almost all. If you care for inside stuff retailed by a shrewd observer, get "Opera Front and Back" and have yourself a good time. If you can't identify the principals in some of the livelier episodes, perhaps you can persuade Mr. Taubman to publish a key to his stories. There are occasional confusions, such as writing "Turandot" when "La Rondine" is meant, but these can be cleaned up in the almost inevitable second edition.

For reference—and for reading—there is a valuable assortment of data on American music in Mrs. Claire Reis's "Composers in America." She writes short, factual biographies of composers, with lists of their works, and the lists themselves are full of stimulating implications. Anybody who has to do with American music ought to write Mrs. Reis a note of thanks, or at least buy her book. —Robert A. Simon

To the unregenerate, the symphony remains ponderous, and sometimes it hauls an idea around after the idea has had all the handling it can take. Nevertheless, Mr. Koussevitzky made the most of the latent drama in the score, and whether the ovation was for the orchestra's doings or for the music, the adventure was a success.

Eugene Ormandy, with The Philadelphia Orchestra, restored to the repertory Strauss's "Symphonia Domestica," once considered somewhat on the

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HARTFORD, CONN.
TIMES

Concert Seats Again Demanded

As if spurred by the unusually beautiful concert with which John Barbirolli and the New York Philharmonic-Symphony closed the Bushnell Concert Series Tuesday night, subscribers to the series have sent in their renewals with greater promptness than ever before in the history of the course.

According to reports from the Bushnell Memorial, approximately 1,500 subscription renewals have already been received. Old subscribers have untli Friday, April 1, the right to renew their subscriptions for the seats which they occupied this year or to apply for different seating location if they wish. After April 1, all unrenewed subscriptions will be made available to new applicants, in the order in which applications were received. New applications may be sent at any time now to the Bushnell box office.

The management of the Memorial was able to secure for the coming season a symphony course identical to the series arranged for the present season. Five of the world's major orchestras will be brought here for six symphony concerts to be given on weekday evenings at intervals from November to March.

These orchestras are the Boston Symphony (coming here twice again), the New York Philharmonic-Symphony Orchestra, the Philadelphia, Cleveland and national Symphony orchestras. Among the world-famous conductors to be brought here are Dr. Serge Koussevitzky, John Barbirolli, Artur Rodzinski, Dr. Hans Kindler and Eugene Ormandy.

PROVIDENCE, R. I.
BULLETIN

Jesus M. Sanroma, pianist of the Boston Symphony Orchestra, will be presented in recital by the Fairhaven-Mattapoisett Teachers' Association in Fairhaven high school on Wednesday night at 8:15 o'clock.

Mme. Avis Bliven Charbonnel, pianist, will give a recital in Plantations auditorium a week from Monday night at 8:15 o'clock.

The program:

Ich ruf zu dir, Herr .... Bach-Busoni
Prelude in G Minor .... Bach
Sonata Op 42. Moderato .... Schubert
Andante poco moto
Scherzo, Trio
Rondo
Sonata Op. 22—So rasch wie moglich ...
.... Schumann
Andantino
Scherzo-sehr rasch und markirt
Rondo. Presto.
Rhapsody No. 2 .... Von Dohnanyi
Gavotte—Musette .... Sgambati
Nocturne Op. 31 .... Sgambati
Prelude en forme de Blues ...... Tansman
Etude. D'Execution Transcendante. Lesghinka .... Liapounow

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PROVIDENCE, R. I.
JOURNAL

April 5—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:15 p. m.

HARTFORD, CONN.
TIMES

Music Lovers Given Chance To Study Symphonic Workings

Like virtually every conductor who has come to the New York Philharmonic-Symphony Orchestra during the last 10 years, John Barbirolli uses the standard seating arrangement for his musicians.

As may be seen from the accompanying chart, this arrangement places the first and second violins in the two foremost blocs, one to the left and the other to the right of the conductor. The 'cellos and violas fan out behind the violin choirs. Behind them come the woodwinds and behind these, the horns, with the percussion instruments in the rear.

The heavy strings flank the left side, while flanking the right are to be found the brasses and harps.

This arrangement has been a standard one for so long that many conductors do not know exactly why they use it. Obviously, however, the placing of the musicians in these positions has produced a blending of tone which a great many conductors, including even the maestro, Toscanini, have found satisfactory.

Younger conductors in recent years have attempted for reasons of their own to vary this seating arrangement. Some have put the first and second violin sections together. Others have brought the violas out in front. Sometimes the bass strings are to be found on the right of the stage, although as one conductor expressed it, he prefers to have them on the left because he can keep them in view more easily.

Music-lovers who are interested not alone in the music will find it a profitable and pleasant experience to study the seating arrangements of the various orchestras which come to the Memorial. They will discover that not all the conductors are willing to stick to the standard arrangement.

At intervals The Times plans to publish other charts and descriptions dealing with the seating arrangements of the Boston, Philadelphia, Cleveland and National symphony orchestras, which, with the New York Philharmonic, discussed here today, make up the Bushnell Concert Series. It is suggested that music-lovers save these charts for study and reference, inasmuch as a knowledge of the inner working of a symphonic organization may be a considerable aid to the appreciation of the orchestra's tonal accomplishments.

GOTHAM LIFE
NEW YORK, N. Y.

MAR 20 1938

By HENRY ALBERTS

We listened to the Music Guild program on WEAF last Thursday afternoon and heard the Gertrude Bonime Piano Quartet play Brahms' G minor Quartet. It was most enjoyable. We hope to hear this quartet often . . . The Boston Symphony Orchestra under the direction of Serge Koussevitzky performed brilliantly last week, especially delightful was Haydn's E flat Symphony no. 99 . . . Josef Hoffmann was the soloist with Philharmonic Symphony. He played the Chopin E minor Concerto. The listeners were thrilled . . . Rudolph Ganz acted both as conductor and pianist at the final concert of the Philharmonic's Young People's Series. As soloist Mr. Ganz played the Saint-Saens Concerto in F, while John Barbirolli conducted . . . The Federal Symphony Orchestra with Chalmers Clifton conducting at the WPA Federal Music Theatre, started a Sibelius series last Sunday evening. The audience was extremely enthusiastic over the performance . . . Emanuel List, bass, was heard at Town Hall Sunday afternoon. We like him better in

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NEW YORK, N. Y.
HERALD- TRIBUNE

Music Notes

Boston Symphony—In its last New York visit of the season, the Boston Symphony Orchestra will play symphonies by Brahms in both of its concerts in Carnegie Hall, giving the first symphony on Thursday night, March 31, and the second on Saturday afternoon, April 2. Serge Koussevitzky will devote the first part of the evening program to Haydn's symphony in G, No. 88, and the first New York performance of Prokofieff's second suite from his ballet "Romeo and Juliet." In the afternoon concert he will also conduct a divertimento from Stravinsky's "Baiser de la Fee" and Debussy's "La Mer." C. P. E. Bach's concerto in D, "La Mere," and Tchaikovsky's fifth symphony will be played in the Boston Symphony's last concert of the season on Friday night, April 1.

BRIDGEPORT, CONN.
TIMES - STAR

MAR 16 193

Q. Please give the particulars of a recent case where a musical score was photographed by radio.

A. Dr. Serge Koussevitzky was scheduled to give Sibelius' Choral Symphony, The Origin of Fire, at a Boston Symphony Orchestra concert. Part of the score which had been mailed from Berlin was lost. The Radio Corporation of America had the missing parts phtographed in Berlin, put in a transmitting machine, and radioed to New York, where a receiving machine made a copy of the four sheets. The entire transmission took only a few hours.

PHILADELPHIA, PA.
INQUIRER

PHILA. ORCHESTRA GIVES A PREMIERE

Three Noted Soloists Are Enlisted for Wagenaar Work

PROGRAM

Sibelius .... "Pohjola's Daughter"
Wagenaar
Concerto for Flute, Harp, 'Cello
(Georges Barrere, Carlos Salzedo, and Horace Britt, soloists)
Chausson .. Symphony in B-flat major

By LINTON MARTIN

One world premiere, graced by three gifted and distinguished soloists, and two numbers seldom played, were presented by Eugene Ormandy at the Philadelphia Orchestra concert in the Academy yesterday, when the symphony season was resumed after a week's layoff in the stop-go system intermittently adopted for the present period.

The novelty was Bernard Wagenaar's Triple Concerto for Harp, 'Cello, and Flute, with Carlos Salzedo, Horace Britt and Georges Barrere as the respective soloists. The two infrequent symphonic visitors were "Pohjola's Daughter," a Sibelius fantasia last played here by the Boston Symphony Orchestra a little less than a year ago, and the sole symphony by the Wagner-haunted and prematurely killed French composer, Ernest Chausson.

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2-26

NEWARK, N. J.
CALL

In the Realm of Music

Jerseyites in Schola Cantorum

By Marguerite Krahenbuhl.

A group of New Jersey men and women will sing with the Schola Cantorum Wednesday night in Carnegie Hall, when the most famous American choral ensemble will perform Bach's "Passion According to St. John." Hugh Ross, completing his 11th season with the chorus, will direct the Passion, sung with great success for the first time last year in New York.

Since membership in the Schola Cantorum is one of the most coveted honors among singers, the presence of New Jersey voices is a considerable compliment to our musical centers. The great Toscanini regards the Schola as the best of choral groups and evidenced his approval of the organization during rehearsals for the recent production of Beethoven's Ninth. At the first hearing of the chorus with his NBC Orchestra the dynamic conductor said simply, "Bon," high compliment from the volatile Italian.

Many of the singers from this state have been with the Schola Cantorum for years, some even sang under Kurt Schindler, the founder. The Jerseymen include Thomas Connell and Mrs. Charles Edsall of East Orange, Mrs. C. D. Decker of Orange, Mrs. William Krebs of Hoboken, Vincent MacDonald of Jersey City, Grace Graves of Rochelle Park, Wilma Baer of Maywood, J. Russell O'Brien of West New York and Mannie Canter of Bayonne.

The Schola Cantorum's reputation for singing out of the ordinary programs, and of recognizing new composers, is no attempt, Mr. Ross insists, to play American music because it is composed by Americans.

"I don't believe in such a practice," he said. "If the music doesn't stand up by itself, it is not good for America. We don't put on certain numbers just for the names, but for their merit."

The director, who is head of the Westchester Music Festival, listed the names of Copeland, Dukelsky, Bingham, Loeffler and Fairchild as examples of modern music that "stands on its own feet." Among outstanding works sung by the Schola have been Stravinsky's "Persepone," Glinka's "Life of the Czar," Walton's "Belchazzaar's Feast," Bloch's "Sacred Service," Seth Bingham's "Wilderness Stone," Percy Grainger's "Tribute to Foster" and Thompson's "Four Odes of Horace."

In the eyes of its director, the Schola Cantorum provides a "colorful kind of existence" for its members. The ensemble is regarded in Manhattan as an asset to musical and civic functions. It sang at the opening of Radio City, has performed great choral works with leading orchestras directed by Toscanini and Koussevitzky and has appeared in memorials like the recent Blair Fairchild program in Town Hall.

The educational values, from a musical standpoint, of singing with the group, thinks Mr. Ross, are incalculable. The singers are always learning something new, they become familiar with works in different languages, besides receiving an intense drilling in musical phrasing and understanding of ensemble singing. Many of the singers, Mr. Ross revealed, would have been unable to obtain any musical training during bad times if they had not been members of the Schola Cantorum.

Not any one is acceptable for the chorus. Every voice is given a severe test and prospective singers must not only qualify in tone production, but must also possess a range of about two octaves, a good ear and must be competent readers. All these are necessary, said Mr. Ross, not only for the general excellence of the group, but because there is often so little time to prepare concert numbers. The Verdi Requiem for instance, of which the Schola gave a stirring rendition under Toscanini recently, was in rehearsal only five weeks. Practice is three times a week in a season that extends from September through April.

COLUMBUS, O.
DISPATCH

Boulanger At State April 6, 7

NADIA BOULANGER, distinguished French composer, organist, teacher and conductor, will be the guest of the music department at Ohio State university on Wednesday and Thursday, April 6 and 7. On Thursday evening, April 7, she will lecture and conduct a concert by the university's small chorus in University hall chapel.

Of Mlle. Boulanger's unique position in contemporary music, Herbert Elwell, in February issue of Modern Music, has this to say:

"It is not easy to measure or even to define Mlle. Boulanger's influence for it has been manifested in many ways that do not fall within the established categories of musical attainment. But without doubt it is potent, pervasive and altogether exceptional in the revelation of a tremendously vital personality.

HER career is without parallel, not only because it is a woman's but because it embraces such varied and at the same time such positively directed activity. The only figure in music history at all suggestive as a prototype is Clara Wieck Schumann, and even here the differences are probably greater than the similarities."

Mlle. Boulanger has been in the United States since the first of the year lecturing and Radcliffe and Wellesley are giving a series of Saturday morning broadcasts locally over WCOL. Recently she appeared as guest conductor with the Boston Symphony orchestra.

Following is the program for her Thursday evening concert at O. S. U.:

I

Palestrina—Adoramus Te
Lotti—Vere Langores Nostras
Gibbons—The Silver Swan
Morley—Fire, Fire My Heart

II

Heinrich Schlutz—Magnificat

III

Lili Boulanger (August 1893-March 1918)—Vielle Priere Bouddhique
Pie Jesu
Psalm XXIV

Mary Davis, senior in the department of music, will sing the soprano solo "Pie Jesu."

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 23 1938

Prokofieff to Spare His Baton in Boston

By the Associated Press.

BOSTON, March 23.—Because the public and critics "were very insulting" when Serge Prokofieff's Fourth Symphony was played here a few years ago, the Russian composer will play only "children's music" when he conducts the Boston Symphony Friday.

"If the public in Boston cannot understand my serious music," the composer said, "why should I break my baton? That's why I'm gonig to give them children's music. I'm not going to puzzle them but give them simple things."

BROCKTON, MASS.
ENTERPRISE

A short time after he had given a lecture in one of Boston's schools of music, Jacques Hoffman, musician and conductor, and one of the State's leading musicians, accidentally fell on some steps and suffered injuries which caused his death yesterday. For 47 years he was first violin in the Boston Symphony orchestra and also acted as concert master at the "Pops."

PROVIDENCE, R. I.
JOURNAL

PROVIDENCE SYMPHONY

The Providence Symphony Orchestra, conducted by Dr. Wassili Leps, will give its last program of the season in Metropolitan Theatre tomorrow night. Hans Wiener and 38 of his dancers will assist.

The overture to "Russian and Ludmilla," by Glinka, has first place on the program. Lively and melodious, is the composition by which Glinka is most widely known. A poem by Poushkin inspired the opera. The poet was to have written the libretto but he was killed in a duel before he had worked much on it. However, a libretto was prepared and the music was composed. The opera did not succeed, but the brilliant overture finds favor everywhere. Glinka, who lived from 1803 to 1857, was much interested in the folk music of his native Russia.

The next wor kwill be "The Bee," by Pavel Bytovetski, who is one of the violinists of the orchestra.

The overture to "Romeo and Juliet" and excerpts from the "Nutcracker Suite," by Tchaikovsky, will be performed. The overture was written in 1869, and was performed first at a concert of the Musical Society in Moscow, when Nicholas Rubinstein conducted. Subsequently it was revised. The music tells the story of the play—the influence of Friar Laurence, the feud between Montagus and Capulets, the love-scene, the final tragedy.

The "Nutcracker Suite" ballet is based on a fairy tale about a poor girl who dreams on Christmas night that a nutcracker comes to life as a romantic prince, with whom she flies away to the land of the Sugar-Plum Fairy. The orchestra will play the March, the Dance of the Sugar-Plum Fairy, the Trepak (a Russian dance), the Dance of the Flutes, and the Waltz of the Flower.

"Pictures at an Exhibition" will be performed by the orchestra and the dancers. The music was written by Moussorgsky for the piano, and was orchestrated by Ravel at the request of Dr. Serge Koussevitzky conductor of the Boston Symphony Orchestra. The work is descriptive of some pictures painted by Victor Hartman, a friend of Moussorgsky. Mr. Wiener has created a choreographic suite in "five promenades and 10 pictures." The pictures are Gnomes, The Old Castle, Tuileries, Bydlo, Ballet of the Chickens in Their Shells, Samuel Goldenburg, and Schmuyle; Limoges; the Market Place; Catacombs, A Hut on Fowl's Legs, and The Great Gate at Kiev.

Mr. Wiener is head of the dance department at Mary C. Wheeler School. He has studied dancing in Austria, Germany and the Orient. He came to this country in 1928, establishing a school there and later going to Boston. The suite to be danced tomorrow night was originated for the Boston "Pops" concerts three years ago, and was repeated by request last spring.

SPARTANSBURG, S. C.
HERALD
MAR 22 1938

MAJOR SYMPHONY BAND SLATED HERE

National Symphony Has a Rating Among Leading U. S. Orchestras

The National Symphony orchestra, which plays a concert here on Thursday is today spoken of as "one of the major American symphony orchestras" not because of a complimentary title given it by friends and backers in Washington but because it has earned and won that designation from admirers in other cities.

Whenever the National Symphony goes on tour it crosses the paths of other great American orchestras, such as the Philadelphia Orchestra, the New York Philharmonic-Symphony and the Boston Symphony. At Hartford, Conn., for example, the National Symphony under its conductor, Dr. Hans Kindler, is playing for the third consecutive year on a series devoted solely to concerts by the high-ranking symphonic organizations of the land. The Washington orchestra's reception there was one of the most enthusiastic it ever received.

The National Symphony played also in Boston's Symphony Hall, home of the Boston Symphony Orchestra, and achieved a marked success there. It was chosen from among all the symphonies of the land to appear last April in Indianapolis to give a series of concerts before thousands attending the annual convention of the National Federation of Music Clubs.

The effect of the orchestra's playing in Quebec caused one critic to write that "not since Toscanini appeared has an audience in this city offered such acclaim to an orchestra."

Music lovers of Spartanburg will truly hear a "major American symphony" when the National Symphony plays under Dr. Kindler on Thursday. The concert will be given at Converse college.

PROVIDENCE, R. I.
BULLETIN
21 1938

Music

Melchior Celebrates 48th Birthday by Excellent Program Before Overflow Audience at Fall River. Hans Wiener and Dancers to Assist at Providence Symphony Concert.

By G. Y. Loveridge

Lauritz Melchior, the gigantic Danish tenor, gave a recital in Ste. Anne's auditorium, Fall River, yesterday afternoon. It was the last concert of the Fall River Civic Music Association season; extra chairs were required in the large auditorium, and even then there were many standing.

It was Mr. Melchior's 48th birthday anniversary. He celebrated by giving a fine performance.

Nobody could have a more agreeable manner than this hero of Wagnerian wars. He increased his program generously, waited without annoyance for everybody to find a place after intermission, and shared the applause liberally with his accompanist, Ignace Strasfogel. Mr. Strasfogel played several solos.

Mr. Melchior's program comprised German, Scandinavian and English songs, and arias from operas. Like most singers whose chief business is opera, he was at his best when he could put on the pressure and declaim in epic breadth of tone. The more intimate utterances fettered him somewhat. Not that they were not sung with precise regard for style, but only once or twice did they attain much emotional depth.

Mr. Melchior sings without visible effort. His voice has a splendid firmness and power, a ringing dramatic quality that cannot be mistaken. He began his career as a baritone, and his tones still are enhanced by some of the weight and color more characteristic of the deeper voice.

"The Swan," by Grieg, and "Zueignung," by Richard Strauss, were delivered with particular beauty of tone and shading, and with a moving sincerity. The artist pleased his audience likewise with the familiar serenade of Schubert, and with "Love Went a-Riding," by Bridge. However, it was his final program item that brought perhaps the most stirring response. It was Siegmund's love song from "Die Walkure." Mr. Melchior gave it poignancy and intensity, and made it sound as fresh and vibrant as though he had not already sung it nobody knows how many times.

Mr. Strasfogel played best the Phantasy Impromptu, by Chopin. His tone was poetic, and his command of the keyboard ample. He was heartily applauded.

The program:

Majsang	Lembcke
En Svane	Grieg
Svartar Rosor	Sibelius
Tonerna	Sjoeberg
Mr. Melchior	
Des Abends (At Evening)	Schumann
Aufschwung (Soaring)	Schumann
Mr. Strasfogel	
Der Doppelganger	Schubert
Der Atlas	Schubert
Standchen	Schubert
Mr. Melchior	
Into the Light	La Forge
Love Went a-Riding	Frank Bridge
Do Not Go My Love	Hageman
Mr. Melchior	
Phantasy Impromptu	Chopin
Mr. Strasfogel	
Heimliche Aufforderung	Strauss
Zueignung	Strauss
Caecilie	Strauss
Aria: Arioso de Loris (Fedora)	Giordano
Aria: Siegmund's Liebeslied (Die Walkure)	Wagner
Mr. Melchior	

PROVIDENCE SYMPHONY

The Providence Symphony Orchestra, conducted by Dr. Wassili Leps, will give its last program of the season in Metropolitan Theatre tomorrow night. Hans Wiener and 38 of his dancers will assist.

The overture to "Russian and Ludmilla," by Glinka, has first place on the program. Lively and melodious, is the composition by which Glinka is most widely known. A poem by Poushkin inspired the opera. The poet was to have written the libretto but he was killed in a duel before he had worked much on it. However, a libretto was prepared and the music was composed. The opera did not succeed, but the brilliant overture finds favor everywhere. Glinka, who lived from 1803 to 1857, was much interested in the folk music of his native Russia.

The next week will be "The Bee," by Pavel Bytovetski, who is one of the violinists of the orchestra.

The overture to "Romeo and Juliet" and excerpts from the "Nutcracker Suite," by Tchaikovsky, will be performed. The overture was written in 1839, and was performed first at a concert of the Musical Society in Moscow, when Nicholas Rubinstein conducted. Subsequently it was revised. The music tells the story of the play—the influence of Friar Laurence, the feud between Montagus and Capulets, the love-scene, the final tragedy.

The "Nutcracker Suite" ballet is based on a fairy tale about a poor girl who dreams on Christmas night that a nutcracker comes to life as a romantic prince, with whom she flies away to the land of the Sugar-Plum Fairy. The orchestra will play the March, the Dance of the Sugar-Plum Fairy, the Trepak (a Russian dance), the Dance of the Flutes, and the Waltz of the Flower.

"Pictures at an Exhibition" will be performed by the orchestra and the dancers. The music was written by Moussorgsky for the piano, and was orchestrated by Ravel at the request of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The work is descriptive of some pictures painted by Victor Hartman, a friend of Moussorgsky. Mr. Wiener has created a choreographic suite in "five promenades and 10 pictures." The pictures are Gnomes, The Old Castle, Tuileries, Bydlo, Ballet of the Chickens in Their Shells, Samuel Goldenburg, and Schmuyle; Limoges: the Market Place; Catacombs, A Hut on Fowl's Legs, and The Great Gate at Kiev.

Mr. Wiener is head of the dance department at Mary C. Wheeler School. He has studied dancing in Austria, Germany and the Orient. He came to this country in 1928, establishing a school there and later going to Boston. The suite to be danced tomorrow night was originated for the Boston "Pops" concerts three years ago, and was repeated by request last spring.

PROVIDENCE, R. I.
JOURNAL

Symphony Orchestra program by Mr. John B. Archer, auspices of Monday Morning Musical Club, Providence Public Library, 4; tea will follow in the studios of the Monday Morning Musical Club.

April 4 — Lecture-film, "Jungle's Calling," Mrs. Martin Johnson, Metropolitan Theatre, 8:15.

April 5—Concert, Boston Symphony Orchestra, Metropolitan Theatre, 8:15.

BILL BOARD
CINCINATTI, OHIO
MAR 19 1938

Classikers Woo Cats

NEW YORK, March 12.—Long-haired Jose Iturbi and Nadia Boulanger both admitted last week they were slightly more than alligatorish on the subject of swing. Iturbi said: "The swing of today is nothing more nor less than the jazz of 1920—dressed up a little bit."

Mlle. Boulanger, well-known French conductor, preparing for a guest wave with the Boston Symphony Ork, said: "I could listen to your Cab Calloway without so much as a shudder and even with a certain positive enjoyment." However, la Boulanger's choice of a "hot" musician will undoubtedly draw on her head the epithet of "icky" from the hep cats.

WORCESTER, MASS.
TELEGRAM

MAR [illegible]

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Left, Miss Frances Brockman, 23, of Eugene, Oregon, concert mistress. Right, Olivia Carter Hall of Cambridge, 14-year-old harpist, who appeared yesterday afternoon in the concert in the Auditorium given by the New England Conservatory Orchestra.

MUSIC STUDENTS ENTERTAIN

REST

TYMPANI

INDIANAPOLIS, IND.

Young Musicians Play With Enthusiasm

N. E. Conservatory Concert Well Received; Sanroma Assisting Artist Here

By TYRA LUNDBERG FULLER

A spirit of fresh young enthusiasm distinguished the concert given in Worcester Memorial Auditorium yesterday afternoon by the New England Conservatory Orchestra with Jesus Maria Sanroma, pianist, and a member of the conservatory faculty, as assisting artist.

The audience might have been more numerous, but scarcely more enthusiastic, and the eighty-odd students that composed the Orchestra must have felt inspired to do their best. Whatever their inspiration, they played with a quality of tone and performance that would do credit to a professional orchestra. Wallace Goodrich, director of the Conservatory, who directed the concert, had every right to feel pleased and happy.

Sanroma Honored

Mr. Sanroma, vital young artist of the pianoforte, was signally honored after his performance of the MacDowell "Concerto No. 2 in D Minor," with the Orchestra. Again and again he appeared to make his bow to an appreciative and insistent audience. Again and again he shook hands with the director and with the concertmeister, and brought the entire Orchestra to its feet. But—artistically speaking—we are glad that Mr. Sanroma adhered to the tradition of no encores on a symphony program. As a matter of personal preference, nothing could have been more delightful or welcome than an encore—an opportunity to follow again those powerful, agile and flexible fingers as they moved over the keyboard with an artistry that was sure and brilliant. But Mr. Sanroma is no stranger to Worcester music lovers for he has played here more than once in the Art Museum chamber concert programs, and he was soloist with the Worcester Music Festival in 1932.

First on the program was the third Overture to Beethoven's "Leonore," and from the delicate, tuneful beginning to the triumphant finale that follows the dramatic off-stage trumpet call, it was plain to the audience that here was an orchestra in no sense amateurish. Those who had come with the sense of "helping a good cause," or merely "to hear Sanroma" remained to enjoy the concert.

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CALL

MAR 11 1938

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Although he has composed dozens of hit songs, ranging from "Mood Indigo" and "Sophisticated Lady" to "Caravan" and "Azure," and although he has been featured with his orchestra at the famous Cotton Club annually for the last decade, Duke Ellington has written a complete musical score for a Cotton Club show for the first time.

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Trans. Mar. 23/38

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He had some uncomplimentary things to say about audiences in general and Boston audiences in particular.

His programs for Friday and Saturday consist of four works which, he says, are not among his "most serious things." Two of the latter were played here in recent years without success—"Four Portraits" and the Fourth Symphony. The latter was commissioned for the fiftieth anniversary season of the Boston Orchestra but was greeted with the sneers accorded an art work written for an occasion. But Prokofiev says he had been working on it more than a year before he had received the commission from Dr. Koussevitzky.

Prokofiev's Third Symphony and "Chant Symphonique," which he regards among his best efforts, have not been given a chance in Boston. The Boston public will have little difficulty, he intimates, with the program of this week, consisting of two earlier works—the First Piano Concerto and Suite from the ballet, "Chout"—and two more recent but light compositions. One is the Second Suite from the ballet, "Romeo and Juliet," which makes no attempt to be strictly symphonic. The other is "Peter and the Wolf," a symphonic fairy tale written for children. The purpose was to acquaint children painlessly with the orchestral instruments. A narrator identifies the several instruments of the orchestra, each of which represents a given character throughout the composition. Richard Hale will be the narrator in Boston, employing an English translation of the original Russian.

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NEW YORK, N. Y.
SUN

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WORCESTER, MASS.
TELEGRAM
MAR 20 1938

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CALL
Kansas City - Mo
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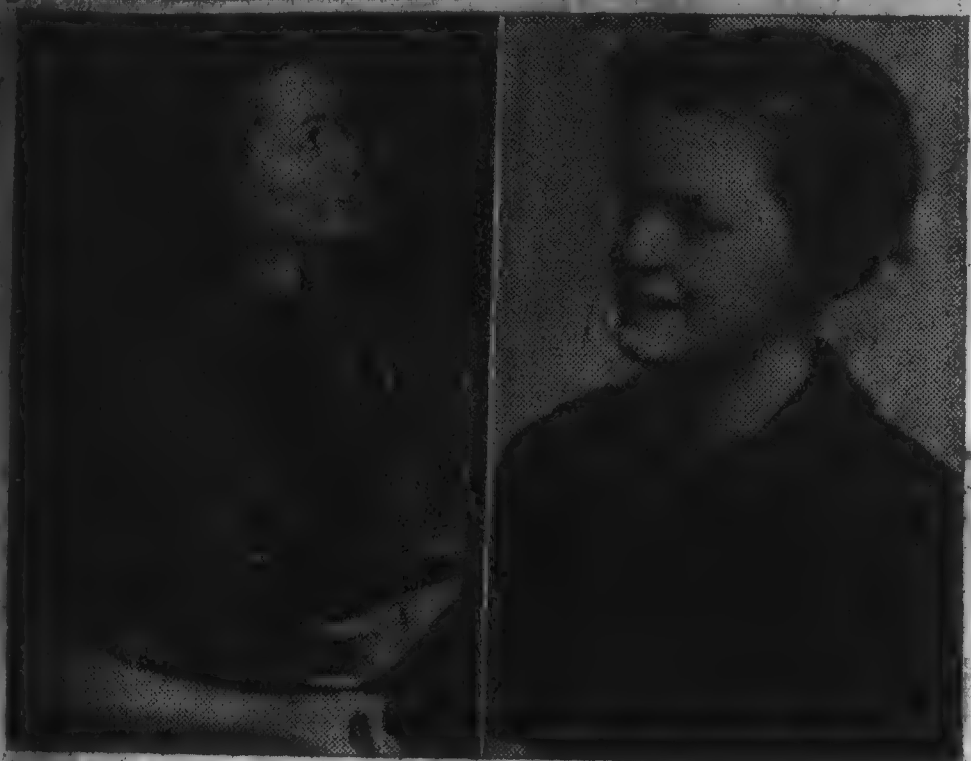

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INDIANAPOLIS, IND.

BRIDGEPORT, CONN.
SUNDAY HERALD

MAR 20 1938

Girls Ga Ga Over Keith

There was a day when a musician was a musician and that was sufficient. Today it is different. A musician in order to be a success in the cultural arts world must have two or three other accomplishments. He must have glamour, individuality, or at least be unusual enough to warrant some exciting advance press agents.

Such a gentleman is Keith Falkner, baritone scheduled to appear on March 24 as the guest of the Wednesday Afternoon Musical club at Central High School.

Keith is English. He is handsome. He is six feet tall and a blond. Further than that Mr. Falkner is an athlete of quite some renown, having won the "Boosey Cup" in a golf tournament of the Concert Artists club.

He is especially fond of cricket, but of course, doesn't get much chance for his hobby, what with touring such countries as America, Holland, Hungary and Czechoslovakia, where cricket is just a name.

Keith is cinema minded too, has already made one movie in Hollywood—such good looks can't go to waste, and when his concert tour is over he will set out for the coast and a sequel to "Mayfair Melody," his first venture.

To continue with the artist's accomplishments— this baritone you will hear on Thursday evening also served as a pilot during the World War in the Royal Naval Air service.

At that time also he was awarded the Royal Humane Society's bronze medal for life saving at sea.

With a send-off like that you might wonder what there is left to be said about Mr. Falkner's music and his mission in Bridgeport.

First, he is termed Britain's finest baritone. He has appeared in most of the important cities in the United States and Canada, France and South Africa.

He was soloist in Bach's St. Matthew's Passion appearing with the Boston Symphony orchestra with Serge Koussevitsky conducting with the St. Louis Symphony in Verdi's Requiem under the direction of Vladimir Golschmann, the Cleveland orchestra under Arthur Rodzinski in Beethoven's Ninth Symphony.

He was soloist for two successive seasons at the Cincinnati May festival singing the role of Christ in Elgar's oratorio "The Apostles" also the Bethlehem Bach Festival and the Ann Arbor Festival.

When you are gazing starry-eyed at this handsome Englishman on Thursday next, perhaps you'll remember this little tale.

BARRE, VT.
TIMES

MAR 23 1938

CHILDREN'S MUSIC.

So Boston Audience Can Understand It, Says Serge Prokofieff.

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HARTFORD, CONN.
TIMES

MAR 15 19

Big Five Returning to Bushnell

See Story Page 1

Top: Artur Rodzinski of the Cleveland Orchestra, left; Dr. Hans Kindler of the National Symphony, right. Center: Mishel Piastro, concertmaster. John Barbirolli (center) and Joseph Schuster, first cellist, of the New York Philharmonic. Bottom: Eugene Ormandy of the Philadelphia, left; Dr. Serge Koussevitzky of the Boston Symphony, right.

NEW HAVEN, CONN.
REGISTER

MAR 2 3 19

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NORWICH, CONN.
RECORD

MAR 2 3 19

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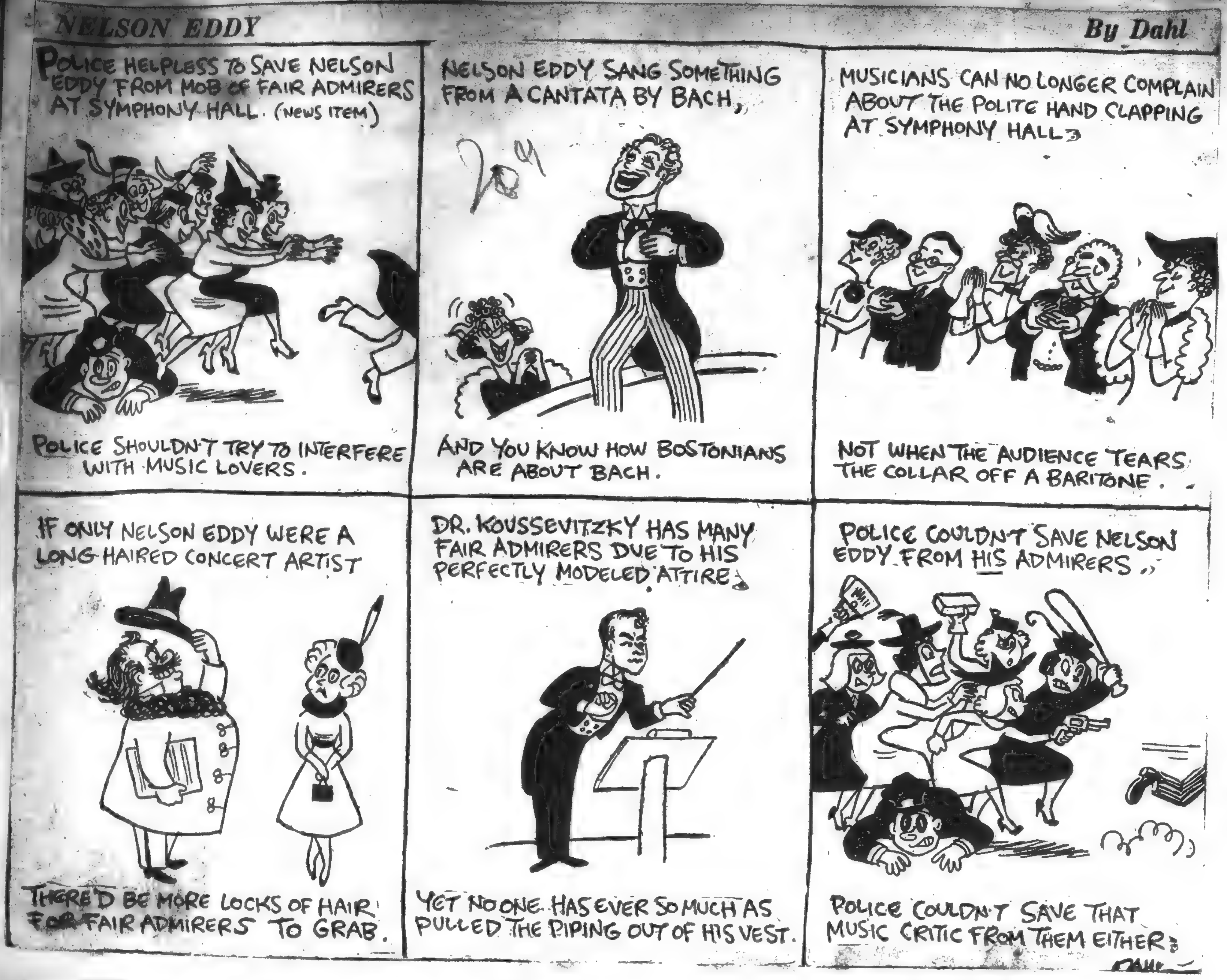
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAR 22 1938

Beethoven's "Missa Solemnis" will be performed in Boston Tuesday evening, April 26, in a Pension Fund concert of the Boston symphony orchestra, conducted by Serge Koussevitsky, with the Harvard Glee club and the Radcliffe Choral society. There will be four soloists, whose names have not yet been announced. This work has been given in Boston only twice in recent years, at the symphony's Beethoven-Centenary festival in 1927, and at the dedication of Symphony hall at the beginning of the century.


NELSON EDDY
By Dahl
POLICE HELPLESS TO SAVE NELSON EDDY FROM MOB OF FAIR ADMIRERS AT SYMPHONY HALL. (NEWS ITEM)
POLICE SHOULDN'T TRY TO INTERFERE WITH MUSIC LOVERS.
NELSON EDDY SANG SOMETHING FROM A CANTATA BY BACH,
204
AND YOU KNOW HOW BOSTONIANS ARE ABOUT BACH.
MUSICIANS CAN NO LONGER COMPLAIN ABOUT THE POLITE HAND CLAPPING AT SYMPHONY HALL
NOT WHEN THE AUDIENCE TEARS THE COLLAR OFF A BARITONE.
IF ONLY NELSON EDDY WERE A LONG HAIRED CONCERT ARTIST
THERE'D BE MORE LOCKS OF HAIR FOR FAIR ADMIRERS TO GRAB.
DR. KOUSSEVITZKY HAS MANY FAIR ADMIRERS DUE TO HIS PERFECTLY MODELED ATTIRE
YET NO ONE HAS EVER SO MUCH AS PULLED THE PIPING OUT OF HIS VEST.
POLICE COULDN'T SAVE NELSON EDDY FROM HIS ADMIRERS
POLICE COULDN'T SAVE THAT MUSIC CRITIC FROM THEM EITHER
DAHL

MONTPELIER, VT.
ARGUS

MAR 23 1938

SARCASTIC COMPOSER

BOSTON, March 23, (AP)—Because the Boston public and critics "were very insulting" when Serge Prokofieff's fourth symphony was played here a few years ago, the Russian composer will play only "children's music" when he conducts the Boston symphony Friday.

"If the public in Boston cannot understand my serious music," the composer explained on his arrival here, "Why should I break by baton?"

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He announced the program would include "Peter and the Wolf," an orchestral fairy tale written to teach soviet children the various sounds of musical instruments. A "Romeo and Juliet Ballet" will be given its first performance in America, the composer said, stressing that it was "without complications."

THE MORNIN

N. Bedford Mercury March 23/38

Burgin Conducts At Symphony

Liszt and D'Indy Make Spring Music for Soloist Casadesus

The fifth in the series of Tuesday commuters' matinee concerts by the Boston Symphony Orchestra came upon a day of Springlike and welcome atmosphere that was interpretation in itself for the program chosen. Richard Burgin, conducting during a brief absence of Dr. Koussevitzky, raised his baton with an anxious air for the opening number—Moussorgsky's "A Night on Bald Mountain," but this Orchestral Fantasy went very well with its repeated theme of orgaic revelry among unholy spirits. The final passage of dawn and the bell of the village church might be received as modulation into the ripple and shimmer of the Liszt Concerto in E flat major, No. 1, for pianoforte and orchestra with the fleet fingered Robert Casadesus at the keys. Here was Nature in often smiling mood and when the blue grew intense and the sun beat warm the power as well as the delicacy of the guest artist held its own to final Lisztian excitement. M. Casadesus was received with extreme cordiality by the largest audience of the Tuesday series—grateful that so distinguished a musician might come to answer the tinkle of the triangle in the controversial Scherzo with his deliciously airy echo in similar accent on the keyboard.

Other mountains of less ghostly frequenters than the Russian's—the Cevennes in the country D'Indy knew and loved—sent out their calls of shepherds and herders in his Symphony on a French Mountain Song. For this fresh, free, musical evocation, M. Casadesus was also at the piano (essential, prominent, yet not strictly a solo instrument) contributing to the strongly marked rhythm of the nobly invigorating climax. Mr. Burgin was cautiously watchful during the concerto, but it appeared he was in his element here and effected some skillful coloring.

The Introduction and March from Rimsky-Korsakoff's Coq d'Or ended an inspiriting afternoon.

A. C. R.

MOMENTS MUSICAL

Lowell Courier March 23/38

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

At the regular Boston Symphony concerts Friday afternoon and Saturday evening this week Serge Prokofieff, eminent Russian composer, will be guest conductor as well as solo artist. He will play his own First Piano Concerto and will conduct several of his own compositions, including the Suite from the ballet "Chout;" a symphonic fairy tale, "Peter and the Wolf;" the Second Suite from the ballet "Romeo and Juliet."

Reports are that Arthur Fiedler was well received in Philadelphia a week ago Sunday when he conducted the Philadelphia Civic orchestra in an all-Russian program.

The death in Boston hospital last week of Jacques Hoffmann, violinist, a former member of the Boston Symphony Orchestra and conductor on occasion of the Pops will be regretted in musical circles. He joined the Boston Symphony Orchestra under Nikisch in 1890, coming from the Vienna Philharmonic and remained active in it till 1920 after which he devoted his time mostly to teaching. His son Ernst is now carrying on the musical torch as conductor of the Texas Symphony Orchestra. Mr. Hoffmann, some years ago as soloist and as a member of various groups of artists, was a frequent visitor to Lowell.

B. Globe Mar. 23/38

Art as Revenge

Mysteries have a way of clearing themselves up if you only wait patiently. For a dozen years—yes, longer—there has been a regular Egyptian Plague of queer art: screwy painting, bulbous sculpture, gibberish literature, gaspipe furniture and ear-boxing music. "Still have we borne it with a patient shrug." No doubt we were in the wrong . . .

But what? M. Serge Prokofieff, than whom no symphonist could be more modern, is credibly reported as having reported to our reporter that because "Boston does not understand" his serious music, he will retaliate by giving us his immature pieces which he terms "children's music."

There's no chance for a quarrel here. Everybody will be grateful to any modern composer who will write music that children can understand. It is not easy. Art for children is a searching test. But the Great Disclosure is this new concept of "Art as Revenge."

Speak roughly to your little boy
And beat him when he sneezes;
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Because he knows it teases.

Thus does modernism stand revealed: "The Art of Annoying." As the late Martin Lomasney, quondam political boss of Ward 8, said suspiciously to a reporter: "They go queer ways to get you!"

B. U. Music Head Backs Boston Audiences

Dean Marshall Says Prokofieff Blast Is Mistake

B. Rec. Mar. 23/38

"If the audience did not like his Fourth Symphony, I should be inclined to blame the symphony—not the audience."

This was the reply today of Dean John P. Marshall, head of the Boston University college of music, to Serge Prokofieff, famous modern Russian composer, who accused Boston music lovers of understanding only "childish" music.

Nettled at the reception given his Fourth Symphony here a few years ago, Prokofieff revealed upon his arrival in Boston that he had arranged a program of "simple music" to the "childish tastes of Boston's symphony-goers." He is scheduled to appear with the Boston Symphony Orchestra Friday afternoon and Saturday night.

"SIMPLE EXPLANATIONS"

A storm of protest followed the Russian composer's remarks. And the latter added fuel to the fire by saying that Richard Hale, narrator, would explain his compositions at the concerts in words of two syllables.

Dean Marshall declared:

"The Boston Symphony audience, which seems to have provoked Serge Prokofieff to the extent that he feels compelled to seek revenge, is without doubt one of the most intelligent musical audiences in the world."

James A. Ecker, supervisor of music in the Boston schools, took up the cudgels for Boston, saying:

"Such an attitude on the part of the composer, however great, is impertinent and unfounded.

FREEDOM VITAL

"Freedom of taste is as important as freedom of speech, and no one person has a right to try to impose his individual taste upon a discriminating public."

Tribute to Prokofieff's genius was paid by Mrs. A. Lewis Armistead, who has always taken an active interest in musical activities in Boston, and who is herself a talented musician.

"This is very regreattable," she said. "I am a great admirer of Prokofieff, as are many other members of the Boston Symphony audiences.

"It is distressing that he should have been given such a false impression of the musical taste of the Boston Symphony audiences, which are more literate musically than those of any city in America."

NEW BRITAIN, CONN.
HERALD
MAR 23 1938

IANAPOLIS IND.

"Children's Music" All Hub Will Hear

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NASHUA, N. H.
TELEGRAPH

MAR 23 1938

RUSSIAN COMPOSER HITS BOSTON CRITICS

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BRATTLEBORO, VT.
REFORMER

MAR 23 1938

GIVES BOSTON SIMPLE MUSIC.

Russian Composer Says Serious Works Are Too Deep for City.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAR 23 1938

* * *

BECAUSE Boston "does not understand" his serious music, Serge Prokofieff, Soviet composer, will present only his "children's music" during his appearance with the Boston Symphony orchestra Friday and Saturday. It was several years ago that the orchestra presented his fourth symphony. "But what happened?" he demanded. "The Boston public and the critics were very insulting. They not only didn't like it and didn't show any signs of understanding it, but they charged that I had composed it with too much haste."

210

Lowell Evening Leader

WEDNESDAY, MARCH 23, 1938.

Inspiring Playing Of Casadesus With Boston Symphony

Noted French Pianist Gives Remarkable Interpretation of Little Known Liszt Concerto

From all the area around Boston, and from all over New England came the lovers of music who filled Symphony Hall at the matinee in the supplementary series of programs by the Boston Symphony orchestra, yesterday.

They heard as solo artist an outstanding pianist in Robert Casadesus, young French musician of a famous family which has devoted its interest to the collection and playing of ancient instruments. And they heard him before the patrons of the regular symphony concerts have had an opportuntiy to do so, although his success indicates that he will be drafted for the regular series on the basis of his fine showing.

For his first appearance on the program he had chosen the Liszt Concerto in E-flat major, which the musicologists tell us was neglected for some years after its composition, but which now takes its place in the repertory of many distinguished pianists. Naturally, it has the characteristics that marked the Abbe Liszt. It is frankly a show piece. But in the hands of Mr. Casadesus it goes deeper than that, revealing many passages of tender beauty, heightened by contrast with the more brilliant passage-work which the pianist tossed off with remarkable ease and surety. There was both beauty and thrilling, but always musical, vigor in his playing. And the orchestra under the direction of Concert Master Richard Burgin supplied a colorful harmonic background.

After the intermission Mr. Casadesus returned to play the piano part in the Symphony for Orchestra and Pianoforte written by d'Indy on a French mountain air. It is doubtful if it has ever had a more scintillating performance in Boston. The piano, to be sure, is treated as a member of the orchestral family. But in this instance it is an important one. Mr. Casadesus knew when to give it full play and when to hold it in check.

The purely orchestral numbers on the program by the Russians Moussorgsky and Rimsky-Korsakoff were brought to impressive and brilliant performance under Mr. Burgin's really inspiring guidance.

The collection of ancient instruments which is now the property of the Symphony Orchestra is housed on the first balcony floor. It was acquired from the Casadesus family. After the concert Robert Casadesus took the opportunity to see it again. Noticing a pair of ancient little kettledrums, he said that in his childhood those identical instruments were among his cherished playthings. They brought back pleasant memories of his boyhood.—S. R. F.

Globe

Art as Revenge

Mar. 24

Mysteries have a way of clearing themselves up if you only wait patiently. For a dozen years—yes, longer—there has been a regular Egyptian Plague of queer art: screwy painting, bulbous sculpture, gibberish literature, gaspipe furniture and ear-boxing music. "Still have we borne it with a patient shrug." No doubt we were in the wrong . . .

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NEW YORK, N. Y.
HERALD- TRIBUNE
MAR 24 1938

Prokofieff to Give Boston Music It 'Understands'

He'll Play Children's Pieces to Pay for Past Criticism

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B. Post

DAY, MARCH 26, 1

PROKOFIEFF DOMINATES SYMPHONY

Entire Concert From Works by His Hand

BY WARREN STOREY SMITH

Liszt, in one of his flights of fancy, characterized the Allègretto in Beethoven's "Moonlight Sonata" as a "flower between two abysses." Coming between Thursday's "Otello" and last night's "Triston," Serge Prokofieff's "Peter and the Wolf," at yesterday afternoon's Symphony Concert, might, to pursue the metaphor, be likened to a teddy bear in the same awful predicament—even though at Symphony Hall this "orchestral fairy tale for children" was flanked by two ballet-suites and a piano concerto (the first), also from Mr. Prokofieff's hand.

GIVES NEW WORKS

The other day Mr. Prokofieff was widely quoted as saying, probably with his tongue in his cheek, that he was conducting "Peter" at this week's pair of concerts as a sort of rebuke to Boston for having failed to appreciate certain of his more complicated works, in particular the Fourth Symphony, which was composed for the orchestra's 50th anniversary season. Perhaps this Symphony was underestimated; perhaps it was not. Taken by and large, however, Mr. Prokofieff and his music have fared uncommonly well in this city.

Counting the four numbers on yesterday's list his name has appeared on the Symphony programme 31 times in 16 years, a very good record indeed.

"Peter and the Wolf"

In this all-Prokofieff programme the gifted Russian, who still seems essentially boyish despite his 47 years, conducted the familiar Suite from the ballet "Chout" ("Buffoon") and the Second Suite from a recent ballet, "Romeo and Juliet," hitherto unheard in this country. He also played the piano part in the Concerto, new to Boston, which he composed at the age of 19. Here Richard Burgin was the conductor.

Also new to the United States was "Peter and the Wolf," written two years ago and first performed at a children's concert in Moscow. Yesterday Richard Hale, no stranger to Symphony Hall, was the Narrator; and as he related with mock-seriousness the adventures of Peter, the bird, the duck, the cat, the grandfather, the hunters and the wolf, each of whom was represented by a corresponding orchestral instrument, the orchestra played the purposely infantile music, which the audience as a whole appeared greatly to relish. For some, the joke was overlong, and much the best part of it came at the beginning when one by one the "first desks" of the orchestra rose and impersonated bird, beast or human. For the sake of accuracy it should be said that the wolf required the services of three horn players; the hunter's shots, those of a pair of drummers.

Her Concerto Exuberant

It would be a pleasure to hear "Chout" in conjunction with the farcical ballet for which it was designed. Even without such aid it has abundant humor, and possibly the "Romeo and Juliet" Suite would gain by association with its apparently rather artificial libretto. Hearing the music as music, it was not easy to forget Tchaikovsky and Gounod, although the composer successfully forgot them both, and somehow the characterization of the rival houses, of Juliet and of Friar Laurence, of the parting of the lovers and of Romeo's sorrow before he discovers, in this perversion of Shakespeare, that Juliet had not really died was only partly convincing. The 19th century romantic idiom which the composer was almost forced to assume did not seem quite genuine. More grateful to hear was the Concerto, an exuberant work, engagingly mannered and by no means marred by the occasional suggestions of the elder Russians. Mr. Prokofieff played it with the requisite dash and elan, and was enthusiastically applauded here as he was throughout the concert.

Tr. Mar. 26/38

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 20th regular concert by the Boston Symphony Orchestra was given yesterday in Symphony hall. Serge Prokofieff was the guest conductor and the soloist. In the concerto Richard Burgin conducted. The program was as follows:

Prokofieff. . "Chout." Ballet Suite Op. 21
Prokofieff
Piano Concerto No. 1 in D flat major Op. 10
Prokofieff
"Peter and the Wolf," an orchestral fairy tale for children Op. 67
Prokofieff
"Romeo and Juliet," Ballet Suite No. 2, Op. 64

The chief fault that one could find in this concert was stated beforehand by Mr. Prokofieff in that curiously indiscreet and possibly distorted interview he gave the press. It was a mistake not to have included one of his more serious formal works on the program, rather than two ballet suites. This was surely Mr. Prokofieff's chance to have repeated the symphony which he believes was misunderstood, though actually it got a reasonably good reception and aroused interest in some quarters to hear it again. Or he might have chosen one of his symphonies that has not been heard here.

It is as if Brahms, when he was misunderstood in Boston, had come here and offered the Liebeslieder Waltzes and such things and had refused to play a symphony. How are we going to appreciate Mr. Prokofieff's serious side if he willfully refuses to expose it? His comic side, however, is delightful, for he is a composer of immense talent and profuse invention. One or two of the "Romeo and Juliet" movements were also serious. The program ran an unconventional course. The "Chout" Suite we have previously heard; but the First Piano Concerto was played for the first time in Boston and the other two works for the first time in America.

There was much curiosity about "Peter and the Wolf," which relates a rather whimsical fairy tale, cleverly demonstrates the various instruments of the orchestra and exploits them artfully to illustrate the story. The piece is amusing and should fill a definitely useful function. The only sour note was Mr. Richard Hale's affected narration of the story. He neglected no single opportunity to mouth a phrase with unctuous emphasis. His pronunciation of such simple words as "tail" and "Peter" beggars description. Direct simplicity was what was wanted. Still, the music is quite charming and makes its points neatly.

The First Piano Concerto is not perhaps as fine as the later ones, as might be expected from an early work; but it is none the less a brilliant and effective work. It is brief, really in one movement with a slow middle section. Even at the age of 20 Prokofieff had mastered the technique of building a climax out of the simplest thematic material. The concerto was cordially received. If Mr. Prokofieff's interview had been published in a Latin country the audience would probably have come armed with vegetables. Whatever he may think, his success in Boston as pianist and composer is assured.

It is also deserved. The well of his inspiration has by no means run dry, as the Second Violin Concerto, heard here earlier in the season, proved. Now we have the Second "Romeo and Juliet" Suite, which contains some fine music. The "Romeo by Juliet's Grave" section is remarkably imaginative and moving.

The suite is a trifle long, especially at the end of a long concert. Harmonically it is more diatonic than the suite from "Chout." It is also, on the basis of its subject, less freakish and ironic.

"Chout" is an example of how effectively a composer can make use of discords for a perfectly legitimate purpose. No other style would fit the wildly farcical story of the ballet. In spite of the fact that the program offered none of the composer's important works, the concert was both interesting and enjoyable. Mr. Prokofieff is evidently a man whose second best is still pretty good.

The performance seemed excellent in every detail. Mr. Prokofieff's astonishing imperturbability at the piano was just as astonishing as ever. Mr. Burgin led the orchestra in sympathetic accompaniment. Elsewhere Mr. Prokofieff appeared to get just the interpretation he wanted.

The concert will be repeated tonight. Next week the orchestra will be out of town.

B. Globe – Mar. 26/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Prokofieff conducted the Boston Symphony Orchestra for the first time yesterday afternoon, in a program of his own music. This conspicuous figure among composers of the day is no stranger, for his music has been performed many times by Dr. Koussevitzky and the orchestra, and the public has cordially received him on divers occasions when he has joined the orchestra in some of his pieces with piano part. Not until yesterday, however, had he waved a stick over the Boston Symphony.

He favored us with two "first performances in the United States"—the second suite from his ballet, "Romeo and Juliet," and the orchestral fairy tale for children, "Peter and the Wolf." He began with the familiar "Chout" suite, and thereafter relinquished the baton to Richard Burgin, while he played the solo part of his youthful First Piano Concerto.

The children's music turned out to be fun, and everyone seemed to have a good time. "Peter and the Wolf" concerns the adventures of little Peter, who saved the bird and the cat from the big, bad wolf by letting down a lasso from a tree and catching the wolf by the tail. Then some hunters joined little Peter, the bird, the cat and Peter's grandfather, and they all marched to the zoo with the big, bad wolf. Unfortunately, little Peter couldn't save the duck, which the wolf swallowed alive.

"Peter and the Wolf" requires a narrator, a position filled expressively by Richard Hale, who begins his story with a direct address to "My Dear Children—." Then, as the narrator speaks, the flutist plays the theme characterizing the bird, the clarinet suggests the cat, the oboe the duck, three horns growl like an evil, gray wolf, and so on. The music is sleek and ingenious, pointing up the story with unerring humor.

While the "Chout" Suite is full of typical Prokofieff rhythms and dissonance, it is not so sheerly exciting as the "Scythian" Suite, one of the notable scores of the present century. The early First Piano Concerto is a slight work, morely lively than substantial.

If any thought that Mr. Prokofieff's conducting would reflect preeminently the brusque nature of much of his music, they must have been surprised to note his care for subtle nuances, especially in the suite from "Romeo and Juliet." This ballet music was, on the whole, disappointing. The feud of the Montagues and the Capulets is depicted vividly enough at the beginning; there are further interludes which delineate the subject matter of the program. But the work is very long and, in the belief of this reviewer, diffuse.

Mr. Prokofieff was again received warmly by the Friday audience.

The program will be repeated tonight. Next week Dr. Koussevitzky will conduct three first symphonies, that in C major by Beethoven; the First Symphony of Walter Piston (first performance), and the E minor Symphony by Sibelius. C. W. D.

Prokofieff Wins In Triple Role At Symphony

B. Am.
Mar. 26/38

By RUTH MARSTERS

Masquerading as Prokofieff, Puck slipped into Symphony Hall yesterday afternoon and took entire charge of the Boston Symphony concert as conductor, composer, and soloist.

The mask, however, was transparent and nobody was deceived. We should, of course, have been forewarned. It was not the first time that the mischievous imp had assumed the same guise.

First on the program was the Ballet Suite, "Chout." It is the story of a buffoon who managed to outwit seven other buffoons and the wit employed in the telling is probably matchless in kind. But it is only one instance of Prokofieff's use of make-believe in mocking credulity.

The Ballet was written for Diaghileff when the composer was twenty-four, and though a mature artist, was still engrossed in playing with bizarre harmonies, and orginal patterns.

The Second Ballet Suite of "Romeo and Juliette" offered a striking contrast. Written in more recent years, it is still vividly graphic music, still tinged with irony, still strikingly original. It is different, however, in the fact that the composer was here absorbed with melody.

Much of "Romeo and Juliette" is indeed possessed of poignant loveliness—a quality which was found extremely elusive in Prokofieff's earlier works.

The first piano concerto in D flat major given its first Boston performance at yesterday afternoon's concert with Prokofieff as soloist and Richard Burgin conducting the orchestra proved both brittle and scintillating.

A remarkable achievement for a young man of 19 years, it was the work that first won Prokofieff the attention of a world which has showed an unflagging interest ever since.

* * *

Gifted with the same effortless virtuosity as a pianist that he enjoys as a composer. Prokofieff's performance of the concerto was remarkable for its brilliance. The orchestra, which was in fine vein through most of the afternoon, could have done with a bit more rehearsing for the sake of the ensemble.

The audience was enthusiastic throughout but it remained for "Peter and the Wolf" An Orchestral Fairy Tale for Children to bring its obvious enjoyment of the proceedings to its climax.

There has probably seldom been anything so amusing in music and we cannot but feel that much of it would be wasted on the audience to which the subtitle directs it.

We found it funnier than "Ferdinand" and more vividly pictured. More than this we cannot say.

Cont.

Serge Prokofieff Conducts

C. S. Monitor - Mar. 26/38

The Arts in Boston

Serge Prokofieff has taken over the leadership of the Boston Symphony Orchestra for this week's pair of concerts. Conducting for the first time in Boston, he presented yesterday afternoon a program of his own compositions: the Suite from the ballet, "Chout"; the Piano Concerto in D flat, No. 1; the orchestral fairy tale for children, "Peter and the Wolf," and the Second Suite from the ballet, "Romeo and Juliet." The last two numbers, recently written, were played for the first time in the United States.

Soviet children are fortunate to have such a clever composer writing for them. This fantasy of Peter and the Wolf was easily the most successful item of the program, by the vote of popular response. Whether the story is a folk tale or the invention of the composer, the program book did not tell us, but it is charming. It is the story of how a boy and a bird captured a wolf and led him off in triumph to a zoo.

In order that the children may understand everything, a narrator (at these performances the actor Richard Hale) reads from the score a note explaining that Peter is represented by the string quartet, the bird by the flute, a duck by the oboe, a cat by the clarinet, Peter's grandfather by a bassoon, the wolf by three horns and the firing of the hunters by drums. The narrator then describes, while the orchestra pictures, Peter's adventure.

The score is ingenious in its composition, salient in characterization and as full of wit and humor as the tale itself. This Peter is an engaging lad, bold and resourceful. The birds and animals are very amusing, especially the duck, who no doubt is a relative of Donald's. The most mirth-provoking moment in the piece is that in which the bird, on the shore, and the duck, in the lake, dispute the merits of their respective means of locomotion. And the final triumphal march is delightful. The whole work confirms a belief that Prokofieff is the foremost musical wit of the day.

The ballet suite comes under the head of Prokofieff's "serious" music making. So far as one can tell from the rather sketchy program notes, the ballet has a happy ending. This distressed a Moscow critic who is quoted in the program notes as complaining that it "had an unfortunate effect, not only upon the general structure but even upon the otherwise excellent musical score." He feels an "awkward incongruity between the realistic idiom of the musical language . . . which successfully characterizes the individualism of the Shakespearean images, and the blind submission to the worst traditions of the old form, as revealed in the libretto."

The suite describes the strutting of the Montagues and Capulets, the characters of Juliet and Friar Laurence, the parting of the lovers and the reunion at what Romeo believes to be Juliet's grave. Two dance movements are interspersed. The score is written with the composer's invariable expertness, but, in these seven movements, with a singular monotony and a remarkable lack of emotion. Perhaps the Marxist ideology has laid a cold hand on an imagination that never was notable for warmth. Or perhaps the suite is poorly selected and arranged. At a single hearing, it does not seem to mark a new stage of his development.

As conductor Prokofieff is workmanlike, devoid of graces, but alive and authoritative, at least in his own scores. At times he almost dances to his rhythms. He played the piano in the concerto while Richard Burgin conducted. It is an early work, forecasting the later composer but itself of slight substance.

L. A. S.

Direct Quotation

Mar. 28/38

Far from holding any grudge against the Bostonian public, Serge Prokofiev believes his music has been well served here, and he was delighted with his stay, terminating in the second symphony concert over which he presided on Saturday evening.

"Before leaving Boston," he told George Judd, manager of the Symphony Orchestra, "I hope to be understood correctly when I say that perhaps nowhere in the United States has my music received such many-sided representation. For this, for the unexcelled virtuosity of the Boston Symphony Orchestra and for the gratifying interest on the part of the Boston audience may I extend my most cordial thanks."

The statement may well be construed as a close to the "incident," caused by reports in Boston morning newspapers last Wednesday to the effect that Prokofiev was piqued because some of his larger and more serious works had been badly received here or neglected.

THE ORCHESTRAS

N. Y. Her. Tribune - Mar. 27/38

THREE works will be heard for the first time here in this week's concerts of the Philharmonic-Symphony Orchestra at Carnegie Hall. On Wednesday evening and Thursday afternoon John Barbirolli will conduct the overture to Sheridan's "The School for Scandal" by the young Philadelphian composer, Samuel Barber.

Next Saturday night Quincy Porter will conduct the first public performance of his first symphony, which won honorable mention in the Philharmonic-Symphony competition for works of symphonic length last season, and Mr. Barbirolli will conduct the first American performance of the prelude to Delius's "Irmelin." A partial novelty in the concerts of Wednesday and Friday will be the suite from William Walton's "Facade," which will include several numbers not included in previous performances here.

Gregor Piatigorsky will reappear as soloist this afternoon in Schumann's cello concerto; the suite arranged by Deems Taylor from the music for two scenes of his opera "Peter Ibbetson," will also be repeated. The midweek program, which has no soloist, will include Sibelius's third symphony in C, last played by the Philharmonic under Hans Lange in April, 1934. With only four performances in the last fourteen years, this has been the least played here of Sibelius's seven symphonies, except for the sixth, which has been played in New York within this period only once, by the Boston Symphony, in 1930.

... hopes "that it expresses some of the feelings which are a part of our spiritual make-up here in this country."

Bostonians Play Brahms

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday night and Saturday afternoon. Serge Koussevitzky will devote the second half of both programs to Brahms's symphonies, the first on Thursday and the second on Saturday. On Thursday night, after Haydn's symphony in G, No. 88, the second suite, Op. 64 *ter*, from Serge Prokofieff's ballet "Romeo and Juliet," in seven sections, will be played for the first time here. Its American premiere was last Friday in Boston in an all-Prokofieff program.

Dr. Koussevitzky's other numbers for Saturday afternoon will be a divertimento from Stravinsky's allegorical ballet "Le Baiser de la Fee" and Debussy's "La Mer." "La Mer" will also be heard in this orchestra's concert Friday night in the Brooklyn Academy of Music, with C. P. E. Bach's concerto for strings, in D, and Tchaikovsky's fifth symphony.

SAN FRANCISCO, CAL.
EXAMINER

MAR 21 19

THE VOICE OF NEW YORK

By Louis Sobol

. . . We invade a new restaurant, Fradkin's, over which presides Frederic Fradkin, once concert master of the Boston Symphony, who has deserted his musical career because of his greater love of the culinary art. . . . I can understand that—once I wanted to be a house-painter—until I saw a decorator fall from a ladder.

Symphony Concert

Serge Prokofiev Conducts a Program of His Music and Plays the Piano in Addition

B. Trans. - Mar. 26/38

The presence of Serge Prokofiev as conductor, pianist and sole composer for the Boston Symphony Orchestra's concerts of yesterday afternoon and this evening, coming immediately after the appearances of Georges Enesco last week, is further reminder of the variety, richness and distinction of the current symphonic season in Boston. Prokofiev's music is hardly a stranger to the audiences of the symphony concerts, where, as the program-book points out, it was introduced by Monteux as early as 1922, and where, since Serge Koussevitzky's coming two years later it has been represented at least once in every season. Nor has he been absent in the flesh. But even with half a program of his music early in the present season and the Second Violin Concerto a little later, yesterday's all-Prokofiev list did not suggest a surfeit, especially since it gave us another and fuller opportunity to observe in person one of the leading musicians of the present day.

Prokofiev, by his own word, does not pretend to be anything more than a competent symphonic conductor. He indicated yesterday that he is at least that, and something more as well. There seemed to be no mishaps; the musicians seemed to be playing with customary ease and ability; and the music emerged no doubt in the most authoritative character. The program contained many opportunities of expressive, as distinguished from merely correct, playing; and in each instance the orchestra seemed to make good use of the opportunity.

There were four numbers: the Suite from the Ballet, "Chout"; the First Piano Concerto; "Peter and the Wolf" and the Second Suite from the ballet, "Romeo and Juliet." Only "Chout" was familiar here from previous performances at these concerts, while the last two works were new to America. Yesterday's hearing of "Chout," the third at the Boston Orchestra's concerts, indicated that the work, written as far back as 1915, is going to wear well. Even without surrounding decor and accompanying action, for which it was written, the music has pungency, wit and true (to our ears) Russian character.

The Piano Concerto, composed while Prokofiev was a student of hardly twenty, is in another class. It is fairly remarkable in several ways: the formal construction especially, the harmonic freedom (considering what must have been the student Prokofiev's "influences") and the fully prophesied, characteristic piano style of the composer's later Concertos. It was further interesting here, as in the "Romeo and Juliet" Suite later, to observe an idiosyncrasy of the composer made familiar by the "Classical" Symphony: his fondness for rapid alternation between two adjacent keys: In the case of the First Concerto the keys in question are D-flat, the predominant tonality, and C.

But the interest of the Concerto remained, for the present writer, in matters outside its intrinsic worth, which seemed ephemeral. It served yesterday once more to exhibit the peculiar and exceptional pianism of the composer, with Richard Burgin leading the accompanying orchestra in able and sympathetic fashion.

"Peter and the Wolf" is frankly an educational venture, as indicated by the sub-title, "An Orchestral Fairy Tale for Children." As such it is a remarkable work, which puts to shame similar attempts by most other composers. Furthermore, it does more than it nominally sets out to do, since it entertained yesterday's audience of adults throughout. Occasionally, it is true, the audience found in the narrative, admirably recited by Richard Hale, elements of humor which children would take with the utmost seriousness. But against this was the orchestral writing and felicity of melodic invention, together with an almost disarming simplicity, that were everywhere observable. "Peter and the Wolf" deserves, that is to say, further performance at adult concerts. But above all, and without loss of time, it ought to be in the repertory of every competent orchestra giving children's concerts, a category in which, unfortunately, the Boston Symphony Orchestra does not at present find itself.

The "Romeo and Juliet" Suite, containing seven movements of unequal length and varying content, did not make a deep impression at first acquaintance. Perhaps the composer accomplished too well his task of providing a setting for a scenario, so that the music can be suitably enjoyed only in actual performance of the ballet. (On the other hand, the composer has intimated in conversation with the present writer that his concert suites are intended to stand on their own feet.) It is also paradoxically possible that the music will sound fresher on second hearing.

The matinee audience greeted Prokofiev warmly on each occasion and gave evidence of enjoying both music and performance.

M. S.

WORCESTER, MASS.
GAZETTE

MAR 23 1938

WILL GIVE BOSTON CHILDREN'S MUSIC

BOSTON, March 23 (AP)—Because the Boston public and critics "were very insulting" when Serge Prokofieff's "Fourth Symphony" was played here a few years ago, the Russian composer will play only "children's music" when he conducts the Boston Symphony Friday.

"If the public in Boston cannot understand my serious music," the composer explained on his arrival here, "why should I break my baton?"

"That's why I'm going to give them children's music. I'm not going to puzzle them, but give them simple things."

He announced the program would include "Peter and the Wolf," an orchestral fairy tale written to teach Soviet children the various sounds of musical instruments. A "Romeo and Juliet Ballet" will be given its first performance in America, the composer said, stressing that it was "without complications."

Prokofieff asserted his two serious pieces that have been performed in Boston were not understood. Of the "Fourth Symphony," written for the 50th anniversary celebration of the Boston Symphony, he said: "The Boston public and critics . . not only didn't like it and didn't show any signs of understanding it, but also they charged that I had composed it with too much haste. . . .The fact of the matter is, I had plenty of time to compose the symphony and composed it very slowly."

BURLINGTON, VT.
NEWS

23 1938

Russian Composer Scores Boston Public

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EDWARDSVILLE, ILL.
INTELLIGENCER

FEB 28 1938

IN THE FEMININE WORLD—(1) Mrs. Elizabeth Smith Friedman, America's only woman cryptanalyst, who recently helped break up one of the biggest smuggling rings on the Pacific Coast, by translating twenty-seven Chinese code cablegrams. (2) Mlle. Nadia Boulanger, who will be the first woman ever to conduct the Boston Symphony Orchestra. (3) Miss Patty Berg, 19-year-old Minneapolis golfer, who has won the Grace Doherty trophy for the third consecutive year.

DISPATCH

2/25/38

All like above

MEXICO, MO.
INTELLIGENCER

FEB 28 1938

ORANGE, TEX.
LEADER

FEB 27 1938

PASSAIC, N. J.
SUNDAY EAGLE

FEB 27 1938

TWO RIVERS, WIS.
REPORTER

FEB 28 1938

GREENVILLE, MICH.
NEWS

FEB 28 1938

JERSEYVILLE, ILL.
DEMOCRAT

FEB 28 1938

like above

More clippings like same sent over continent.

Nelson Eddy Mobbed by Won
After Symphony Hall C

B. Post - Mar. 28/38

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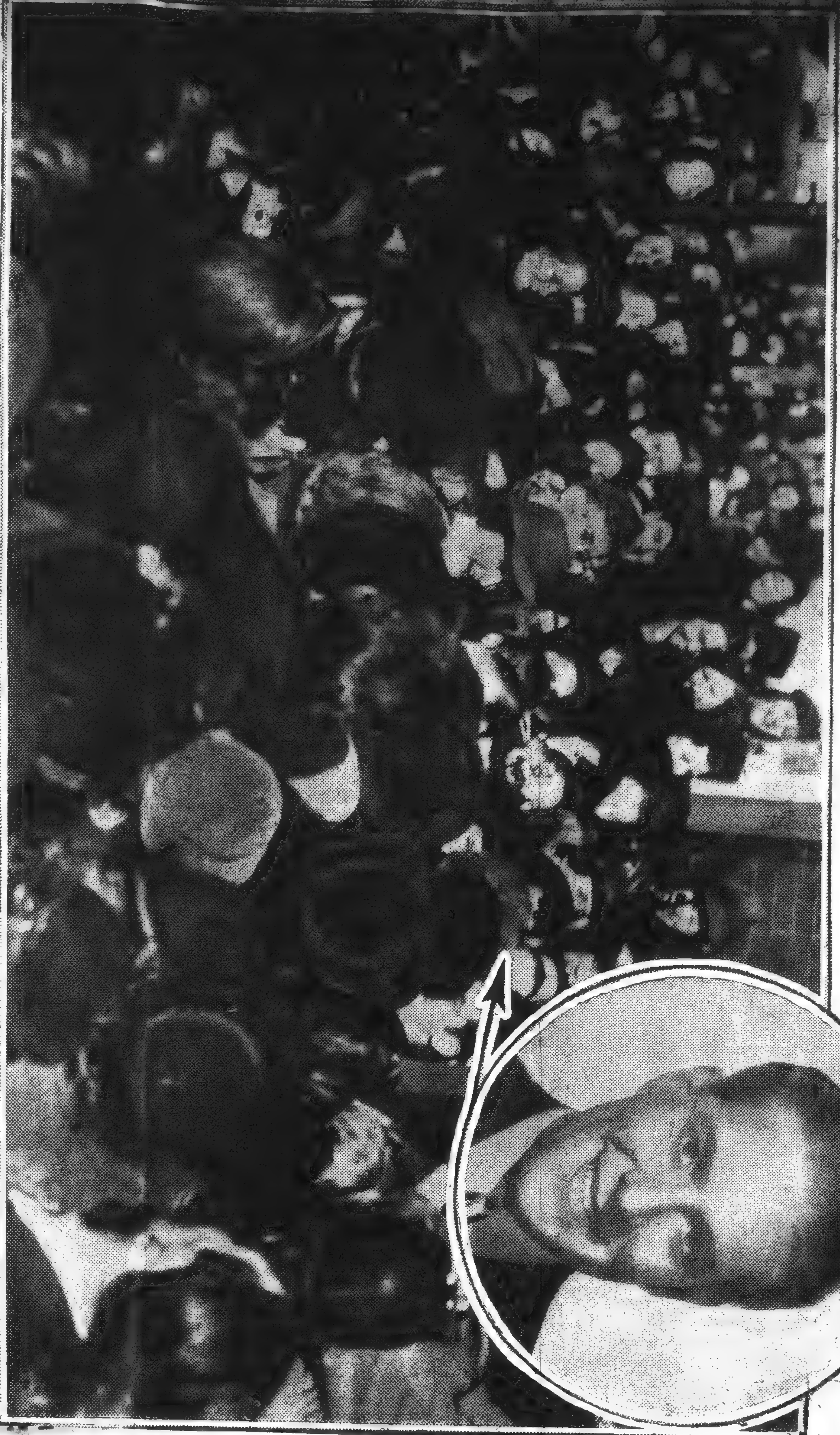
Admirers Sweep Aside Police Escort

Nelson Eddy, film and opera star, circle, was trapped for 20 minutes in this throng of 500 women admirers, who pushed his police escort aside and clamored for autographs when the handsome star left Symphony Hall after giving a concert yesterday. Arrow indicates the besieged Eddy. He finally reached his taxi, which was parked 10 feet from stage door. Story on Page 3

(Daily Record Photo)

Star Mobbed by 500 Women



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Singing movie star, who appeared at Symphony Hall to packed house yesterday.

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"How, ya?" he inquired as the hundreds of women cheered their movie hero.

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"When I was here the last time, I was told I should go back to Hollywood and stay there," the good-looking baritone revealed as he came backstage after several encores by the largest crowd in Symphony Hall for a concert in years.

He had little to say for Boston interviewers, he said, as the things written and said about him the last time he was here on a concert sort of frightened him.

When he started to leave the theatre, he was literally mobbed. Extra police were in the vicinity from the Back Bay station, to hold the crowd of women back.

He in no way considers himself a huge success, despite the fact that he is. He said that he is still studying and still working hard.

He has finished a picture in which he co-starred with Jeanette MacDonald, and this picture will be shown in Boston theatres in the immediate future. "It's a great picture," Nelson said.

His future, he said, is wrapped up in three things. "I have three jobs, movies, radio and concert touring. I try to do them all well. I like them all and I am having a great time, really," he said.

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Continued on Page 10

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Continued from the First Page

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Nelson Eddy Mobbed by Women After Symphony Hall Concert

B. Post - Mar. 28/38

212

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ORCHESTRA SEASON ENDS

Boston Group Is Heard by Large Brooklyn Audience

June 9/21

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, closed its fifty-second season last night at the Brooklyn Academy of Music. A capacity audience attended.

Announcement was made that the orchestra would return next year for a series of five concerts. The dates of the 1938-39 series are Nov. 18, Jan. 6, Feb. 9, March 10 and March 31.

PROVIDENCE, R. I.
JOURNAL

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Star Mobbed by 500 Women

cation now will be indefinite—
st some city in central Europe.

* * *

t the Hawaiian Paradise's circus
ty, Barbara Stankyck and
bert Taylor were photographed
many times they hardly had time
eat. The pair came in western
fits, both wearing white hats,
ck shirts and chaps. Taylor
gingly posed holding up a dwarf.
he refused to get up on the
r and do a big apple.
"If I did," he said, "somebody
uld see the picture and say I
s drunk."
ob is sensitive about publicity
, and you can't blame him.
wever, Dick Arlen, Bob Young
Edgar Kennedy big-appled to
glare of flash bulbs. Joan Crawcame as a bareback rider, and
did Wendy Barrie and Anita

tour with Lou Holtz when a heart attack wrote an untimely finish to her career . . . Honey Chile Wilder and John King are a new twosome. If you know Honey Chile, get her to tell you about her test for Scarlett O'Hara.

* * *

The late Jack Gilbert could have told Stokowski how hard it was to lead Garbo to the altar. Jack once got her as far as Yuma. . . . Mitzi Mackar, the dancer, is taking up a lot of Maxie Rosenbloom's time at his club these evenings. . . . And did you hear about the two agents watching a certain actor go up to the desk at the Lido? Said one to the other; "Look at that ham! Taking 90 per cent of our dough!"

—LIFT OPPRESSIVE TAXES—

amateurs take the stage after the Friday night show.

—ENCOURAGE AMERICAN INDUSTRY—

Nora Ford in Howard Show

One of burlesque's special darlings, Nora Ford, will preside with all her smiles and charms over the "Scan-tees" frolic billed for the week at the Old Howard. La Ford ranks among the prime Howard favorites. She has "it" and the pep that marks the burlesque queen.

Comic Benny Moore, Diana Logan (of exotic dance fame) and Manny King, who rivals Moore for comic

Country and the Woman," with George Brent and Beverly Roberts in the stellar role

AMUSEMENTS
NOW!
COLUMBIA
WASH. ST.
Again.. WE DARE TO LEAD
OUTSTANDING BURLESQUE SHOW

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Prokofieff Novelty Played

Koussevitzky Presents Ballet Suite at Boston Symphony Concert

Ap. 1 N Y Sun

By OSCAR THOMPSON.

At the fifth and final concert of the Boston Symphony's evening series in Carnegie Hall, Serge Koussevitzky set before his New York admirers last night a novelty from Soviet Russia, arrived by way of Prague, Paris and London. This was the second of two orchestral suites compiled by Serge Prokofieff from his ballet, "Romeo and Juliet," composed in 1935 for the Bolshoi Theater in Moscow.

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WORDS WITHOUT MUSIC

By LOUIS REID

Music Features & Photo Syndicate

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N. Y. Times

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April 1/38

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213

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April 1 N Y Sun

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UNION CITY, IND.
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23

Koussevitzky Presents Ballet Suite at Boston Symphony Concert

April 1 N Y Sun

By OSCAR THOMPSON.

At the fifth and final concert of the Boston Symphony's evening series in Carnegie Hall, Serge Koussevitzky set before his New York admirers last night a novelty from Soviet Russia, arrived by way of Prague, Paris and London. This was the second of two orchestral suites compiled by Serge Prokofieff from his ballet, "Romeo and Juliet," composed in 1935 for the Bolshoi Theater in Moscow.

The first suite reached America a year ago, when the composer conducted it in Chicago. The second had its introduction to this country only last Friday when Mr. Koussevitzky performed it for the first time in Boston. That the ballet itself will be imported seems most unlikely. Apparently it is best remembered because of its substitution of a happy ending for the final tragedy. Juliet didn't die, though Romeo went through the travail of thinking her dead. Mr. Prokofieff was not called upon to set Shakespeare. Gounod's opera and Tschaikowsky's overture fantasia are not less Shakespearean in feeling. Nor are they, today, more full of musical cliches than is this relatively new music by the man of Sontsovka.

Of the seven sections or numbers in the suite heard last night that which is styled "Romeo at Juliet's Grave," an adagio funebre, has both a Tschaikowskyan and a Gounodian feeling, but this Romeo's supposed sorrow is quite as empty as the grave of his unperishing Juliet. Something of characterization is essayed in other parts of the suite. The Montagues and Capulets swagger with little of distinction through the opening allegro; Juliet is portrayed in music as naive as herself in the succeeding vivace; Friar Laurence is represented by two themes of an andante, neither of which grants him much of flesh and blood. There are two dances, one of which has to do with West Indian slave girls, and there is a fairly extended movement devoted to the parting of the lovers, lyrical but commonplace. The music is at times mildly dissonant, but is prevailingly traditional in character rather than advanced or adventurous. The writing is clear and the scoring has Prokofieff's usual neatness and precision. But this is scarcely the music to be expected in his full maturity from the young man who once had the world by the ears with his "Scythian" suite.

Mr. Koussevitzky and his players met every obligation the novelty imposed upon them and more. For the performance had a fervor the music itself did not convey. There was much superb playing also in Haydn's G major symphony, No. 88—one of the twelve written for the "Concert de la Loge Olympique" in Paris, and in the Brahms C minor, where the brasses particularly distinguished themselves in spite of one conspicuous blemish. The Haydn performance was on the robust side, but not to the sacrifice of finesse. Mr. Koussevitzky's Brahms has mellowed until now there may be reason to regard his conception of the first symphony as a little too easy going and variable of pace rather than too tense and brittle.

With tomorrow afternoon's concert the Bostonians will conclude their New York visits for this season. The first of the farewells last night resulted in a succession of demonstrations for the conductor and the orchestra.

World-Telegram

RAM, FRIDAY, APRIL 1, 1938.

Boston Symphony at Carnegie Hall

Gives First of Its Last Two Concerts for This Season, Playing Second Suite of Prokofieff's "Romeo and Juliet"

With Serge Koussevitzky conducting, the Boston Symphony Orchestra last night gave the first of its last two concerts in Carnegie Hall this season, introducing to New York the second suite from Serge Prokofieff's ballet, "Romeo and Juliet" (opus 64).

The remaining numbers were Haydn's symphony in G (No. 88) and Brahms' First Symphony.

The Prokofieff ballet, which, incidentally, is not the first based on Shakespeare's tragedy, was produced at the Bolshoi Theater, Moscow, in 1935.

Prokofieff made two orchestral suites from the work, the first of which was played for the first time in America in Chicago by the Chicago Symphony Orchestra in January, 1937.

The second suite, which enjoyed an initial performance in Russia last year, had its American premiere in Boston last Friday when the Boston Symphony Orchestra played it as part of an all-Prokofieff program.

The suite, divided into seven sections, is descriptive of various stages in the tragedy, with one or two interpolated divertissements, the titles being "The Montagues and Capulets," "Juliet the Maiden," "Friar Laurence," "Dance," "Parting of Romeo and Juliet," "Dance of the West Indian Slave Girls" and "Romeo at Juliet's Grave."

Tomorrow afternoon in the same hall the orchestra will play a divertimento from Stravinsky's allegorical ballet, "Le Baiser de la Fee"; Debussy's "La Mer" and Brahms' Second Symphony.

Hall, save on [illegible] Leopold Stokowski is [illegible] eloquent fingers over the Philadelphia band . . . Among the former theatre orchestra conductors now writing scores for the movies are Hugo Riesenfeld and Frank Tours.

Another songwriter becomes an entertainer in a hotel restaurant. Vee Lawnhurst is now doing a singing - piano playing chore at Gotham's Essex House . . . Rudolf Friml, Jr., bandmaster, does not intend his father shall be the only composer in the family. He has written a suite and five piano solo compositions for early publication . . . Andre Kostelanetz' expert orchestra is not given enough to do in its radio programs. Talk and baritone solos are dominating the period . . . The Boston Symphony continues as the best drawing card of all visiting symphonic organizations at Carnegie

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[From Final Edition of Yesterday's Times.]

BOSTON ORCHESTRA HEARD IN CONCERT

N. Y. Times

Koussevitzky Leads Group in Last-Night Performance of New York Season

April 1/38

HAYDN SYMPHONY PLAYED

New Music by Prokofieff and a Brahms Composition Also Win Much Applause

By OLIN DOWNES

In a considerable perspective of orchestral concerts this chronicler remembers few if any occasions when a Haydn symphony was applauded as last night after the opening performance of the concert given by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall.

It could be said that the sheer tone quality and the brilliancy of Dr. Koussevitzky's organization would have aroused extravagant plaudits under any circumstances. It could be added that the symphony itself, thrice familiar, is an experience always new and engrossing, granted the adequate interpretation. A further consideration could be attached to the above, as concerning slight differences of individual opinion in details of interpretation, as the slow pace of the theme and the variations, which seemed excessive. The sum of it all was a most brilliant and fascinating reading. Many an imposing finale of a concert receives cooler recognition than that extended the first item of the Boston Symphony Orchestra's final evening program in New York this season.

Prokofieff Music Included

New music by Prokofieff followed, music composed for a ballet designed, apparently with typical Communist license, after Shakespeare's "Romeo and Juliet." The program book might have vouchsafed us some information concerning Mr. Prokofieff's scenario to which mysterious reference is made in a review of the Russian première, which is quoted. From the information provided the conclusion is reached that Prokofieff composed music to a plot as different from Shakespeare's as the Hamlet to which Shostakovich, years ago, wrote music. It was different from the original conception of the Bard of Avon.

In that plot there was no ghost. The ghost was merely an invention of Hamlet to prey on the superstitions of a populace that he wished to rouse against the murder of his father. We find by the directions for the Prokofieff ballet that "Juliet's grave is a deception, though Romeo is unaware of the fact." The music, somewhat like unto Shostakovitch's, is predominantly satirical in tone. There is the partial suggestion of that which is poignant and tragic, but there is little of the sensuous or emotional, and in the main the music could bear almost any title and still serve for ballet evolutions, and have nothing to do with Romeo and Juliet.

Some of it is banal. Possibly, associated with the movements on the stage, its true meaning would be completed. Probably Tschaikovsky's "Romeo and Juliet" overture, compared with it, would be subject to the sneers of the sophisticates. There, however, we find something of Shakespeare, while in last night's offering we do not.

Brahms Symphony a Highlight

The Brahms First symphony, which ended the concert, was of the highest testimony to Dr. Koussevitzky's mastery, not only as conductor but as one who penetrates to the pith of the great masterpiece. His control of the orchestra was complete and imperious; his results were accomplished with an impressive simplicity and economy of effort. By the same token the interpretation was conspicuous for its intensity, merged in a noble form, and its sustained and accumulating power. The symphony was permitted to appear in its own gigantic lines and to speak for itself as a mountain peak against the sky speaks for itself. For the grand lines of the music were carved as by a master sculptor.

It was a classic conception, but not a pedantic one. Mr. Koussevitzky did not hesitate to fling out the great chorale, when it appears, fully scored, toward the wild ending of the symphony, with a breadth that momentarily held in abeyance the momentum of the music. (And by the way, how superbly the same chorale was played, piano, by the trombones in the introduction!) There was the end of frantic rejoicing, the great cry for liberty that Brahms understood and that Beethoven voiced before him, the cry which at last is always heard, to the defeat of evil and the confusion of tyrants. Perhaps at no time would the great C minor symphony have meant more to an audience. And it is probable that on no previous occasion had Dr. Koussevitzky and his men given a more complete revelation of the composition. On its conclusion there was long applause and vociferous cheer-

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Prokofieff in Retrospect; Farewell to the Opera

3

Herald

By ALEXANDER WILLIAMS

Apr. 3/38

If Mr. Prokofieff chose to let us hear only his second-line works when he conducted the Boston Symphony last week, he still managed to stir up a good deal of interest. Probably it was a mistake to run two ballet suites on the same program. The people in the audience who are interested in the dance are bound to be irritated that they receive no visual satisfaction, though what they would have got out of the curious "Romeo and Juliet" libretto is hard to imagine. The more austerely musical part of the audience could be counted on to turn up their noses at ballet music as too slight for a concert, especially when combined with a children's piece and a brilliant, short piano concerto. In brief, Mr. Prokofieff was foreordained not to please all his public all the time.

We may forget his indiscreet interview, apparently sneering at the Boston public, for unquestionably his statement was distorted. He was obviously very much interested in the performance of "Peter and the Wolf" and wanted to try it out. The interview may also be forgotten because the public sensibly made no fuss about it and acted as though it had never appeared. In this Mr. Prokofieff was fortunate. It is tempting to fancy the reaction if it had been published in an Italian city or even in Paris.

THE PROGRAM INDIVIDUALLY

If we reflect on the program piece by piece and not as a single design, it can be admitted to contain works of considerable interest. The First Piano Concerto is not perhaps as fine as the later ones. Its form and development are less assured, though not obscure or clumsy. On the other hand it does not date, as one might expect of a work written in 1911 by a composer of 20 years. It is brilliant and effective. It needs no apology and can stand on its own merits. This, as a matter of fact, it did, for it was very cordially received by the audience.

The London critics of the "Romeo and Juliet" Suite were much upset because they failed to detect the breath of Shakespeare in Prokofieff's score. Did their predecessors express similar misgivings when first confronted with Tchaikovsky's Overture and Gounod's opera? This is carrying asthetic insight too far. The last scene of Romeo at the grave contains deeply impressive music. What does it matter if Friar Laurence suggests a Byzantine rather than a Roman priest? There is good music in the Suite, though its merits are unequal. The West Indian slave dance need not detain us, but "Juliet, the Maiden" is admirable.

"Peter and the Wolf" is just about perfect for what it sets out to achieve. Let us hope that the Cambridge committee for children's concerts will appropriate it for their series next season. It ought to sound well with fewer than the Boston Symphony's full string section. The themes are delightful and are so well contrasted that children ought to have no trouble in following them. There is no reason why the music as it stands would not make an excellent background for a Walt Disney picture. Indeed the music is immeasurably better than that which Mr. Disney usually has written for him. Prokofieff's score is charming without being saccharine.

MUSIC

Time Magazine

Young Russia

Apr. 9/38

Serge Prokofieff, famed Russian modernist composer, has a scunner against Boston. Seven years ago, when his *Fourth Symphony* was premièred there, supercilious Bostonians pooh-poohed it, critics even dared to suggest that it was written in too much of a hurry. Last week blond, lumbering Prokofieff, guest-conducting the Boston Symphony, evened the score. "If the public in Boston cannot understand my serious music," said irate Composer Prokofieff, "I'm going to give them simple things." One of the simple things was his *Peter and the Wolf*, a musical fairy tale written to teach the various sounds of the orchestral instruments.

Bostonians who found *Peter and the Wolf* lots of fun were not alone in not knowing when to applaud music by contemporary Russians. Two years ago, Soviet Russia officially banned "Leftist" tendencies in music and art, held up James Joyce's polyperverse novel *Ulysses*, "written in English that can hardly be understood by Englishmen," as a celebrated example. Two years before that, Nazi Germany had banned exactly the same types of modernistic art as *kulturbolschewistisch*.

Most prominent victim of the Soviet ban was Dmitri Shostakovich, Soviet composer-laureate, whose tricky, sensational opera *Lady Macbeth of Mzensk*, introduced to the U. S. in 1935 (TIME, Feb. 11, 1935), had become the rage of Manhattan's intellectuals. *Lady Macbeth of Mzensk* was withdrawn from Soviet theatres.* Composer Shostakovich's subsequent ballet, *The Limpid Stream*, was also withdrawn after a panning by Moscow critics, and his *Fourth Symphony* was suppressed without a performance. For two years Shostakovich was in the doghouse.

Meanwhile, Soviet musical authorities, who had suddenly developed a tremendous respect for such romantic 19th-Century composers as Tchaikovsky and Rimsky-Korsakov (both previously considered horrible examples of bourgeois sentimentality), got themselves a new approved list of less modernistic composers. First to shine among the new group was young Ivan Dzerzhinsky, whose melodious, folksong-inspired opera *And Quiet Flows the Don* was contrasted favorably with that "muddle of sound, raucous cacophony and lascivious naturalism," *Lady Macbeth*. Most talented of the new group was shy, sandy-haired, 24-year-old Tykon Krennikov, whose deep, contemplative *First Symphony* was hailed by critics at its Manhattan première last year as one of the finest contemporary works of its kind. Also basking in official favor were long-nosed Dmitri Kabalevsky, Caucasus-born Lev Knipper, and aging, conservative Nicolas Miaskovsky, who was composing symphonies long before the Old Bolsheviks were dry behind the ears.

Sovfoto

SERGE PROKOFIEFF

For Boston, something simple.

Last November, wiry, bespectacled Shostakovich, who had been laboring desperately but unsuccessfully to get in line with the new romantic-minded order, finally turned the trick in his *Fifth Symphony* and was promptly restored to grace. This symphony, described by mollified Moscow critics as "a work of great depth and emotional wealth," will be given its U. S. première over the air next week by the NBC Symphony Orchestra under Conductor Artur Rodzinski.

Meanwhile 46-year-old Composer Prokofieff, who left Russia after the revolution of 1917 settled eventually with Composer Stravinsky, Impresario Diaghilev and other artistic émigrés in Paris, has also seen the light. Once a brilliant musical bad boy who followed the primitivist (*Scythian Suite*) and satiric, neo-classical (*Classical Symphony*) vogues of the sophisticated ballet music, he has today forsworn his "smart" past, moved back to the Soviet Union, and embarked on an expedition into what he describes as the "deeper realms of music." Compositions of his "deeper" period already include a *Russian Overture* and a ballet, *Romeo and Juliet*, excerpts of which were performed last week in Boston.

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*The Soviet Government supports talented Soviet composers, but controls all rights to the performance and publication of their compositions, issues an approved few of these compositions to the outside world.

Wave of Popular Interest in Symphony Music Now Sweeping From Hub Across Country---Even Young People Clamor for It

Howard Barlow, young American conductor of the Columbia Broadcasting System's symphony orchestra.

(At Right) An informal snapshot of Dr. Koussevitzky conducting a rehearsal of the Boston Symphony Orchestra.

BY GUS LEONARD

SYMPHONITIS!

That's the latest fad to hit conservative Boston!

It's got the whole town by the ears, from the society matrons of Beacon street, mind you, to the collegiate students at Harvard!

It's making swing-weary John Q. Public a music lover at last. And even Daughter Jane is beginning to admit that Beethoven, Brahms and Wagner could really give Cole Porter, Jerome Kern and Irving Berlin a run for their money.

Symphony music has come of age; the classics are goin' to town!

All because a 70-year-old Italian decided to bring music—good music—to the masses.

The dean of conductors who transformed a dipsy-doodling hot-cha public to lovers of minuets and overtures; who has made more friends than any one person in the musical world is the irrepresible Arturo Toscanini.

But Toscanini has done more than make symphony music popular. He has focused the spotlight upon symphony orchestras in general and upon symphony conductors in particular.

Now these conductors have their own legion of fans. Soon they will out-rival Hollywood's glamorous stars in popularity.

Indeed, three conductors are already winning movie fans.

Mighty Monarch of Music

There's tall, ash-blonde Leopold Stokowski, former conductor of the brilliant Philadelphia Orchestra, whose name has been linked with that of glamorous Greta Garbo. There's the versatile Andre Kostelanetz, former conductor of the Imperial Russian Orchestra and leader of one of radio's most popular programmes, who is the husband-to-be of petite Lily Pons.

Then we have the musical genius, Werner Janssen, who married the devastatingly beautiful movie star, Ann Harding.

Yes, sirree! It's a far cry from yesteryear when symphony conductors wore long hair and unpressed clothes, and lived alone in an atmosphere of the musty past. Today they have become wealthy, popular, lionized by blue-bloods.

The latter part of 1937 and the dawn of 1938 will go down in history as the era when humble people awakened to the profound beauties of the works of the masters.

But let's look into this "symphonitis" matter. Let's get the low-down on these mighty monarchs of music. . . .

These men are geniuses who must intrepret the towering works of the immortals in their true realism.

Take Toscanini, for example. With those deep-penetrating almost hypnotic eyes. He's the only man living who could make the great Caruso tremble by a mere gesture. The many years that Toscanini directed the Metropolitan Opera Orchestra, Toscanini was the complete master of all he surveyed. Every note, every pulsating beat had to be executed with the Toscanini touch.

Popularity of Radio Concerts

The recent 11 radio symphony concerts directed by Toscanini and organized and sponsored by the National Broadcasting Company have added millions of people to the lovers of finer music.

Thousands of congratulatory letters have been received by the National Broadcasting Company for making possible these symphonic concerts. An actual flood of letters . . . something that never happened before, because they explain that the heretofore radio symphony audience was considered one of radio's most intelligent, and the intelligentsia are not fan-letter writers!

Nearly 14,000 people were fortunate to attend these concerts. Every seat was filled, and 50,000 requests for studio tickets could not be filled.

Never before in the history of this nation have people been so eager to hear symphony!

The ovations of the studio audience were so tremendous that Toscanini was deeply touched and sincerely thankful.

He had given all of his life to symphony and at last it was gratifying that an unseen audience of millions was paying tribute by listening to his music.

It was the deciding factor which helped Toscanini agree to return to America for three more years (or perhaps the fact that he received $40,000 for this year may have helped just a little!).

When Toscanini mounts the podia—from the very moment, in fact, that he enters the stage . . . you sense a breathless excitement—a deep silence . . . spellbinding . . . a strange feeling so concentrated you cannot experience again.

It is this same unexplainable power that he casts over his entire orchestra . . . the men become tense . . . almost fearful . . .

Fritz Reiner, one of the most versatile conductors in the musical world, formerly leader of the Cincinnati Symphony.

Then—like a miracle—this uncompromising and genial little old man smiles all around and disarms his men and his audience by transferring to them something of the emotion that surges through him, as he brings to life again those musical masterpieces.

His eyes sparkle, and his mouth compresses the lips. What he cannot say in words or convey in looks, he expresses with his hands, the most animated and articulate hands imaginable.

"Come!" he declares, "——that E flat is a sustained forte. Forte! Not noise . . . there's a difference. You can have all the noise in the world but no power."

In teaching the shadings of sound, he says:

"In pianissimo passages, every musician should reach the point where he no longer can hear his instrument; in the fortissimo passages, he should hear his instrument above all the rest."

Toscanini has perhaps the most phenomenal memory in the world; he never opens a score when directing. He knows note by note every opera and symphony he has ever conducted and his repertoire is the widest of any conductors.

Toscanini is really mild-tempered when not directing, but once he takes his baton in hand, he becomes a human dynamo, a supernatural being and sometimes irresponsible. He is agile as he was years ago; his face betrays the same fire and intensity that has long been associated with his name.

Demands Best Efforts of Players.

Much of his fame rests upon his absolute refusal to accept anything but the best efforts of his men. And if the same is not forthcoming he explodes like a Fourth of July fire-cracker.

"Shoemaker," he shouts to one of his fiddlers, "play that passage clean, don't fumble it."

"Rivetters, you should go to work in a boiler factory," he yells at the trumpeters.

He's been known to throw his baton at his men, or break a player's trombone to pieces over his knee.

When it comes to choice epithets, Maestro Toscanini is very thorough. He can throw them in every direction and in practically every language!

Incidentally, one of the players in the NBC symphony is Miss Laura Newell, harpist, a scholarship student and graduate at the New England Conservatory of Music. Another is young Edgar Lastgarten, cellist, only 21 years old.

Leopold Stokowski and Deanna Durbin in the moving picture, "100 Men and a Girl," which featured a symphony orchestra.

Or let's look into the career of Mlle. Nadia Boulanger, noted French teacher, conductor and composer, who made the rafters ring at her recent concert at Symphony Hall.

The majority of those in attendance were just young folks not yet out of their teens, mind you, and as the saying goes, "They went simply wild over the Mademoiselle!"

Assisted by the Boston Symphony and the Bach Cantata Club, her rendition of Faure's "Requiem" was truly delightful. Mlle. Boulanger must take her place with musicians of the very first rank. She has been the first woman to serve as guest conductor to this organization, and congratulations to Dr. Koussevitzky, who so graciously made it possible.

Young People Enthusiastic

Young people everywhere are attending these symphonic concerts!

They are stamping their feet and clamoring for more.

Dr. Koussevitzky tells us that these young folks are so enthusiastic in their applause that it's very common for him to have to take as many as eight bows before he can appease them.

He visions that in the near future symphony halls will be two and three times larger than they are now. Cities with two or more symphony orchestras where only one formerly existed are also a possibility, he believes, with patronage of tens of thousands, instead of a selected few, and lower box-office prices and longer seasons of music.

Leopold Stokowski, who has already appeared in two movies with his orchestra, visualizes the screen and radio as the greatest mediums of presenting immortal music.

His first picture via Paramount's "The Big Broadcast of 1937" presented Bach's "Fugue in G-minor" and the "Impregnable Fortress."

It proved spellbinding! It established a record for holding all types of audiences. This scene was only a five-minute sequence but it paved the way.

In February of 1937, Universal Pictures had huge plans for Stokowski. It was Deanna Durbin's second vehicle, "One Hundred Men and a Girl." In this Stokowski not only supervised all the music in the picture but conducted a 100-piece orchestra, played the piano and became an actor!

Needless to say, this picture broke many box-office records! In its triumph, it further endeared delicious Deanna and masterful Stokowski into the hearts of the American public.

Werner Janssen, American born conductor, also famed as a composer-pianist.

Opera on the Screen

Symphony had conquered another medium—the screen.

Stokowski's creed, "to bring the greatest music to the greatest number of people," has come true.

Wilfred Pelletier, conductor of the Metropolitan Opera Orchestra is taking the lead in bringing opera before the masses.

"When the medium of presenting opera on the screen is discovered," says Mr. Pelletier, "you will have standing lines in every theatre where it is shown."

And why not? Even prima donnas have become streamlined. Where can you find anyone as sweet-and-lovely as Gladys Swarthout, as vivacious as Lily Pons, as charming as Grace Moore or as pretty as Helen Jepson?

Then for the romantic males, Nino Martini, Nelson Eddy, Lawrence Tibbett, Richard Crooke. Yes, we agree, it's going to be . . . swell!

Among those that are contributing to a major degree towards this matter of symphonitis is 39-year-old John Barbirolli, first permanent conductor of the New York Philharmonic Symphony since its 1920-1921 season.

Howard Barlow, Columbia Broadcasting System's symphony conductor for 10 years, and Werner Janssen, American born conductor, who is famed as a composer-pianist, are two others who are doing their part.

Eugene Ormandy, who has filled Stokowski's shoes very capably as conductor of the Philadelphia Orchestra, and Ernest Schelling and Rudolf Gantz of the "Young People's Concerts of the Philharmonic Society," are two more.

Then there are Fritz Reiner, former conductor of the Cincinnati Symphony and of the Sunday Symphony Hour, Alexander Von Kreisler of the Cincinnati Conservatory Orchestra and Eugene Goosens of the Young People's concerts in the same city.

Conductor's Job Strenuous

The hundreds of thousands who have seen and heard Arthur Fiedler conduct the "Pops" concerts in the Boston Symphony Hall or the open air Esplanade, have enjoyed many, many pleasant hours. I know Bostonians have been very generous in showering their gratitude upon him.

To the layman, a conductor's job may seem an easy one, yet it is as exhausting as playing a strenuous game of tennis.

Every motion is important. They are made with a precision that requires tense muscular effort. Every gesture carries vigor to inspire the musicians to do their best performance.

The players learn through many years of experience to be very responsive to the interpretive ideas of their conductor.

Yes, this business of conducting is an unbelievably complex one. No other art requires a knowledge of anything as intricate as an orchestral score.

214

Trends in Symphonic Music: Boston and Seven Other Cities

Analysis of the Kind of Programs Heard Here and Elsewhere Through the Years

By John H. Mueller, Ph.D., and Kate Hevner, Ph.D.,
of Indiana University

B. Trans. April 2/38

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"First time in America" or "First time anywhere" are regular announcements of all symphony orchestras. "Last time in America" or "Last time in Boston" occurs just as regularly, but without the proud announcement. For with each premiere, some older composition must be laid quietly away on the shelves to be forgotten. Whose composition is it?

We have answered that question at Indiana University with a nation-wide survey of orchestra programs from 1875 to 1936, tracing the fortunes of fifty great composers and all the national schools of music for sixty years of the American concert stage. We have calculated the percentage that each composer's work represents of the total repertory for the year. In five-year periods we have charted these data for Boston, for the two orchestras in New York, and for Chicago, Philadelphia, Cincinnati, Minneapolis and St. Louis. We can therefore draw the musical portrait of each city upon the background of the national trends and characteristics.

First af all, Boston has always been the best and steadiest proponent of American music. Whether because many prominent American composers (Foote, Chadwick, Mason, MacDowell, Paine and others) spent at least part of their musical career in or about the city, or because the spirit of Americanism runs higher than in New York or other cities, Boston has been the acknowledged leader in this field. Chicago, St. Louis and Cincinnati have on occasion surpassed her, but these enthusiasms have been short-lived. Boston in the last decades has been filling about ten per cent of her programs with American music, two and three times as much as many of the others, and well above the national average of six per cent.

Germans Prevail

Bach, Beethoven, Brahms Gluck, Handel, Liszt, Mendelssohn, Schumann, Strauss, Wagner, Weber—it is the Germans of course, whose music dominates American programs. Up to the time of the war, they were heard more often than all other nations taken together. Today they claim forty-three per cent of all program time. The Russians are next highest with fifteen per cent, the Austrians next with fourteen, and the French with eleven. British, Scandinavian and Italian have two or three per cent each.

Boston has never favored the French except from 1918 to 1923 under Rabaud and Monteux, when she temporarily assumed the leadership. Lately her enthusiasm for Sibelius has kept her proportion of Scandinavian music high, but she is low in the recent revival of Italian music. It is only in the last fourteen years that she has moved from the lowest place to the highest place in the presentation of Russian music.

Although the Boston orchestra was built by Viennese and German conductors, it has never played more than a moderate amount of German music, and for the last two decades it has been conspicuously low. This is due largely to the fact that Boston has never given itself over to the Wagner cult, even though it had many conductors of Teutonic origin and one at least, Dr. Muck, who had achieved wide recognition for his Wagnerian interpretation. In these sixty years, under nine different conductors, Boston has played in general less than half as much Wagner as the national average. Yet it is a curious fact that the members of this orchestra, when given an opportunity to pass judgment on the quality of the music they played, gave Wagner a higher rating than was accorded to him by any other orchestra. Perhaps it is a small but well chosen Wagner repertory which is needed to heighten the world's appreciation of this master.

Decline of Wagner

For the records show that Wagner has been declining. From 1910 to 1935 he has dropped from twelve per cent to six per cent of the national repertory. Tchaikowsky has had an even more precipitous drop, from eight per cent to three per cent since 1910. This does not mean that the world hears less of these composers today, for concert music may have many reincarnations and today in the popular series, in the radio and stadium and summer outdoor concerts, these two composers are more popular than ever. In fact as their popularity wanes in the subscription concerts, it rises in the popular.

Beethoven likewise has been very slowly declining in all the orchestras, although he has been and still is the dominant figure on all programs. His very early proportion, as much as a fourth of the entire repertories, has now been reduced to ten per cent, but even this is more than all the American music, more than all the British, Italians and Scandinavians combined.

On the other hand, Mozart is maintaining an even level on these programs, at six per cent of the repertory, and Bach and Brahms are rising. In Boston, Brahms's music was recognized and appreciated much earlier than elsewhere. In 1895 Boston was giving him eight per cent, a proportion which the nation in general has given him only since 1935. Bach has had little popularity in Boston, nor has Weber, whose music elsewhere shows very little decline. Haydn and Handel flourish in Boston, and on the whole the classic composers are well served.

Many another composer has had his earlier record reduced by half—Schumann, Schubert, Liszt, Mendelssohn and Berlioz. Of these, Schubert and Schumann have declined more rapidly in Boston than in any other orchestra. Berlioz and Liszt have also been underprivileged in Boston, although they have been dropping out everywhere so rapidly that the next few decades may see their complete disappearance. Already some of the older composers have disappeared—Rubinstein is such a one, and Raff is another. Spohr, who once filled ten per cent of the programs (in 1845), has not been heard these many years, and Lindpaintner, who was as popular in 1850 as Wagner in 1935, has been silent since 1870.

Recent Composers

Of the new voices, the modern voices whose fame is at present rising, we may differentiate two groups. First, the early moderns, dating from 1895, with Strauss, Sibelius, Debussy, Rimsky-Korsakov and Franck, in that order, and Elgar, Mahler and D'Indy definitely below them. Strauss suffered more from the war boycott than any other composer, but in spite of this adversity Strauss has dominated modern music much as the German music has dominated the general picture. Sibelius is making his way into the programs more rapidly than any other.

Of the second group, the late moderns, dating from 1905, Ravel, Stravinsky, Rachmaninov, Prokofiev and Respighi are the leaders, with only Respighi showing any signs of decline. These five contribute seven and one half per cent of the 1936 programs, and Scriabine, DeFalla, Schoenberg, Miaskowsky and Carpenter not quite two per cent.

For all these modern composers, Boston is the outstanding leader, and the composite curve stands well above any of the other orchestras for both the early and late modern groups. Of the first group Boston plays especially Sibelius and Rimsky-Korsakov, and devotes less time to Debussy, to Franck and to Strauss. Of the later group, Boston favors all the Russians, Stravinsky, Prokofiev and Scriabine, as well as Ravel and Respighi. Insofar as these composers typify the interest in modernity, Boston must be given the palm for unflagging and generous devotion to musical progress.

With the frequent changes in conductors, and the many extraneous factors which influence our repertories, it is unusual for one orchestra to maintain a consistent character or a leadership in any field. That Boston should take the initiative for the native and for modern music and maintain this leadership continuously throughout the whole of her long history is a distinction which marks her as unique in the history of the American concert stage.

N SUNDAY POST COLOR-FEATURE SECTION, = April 3, 193

Interest in Symphony Music I
s Country---Even Young Peop

HARTFORD, CONN.
TIMES

Dr. Koussevitzky Changes All Chairs but First Violins

Dr. Serge Koussevitzky is one of the noted conductors who come to the Bushnell Memorial who has varied the seating arrangement of his orchestra. The Boston Symphony follows the plan in the accompanying drawing.

Dr. Koussevitzky doubles his violins to the left, instead of giving the second violins the front right position. The violas, second right in the standard arrangement, take the front flank in the Boston Symphony with the 'cellos behind them, instead of second left.

Dr. Koussevitzky also gives his double basses the extreme left of the stage, forming the boundary for the violins, instead of a third of the way back behind the cellos, with the English horns, oboes and clarinets behind them, instead of the standard positions of oboes and English horns right and parallel with the flutes. The Boston bassoons, therefore, are fourth row center instead of third right, and his French horns, trumpets and trombones are grouped with the tuba center back instead of fanning out to the right. That position he reserves for the percussion and harps, instead of having the percussion back row center and the harps extreme right front.

In other words, Dr. Koussevitzky's is a particularly individual arrangement, for only the first violins are in the exact standard position.

The Times plans to publish other charts and descriptions dealing with the seating arrangements of the Philadelphia, Cleveland and National symphony orchestras which, with the previously described New York Philharmonic and the Boston Symphony make up the Bushnell Concert Series.

It is suggested that music-lovers save these charts for study and reference so that a knowledge of the inner workings of symphonic organizations may aid to appreciation of the orchestras' tonal accomplishments.

215

PROVIDENCE, R. I.
BULLETIN

MAR 2

"Insulted" Composer Plans Childish Music for Hub

Boston, March 23.—(AP)—Because the Boston public and critics "were very insulting" when Serge Prokofieff's Fourth Symphony was played here a few years ago, the Russian composer will play only "children's music" when he conducts the Boston Symphony Friday.

"If the public in Boston cannot understand my serious music," the composer explained on his arrival here, "why should I break my baton?"

"That's why I'm going to give them children's music. I'm not going to puzzle them, but give them simple things."

He announced the program would include "Peter and the Wolf," an orchestral fairy tale written to teach Soviet children the various sounds of musical instruments. A "Romeo and Juliet Ballet" will be given its first performance in America, the composer said, stressing that it was "without complications."

Prokofieff asserted his two serious pices that have been performed in Boston were not understood. Of the Fourth Symphony, written for the 50th anniversary celebration of the Boston Symphony, he said: "The Boston public and critics not only didn't like it and didn't show any signs of understanding it, but they charged that I had composed it with too much haste. The fact of the matter is, I had plenty of time to compose the symphony and composed it very slowly."

MANCHESTER, CONN.
HERALD

MAR 23 1938

Russian Composer Raps Boston's Musical Taste

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BRIDGEPORT, CONN.
TIMES - STAR

MAR 23 1938

Composer Plans Only "Children's" Music For Unappreciative Boston

BOSTON, March 23—(UP)—Because Boston "does not understand" his serious music, Serge Prokofieff, Soviet composer, will present only his "children's music" during his appearance with the Boston Symphony orchestra Friday and Saturday.

It was several years ago that the orchestra presented his fourth symphony.

"But what happened?" he demanded. "The Boston public and the critics were very insulting. They not only didn't like it and didn't show any signs of understanding it, but they charged that I had composed it with too much haste."

This time, Prokofieff declared, he will present "simple things," including "Peter and the Wolf," an orchestral fairy tale used to teach Soviet children the various sounds of orchestral instruments, and "Chout," which means "the Buffoon."

"If the public of Boston cannot understand my music," he asked "Why should I break my baton?"

HARTFORD, CONN.
TIMES

Prokofieff to Play 'Children's Music'

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MIDDLETOWN, CONN.
PRESS

MAR 23 1938

Decides Boston Music Tastes Are Juvenile

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SPRINGFIELD, MASS.
EVENING UNION

Boston Audience to Hear Only "Children's Music"

Russian Composer Says Hub Public "Cannot Understand My Serious Music"

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BUFFALO, N. Y.
NEWS

Classical and modern selections featured during annual appearances with the Boston Symphony orchestra will be included on a program to be presented by the Harvard Glee club at 8:30 o'clock Monday evening, April 4, in the Hotel Statler ballroom. Proceeds will benefit the Harvard scholarship fund.

PORTLAND, MAINE
SUNDAY TELEGRAM

MAR 27

Mrs. George T. Dealy of the Eastern Promenade and Mrs. Charles B [illegible] of Fairmount Street were in Boston Tuesday to attend the concert of the Boston Symphony Orchestra, with Robert Casadesus, distinguished French pianist, as soloist. They also attended the Spring Flower Show.

LOWELL, MASS.
LEADER

MAR 23 1938

Inspiring Playing Of Casadesus With Boston Symphony

Noted French Pianist Gives Remarkable Interpretation of Little Known Liszt Concerto

From all the area around Boston, and from all over New England came the lovers of music who filled Symphony Hall at the matinee in the supplementary series of programs by the Boston Symphony orchestra, yesterday.

They heard as solo artist an outstanding pianist in Robert Casadesus, young French musician of a famous family which has devoted its interest to the collection and playing of ancient instruments. And they heard him before the patrons of the regular symphony concerts have had an opportuntiy to do so, although his success indicates that he will be drafted for the regular series on the basis of his fine showing.

For his first appearance on the program he had chosen the Liszt Concerto in E-flat major, which the musicologists tell us was neglected for some years after its composition, but which now takes its place in the repertory of many distinguished pianists. Naturally, it has the characteristics that marked the Abbe Liszt. It is frankly a show piece. But in the hands of Mr. Casadesus it goes deeper than that, revealing many passages of tender beauty, heightened by contrast with the more brilliant passage-work which the pianist tossed off with remarkable ease and surety. There was both beauty and thrilling, but always musical, vigor in his playing. And the orchestra under the direction of Concert Master Richard Burgin supplied a colorful harmonic background.

After the intermission Mr. Casadesus returned to play the piano part in the Symphony for Orchestra and Pianoforte written by d'Indy on a French mountain air. It is doubtful if it has ever had a more scintillating performance in Boston. The piano, to be sure, is treated as a member of the orchestral family. But in this instance it is an important one. Mr. Casadesus knew when to give it full play and when to hold it in check.

The purely orchestral numbers on the program by the Russians Moussorgsky and Rimsky-Korsakoff were brought to impressive and brilliant performance under Mr. Burgin's really inspiring guidance.

The collection of ancient instruments which is now the property of the Symphony Orchestra is housed on the first balcony floor. It was acquired from the Casadesus family. After the concert Robert Casadesus took the opportunity to see it again. Noticing a pair of ancient little kettledrums, he said that in his childhood those identical instruments were among his cherished playthings. They brought back pleasant memories of his boyhood.—S. R. F.

NEWARK, N. J.
NEWS

Prokofieff Insulted By Boston's Reaction

BOSTON (AP)—Because the Boston public and critics "were very insulting" when Serge Prokofieff's Fourth Symphony was played here a few years ago, the Russian composer will play only "children's music" when he conducts the Boston Symphony tonight.

"If the public in Boston cannot understand my serious music," the composer said, "why should I break my baton?"

"That's why I'm going to give them children's music. I'm not going to puzzle them, but give them simple things."

He announced the program would include "Peter and the Wolf," an orchestral fairy tale written to teach Soviet children the various sounds of musical instruments. A "Romeo and Juliet Ballet" will be given its first performance in America, the composer said, stressing it was "without complications."

WHEELING, W. VA.
NEWS

MAR 24 1938

WHEELING SYMPHONY ORCHESTRA GIVES FINEST CONCERT OF SEASON WEDNESDAY

By **ROBERT PERMAR**

The Wheeling Symphony orchestra, and it is that in the precise meaning of the word, gave its most ambitious and best rendered program at the Virginia theatre last evening. Those who were apprehensive when the Tschaikowsky Sixth was advertised found their fears quite groundless. The bristling technical difficulties and emotional requirements of this work found Mr. Modarelli's people more than ready. They played with a certainty which never faltered, and with expression which was often indescribably beautiful.

The development of the Symphony Society orchestra, in the last two years, is little short of a wonder. To be sure, magic may be expected from a man like Antonio Modarelli. His superbly finished musicianship, his inspiring patience, his natural and totally unaffected capacity for leadership bespeak that. But there is something more. Even the best architect must have good building materials, and Mr. Modarelli has that, in abundance, in his loyal, hardworking and very able ensemble—without exception, from the brilliant and ever sure Romine Hamilton, in the concertmaster's chair, to the lad and lass in the last row of the second fiddles.

This concert provided opportunity for a personal triumph by Richard Clayton, first 'cellist. He played the Goltermann A-minor concerto with lovely intonation and skill which laughed at the severe technical requirements of the final movement. The ovation accorded him was well deserved, and renewed after the encore by Popper. He is another splendid addition to our musical community.

All Excellent

Mozart's sparkling overture to "The Marriage of Figaro," Sibelius' "Valse Triste" (given a subtle and haunting reading), and the sure-fire Bacchanale from Saint-Saens' "Samson et Dalila," were the other works, and all done excellently. Even the colossal mental and physical demands of the B-minor symphony, played without cuts, did not exhaust the orchestra. They approached and consummated each number fresh as so many daisies. There could be no better testimonial to their fundamental, collective worth.

We wish that we had the time and space to point out all of the extraordinary individual achievements of last evening. Outstanding were Professor Blumenberg's fine leadership of the viola section in the attack and projection of the second theme of the symphony's first movement; the playing of all the brasses, and particularly the four French horns, in the extremely tricky rhythms and unusual accents all through the major work; and the really great tympani of William Conrath. In the second movement and in the Bacchanale he reached heights of kettle-drumming good enough for any orchestra, anywhere and at any time. Then there is always that solid musicianship of Earl Summers, Sr., in the second chair—dependable as the U. S. Mail. If there were sixty-four notes to a bar, to be taken presto and requiring five key changes and seven position changes, we will wager a month's pay that he would negotiate properly at least sixty-three.

The audience, somewhat reduced by the stormy night, was its usual attentive, intelligent and well-bred self—in happy contrast to those of Pittsburgh, and which cause men like Serge Koussevitzky to suspend a concert and to walk off the stage in Syria Mosque, vowing never to play again for such rowdy yokels. But the "pull" of the Sixth, the verve and validity of its execution, was too much. Spontaneous applause broke forth at the end of the thrilling, third march movement, though they knew that they should have observed symphony punctilio and waited until the end. But they just couldn't help it. It was just that good. And Mr. Modarelli and his band, we are sure, understood.

INFORMATION OBSCURED

2/6

COLUMBUS, O.
DISPATCH

Dr. and Mrs. Hughes To Entertain Noted Artist

Mademoiselle Nadia Boulanger to Be Guest At Reception April 7.

DR. AND MRS. ROYAL D. HUGHES, 129 East Lane avenue, are to be hosts on Thursday evening, April 7, honoring Mlle. Nadia Boulanger, distinguished French composer, organist and teacher.

The affair is to follow Mlle. Boulanger's appearance that evening in the Ohio State university hall chapel, when she will lecture and conduct a small mixed chorus in a program including compositions by her famous and talented sister, Mlle. Lili Boulanger.

After the concert, Dr. and Mrs. Hughes have invited a few friends of music to join with them and members of the university department of music in a reception at the Faculty club to meet the artist.

Mlle. Boulanger has been in the United States since the first of the year lecturing, and Radcliffe and Wellesley are giving a series of Saturday morning broadcasts locally over WCOL. Recently she appeared as guest conductor with the Boston Symphony orchestra.

Mlle. Boulanger will be the guest of the university music department, of which Dr. Hughes is chairman, on both April 7 and 6.

* * *

GLEANERS' CLASS

Gleaners' class of the Westgate Evangelical church will meet Friday, March 25, at the home of Mrs. Clyde Wendell, 53 South Powell avenue. The meeting will begin at 8:00 p. m. and will be in charge of Mrs. Lyman Moler. Miss Jennie Tate, superintendent of the Friends' Rescue home will be guest speaker, and will talk on the work of the home.

Assistant hostesses are Mrs. L. Wood and Mrs. Don Myers.

ELKART, IND.
TRUTH

MAR 24 1938

At Hollywood

By Paul Harrison

HOLLYWOOD: The plush carpets of Paramount were rolled out the other day to receive Serge Prokofieff and his wife, who are visiting hereabout. The name is not exactly an American household word, but he's a big figure in highbrow musical circles and his very modern "Loves of Three Oranges" recently was presented in Denver.

The Prokofieffs wanted to hear how Hollywood made movie music, so they were escorted through the studio's Tin Pan Alley by Boris Morros, Paramount musical director and an old pal of Russian Imperial Conservatory days. The composer got it in the raw, from Indian tom-toms to jitter-bug swing.

On one stage they heard an audition of an orchestra of Alaskan Indians who were trying out for a job in "Spawn of the North." One of the drummers and the flutist kept their hats on, and the only woman in the group wore a trim little frock made of three or four blankets. The visitors seemed fascinated by this native American art-form, but the beaming Morros led them away in the middle of an Indian Big Apple to visit the creative cubbyhole of Ralph Ranger and Leo Robin.

* * *

Bashful

The team were as bashful as little boys about playing and singing some of their own stuff. "Aw-w-w," they blushed, "he doesn't want to hear us!" But Morros launched into a flood of Russian with his guests and then told Robin and Ranger that they were to do "Thanks for the Memory." "That's got some pretty trick words," said Lyricist Robin. "Maybe we better try something else if they don't speak English."

Mme. Prokofieff smiled and said, "Well, our slang may not be very up-to-date, but we certainly do speak English." So the pair finally got going, and the visitors tapped their feet and liked it. Next, with some apology, came the ungrammatical ditty written for Martha Raye, "It Don't Make Sense," and then a dogie song from "The Texans," which Mme. Prokofieff interpreted as a "cow lullaby."

The Russian composer liked the first song best, asked to have some passages repeated, and praised an unusual change in pitch. But the team's delight changed to embarrassment when he said of Miss Raye's swing tune, "It is not original!"

"No," said Robin. "It isn't. We take a little of this and a little of that, and—"

"But that is not honest!" exclaimed the shocked composer.

"Mister," said Robin, "if our stuff was original we'd starve to death. We tried that once. People didn't like it."

Prokofieff laughed and went away to see the sound laboratory. One of the things he wants to do while in Hollywood is get Walt Disney to hear another of his modern compositions, "Peter the Wolf," which the Boston Symphony will play in a few weeks.

CINCINNATI, O.
POST

A Highbrow Composer Investigates Hollywood Music

BY PAUL HARRISON

HOLLYWOOD, March 24. — The plush carpets of Paramount were rolled out the other day to receive Serge Prokofieff and his wife, who

Cont.

CINCINNATI, O.
TIMES-STAR

EUGENE GOOSSENS AGAIN IS TO DIRECT ORCHESTRA; SIGNS NEW CONTRACT

Eugene Goossens, musical director of the Cincinnati Symphony Orchestra, is shown at the right signing his 1939 contract as conductor with the orchestra at the meeting Friday in the offices of the Cincinnati Institute of Fine Arts. Lucien Wulsin, president of the Symphony Board is shown seated to the left of Goossens, while Theo Gannon, manager of the orchestra, looks over his shoulder.—Times-Star Photo.

Three Other Noted Conductors Also to Wield Batons.

LONDON INVITATION

Accepted by Leader Will Keep Him Away for Time.

Eugene Goossens Friday signed a contract to continue as musical director and conductor of the Cincinnati Symphony Orchestra next season. During a discussion with Lucien Wulsin, chairman of the Symphony board, and Theodore F. Gannon, manager of the orchestra, Goossens affixed his signature to the document

However, the orchestra will play next season under the batons of three other noted conductors as well. Because of European engagements Goossens has accepted, he will not return to the podium at Music Hall next season until the seventh week of the series.

Jose Iturbi will serve as conductor of the orchestra during the first three weeks, and Hans Lange will direct the orchestra the three following weeks, conducting three pairs of regular symphony concerts and one Young People's program. A third guest conductor, to be announced later, will be engaged to lead the orchestra later in the season, when Goossens will have a leave of absence to appear as guest conductor of the Boston Symphony Orchestra.

In this connection Goossens said, "I am gratified to be invited to open the Royal Philharmonic concerts in London and renew an ass which has been interrupt 1925. And though by birth I ly have many bonds in Englai will be glad of the opportunity newing many former ties, my heart is here with my own orchestra an my first concern is the mu progress and welfare of Cinc I appreciate the efforts of the dent and directors of the nati Symphony Orchestra to me the opportunity of fu these engagements abroad."

In a formal statement conce the arrangement, the symp management stated: "At th sistent demand of British and tinental impresarios and au our musical director, Euger sens, will remain abroad early part of the season. He open the Royal Philharmonic Orchestra concerts in London and conduct a number of other orchestras throughout the British Isles and on the continent. Mr. Goossens will resume the directorship of his own orchestra at the beginning of the seventh week, and, save for one week's engagement with the Boston Symphony Orchestra, will complete the direction of the balance of the year's concerts.

"The first three weeks of our season will be in charge of Jose Iturbi. His conducting talent, as yet unknown to Cincinnati, has been widely acclaimed by major orchestras all over the United States and in Mexico City, where he began his baton career. The interest created by Iturbi as a pianist is fast being doubled and redoubled by the public's acceptance of him as an orchestra leader; so undoubtedly our patrons will experience an exceptional thrill as his three weeks' engagement will also include a performance at the piano.

LANGE TO DIRECT

"The baton of our orchestra for the second three weeks will be taken by Mr. Hans Lange, associate conductor with Dr. Frederick Stock of the Chicago Symphony Orchestra. Lange, long associated with Willem Mengelberg in The Netherlands, more recently for eight years assistant to Arturo Toscanini with the Philharmonic Symphony Society of New York, has had a brilliant and enthusiastic reception during his past two seasons with the celebrated Chicago Symphony.

"The brief period while Goossens is in Boston will be in charge of another distinguished conductor, whose name we shall announce at an early date."

In addition to his association with the New York Philharmonic and Chicago orchestras, Lange has distinguished himself as conductor of New York Stadium concerts and summer programs of the Philadelphia and Portland (Ore.) orchestras.

Next season will be Goossens's eighth as head of the Cincinnati orchestra.

Commenting on his European engagements next fall, Gannon said: "The selection of Goossens to open the Royal Philharmonic Orchestra season in London is an exceptional mark of distinction. We are elated that we have the opportunity to grant Goossens a leave of absence under such notable circumstances, for it continues to enhance the prestige of both our maestro and the orchestra."

JOSE ITURBI MAKES BRIEF STOP IN CITY

Fresh after a wash and shave at Lunken Airport, early Friday, Jose Iturbi, explosive pianist and conductor, took time to say, "Hello Cincinnati till the 1938-39 Symphony season."

His brief two-hour visit was the result of Louisville-to-New York airline schedules, which include a stop-off in Cincinnati. In addition to extending the greetings, Iturbi also found time to make an inspection trip through the Baldwin piano factory, guided by Philip Wyman, vice president.

The internationally known pianist and conductor is to return to Cincinnati early next fall, when he will open the annual concert season. In the meantime he will make appearances in the United States and in South America.

NEW BEDFORD, MASS.
MERCURY

TOO MUCH TEMPERAMENT

Serge Prokofieff, a Russian composer, who is to conduct the Boston Symphony Orchestra today, has a grouch against the Boston public and musical critics and he has declared the intention of expressing his resentment during the concert. Because he believes the public and critics were insulting in their reception of his Fourth Symphony when it was played in Boston a few years ago, Prokofieff states that he will play only "children's music" today.

Artists and musicians are proverbially temperamental, but Prokofieff's projected reprisal is as childish in its nature as any music he can include in his program. He says that if the public in Boston cannot understand his serious music, "why should I break my baton?" It might be asked with equal pertinence, why should he lead the orchestra? When he undertakes the job he assumes the responsibility of providing entertainment for the audience and it is not within his rights to find any opportunity for the satisfaction of a grudge against the people who have paid for tickets.

PITTSFIELD, MASS.
EAGLE

MAR 25 1938

Comment

SALZBURG AFTER ANSCHLUSS

(Moses Smith writing in the Boston Transcript)

News from Central Europe has come over the cables so rapidly during the past few days that what apparently was true one day might be obviously unreliable the next. With regard to the summer Festival in Salzburg, for example, the last word to this department, received from the Austrian State Tourist Department, was to the effect that Toscanini was definitely "out"; that the authorities had given up hope of persuading him to change his decision not to conduct there, and that they had obtained in his place Wilhelm Furtwaengler. Willem Mengelberg would also be one of the conductors. And negotiations were proceeding with Stokowski and other conductors of international reputation.

While not disguising disappointment at Toscanini's adamance the release went on to say that "it is perhaps significant that the announcement that Arturo Toscanini decided not to fulfill his Salzburg agreements did not materially affect the sale of festival tickets in the United States. The sale here has always been and remains particularly heavy." It is indeed significant, in the light of the fact that after Toscanini abandoned the Bayreuth Festival that institution promptly lost international prestige.

It remains to be seen what effect the most recent events of the past few days, which evidently followed the preparation of the release in question, will have on the Festival. Certainly a non-Aryan conductor like Bruno Walter will be no longer welcome at Salzburg. Nor will the many non-Aryan singers who found there, so to say, a haven denied them in Germany. Many an Aryan performer, for that matter, will undoubtedly follow Toscanini's lead as a result of the now definite Anschluss. The other day Lottie Lehmann said she would go on with her contract because "art had nothing to do with politics," or words to that effect, even though paradoxically that was the reason Toscanini had quit. Perhaps she would now be willing to admit that in some European countries politics have a good deal to do with art.

A by-product of the persistent European disturbances looms now more largely than ever. Inevitably as things get hotter in central and eastern Europe, creative and performing musicians of the first rank turn more and more to the democracies of the West and particularly to the wealthiest, the United States. For years we have all realized that in order to hear the finest performances it is unnecessary to travel to Europe. The festivals have continued to attract, however, particularly Salzburg in recent years. Meanwhile some of us have been agitating for just such a festival on the American scene, and particularly in the Berkshire Hills, where the Berkshire Festival Committee and the Boston Symphony Orchestra have established jointly what seems to be the best effort in this direction to date. With understandable caution the sponsors have made haste slowly, and the results commend them. But is not now the time—a particularly spectacular time—to act boldly? Opera may be out of the question as yet. But a much longer and varied festival than programs in two week-ends may not be impossible. With quick decision and action there is a chance, it seems to me, to capture much of the enormous good will that Salzburg has lost within a week.

There ought to be a meeting.

CHICAGO, ILL.
NEWS

Recorded Music

Sibelius; Bach

ONE of the most significant of the releases in Victor's copious special list for this season is an album containing the two C major symphonies of Sibelius, the third and the seventh. The earlier one is played by the London Symphony under Robert Kajanus; the later one, by the BBC Symphony under Serge Koussevitzky. The two make a congenial pair of works illustrative of the development of one of the most individual writers of our time.

The great epidemic of Sibeliusness which is sweeping over America from Philadelphia (Stokowski) and Boston (Koussevitzky) has gathered in a very large Chicago group and it is safe to say that not even Strawinski has drawn such a phonographic cult as the dreamy, picturesque, sonorous and colorful Finnish master.

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BUFFALO, N. Y.
NEWS

MAR 26 1938

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JOLIET, ILL.
HERALD-NEWS

in Hollywood

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MAR 25 1938

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BROCKTON, MASS.
ENTERPRISE

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NEW YORK, N. Y.
EVENING POST

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Stravinsky's Divertimento, "The Fairy's Kiss," will be performed at the matinee. "Le Baiser de la Fee" is drawn from a tale of Hans Andersen. Debussy's three symphonic sketches, "The Sea," will also be performed and Brahms' Second Symphony in D major.

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Those good old times, when vodvil still was Vaudeville (with a capital V), were revived for an afternoon by Manager S. Hurok who Raphael of the magic accordion, Chenkin, the one-man theater and Emma Runitch, singer of passionate Russian gipsy songs, billed as the Continental Ensemble, held forth at the Philharmonic Auditorium. The torch-singer may be American product, but Russia of the so-called good old days had these verbal flame-throwers on the entertainment stage, whence they made sentimental people still more sentimental.

But Slavic sentimentality is something different from the Western variety. The Russia of Pushkin, Dostoyeffsky and Turgenieff of Tolstoi, Moussorgsky and Tschaikowsky is now a historic phase so far as the course of civilization, manner and fashions are concerned.

Koussevitzky and Albert Coates still conduct Tschaikowsky in the style in which Chaliapin used to sing Russian songs. Gabrilowitsch the unforgettable one, whole-hearted American that he was keenly felt and brought that atmosphere of "toska," of nostalgia and yearning, which was as typical Russia of bygone days as the shirt worn hanging down below the hip belt.

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216

PITTSFIELD, MASS.
EAGLE
MAR 25 1938

Comment

SALZBURG AFTER ANSCHLUSS

(Moses Smith writing in the Boston Transcript)

News from Central Europe has come over the cables so rapidly during the past few days that what apparently was true one day might be obviously unreliable the next. With regard to the summer Festival in Salzburg, for example, the last word to this department, received from the Austrian State Tourist Department, was to the effect that Toscanini was definitely "out"; that the authorities had given up hope of persuading him to change his decision not to conduct there, and that they had obtained in his place Wilhelm Furtwaengler. Willem Mengelberg would also be one of the conductors. And negotiations were proceeding with Stokowski and other conductors of international reputation.

While not disguising disappointment at Toscanini's adamance the release went on to say that "it is perhaps significant that the announcement that Arturo Toscanini decided not to fulfill his Salzburg agreements did not materially affect the sale of festival tickets in the United States. The sale here has always been and remains particularly heavy." It is indeed significant, in the light of the fact that after Toscanini abandoned the Bayreuth Festival that institution promptly lost international prestige.

It remains to be seen what effect the most recent events of the past few days, which evidently followed the preparation of the release in question, will have on the Festival. Certainly a non-Aryan conductor like Bruno Walter will be no longer welcome at Salzburg. Nor will the many non-Aryan singers who found there, so to say, a haven denied them in Germany. Many an Aryan performer, for that matter, will undoubtedly follow Toscanini's lead as a result of the now definite Anschluss. The other day Lottie Lehmann said she would go on with her contract because "art had nothing to do with politics," or words to that effect, even though paradoxically that was the reason Toscanini had quit. Perhaps she would now be willing to admit that in some European countries politics have a good deal to do with art.

A by-product of the persistent European disturbances looms now more largely than ever. Inevitably as things get hotter in central and eastern Europe, creative and performing musicians of the first rank turn more and more to the democracies of the West and particularly to the wealthiest, the United States. For years we have all realized that in order to hear the finest performances it is unnecessary to travel to Europe. The festivals have continued to attract, however, particularly Salzburg in recent years. Meanwhile some of us have been agitating for just such a festival on the American scene, and particularly in the Berkshire Hills, where the Berkshire Festival Committee and the Boston Symphony Orchestra have established jointly what seems to be the best effort in this direction to date. With understandable caution the sponsors have made haste slowly, and the results commend them. But is not now the time—a particularly spectacular time—to act boldly? Opera may be out of the question as yet. But a much longer and varied festival than programs in two week-ends may not be impossible. With quick decision and action there is a chance, it seems to me, to capture much of the enormous good will that Salzburg has lost within a week.

There ought to be a meeting.

BUFFALO, N. Y.
NEWS
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NEWS
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Recorded Music

Sibelius; Bach

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NEW YORK, N. Y.
SUN
MAR 26 1938

Debussy, Twenty Years After

Anniversary of His Death in 1918 Prompts Discussion of Unfinished Tasks.

By OSCAR THOMPSON.

Twenty years ago Claude Debussy died in war-time Paris. Yesterday, March 25, was the anniversary. In Grove and other English lexicons the date is given erroneously as March 26. Inevitably some confusion has resulted in this country concerning the day to be commemorated.

But there is nothing like an error in the types to prove the whole world kin. At hand is a copy of "L'Intransigeant" of Paris, dated March 4, which carries on its first page a two-column article about the Debussy anniversary. The date of the death appears as May 25, 1918, by which time Debussy had been nearly two months in his grave.

First buried at Pere Lachaise, the body later was transferred to Passy. There, Debussy's fourteen-year-old daughter—the beloved Chou-Chou to whom he dedicated his "Children's Corner"—joined him a year later and her mother in 1934. Visitors at the grave who pause to note the inscription on the black marble vault will find there, along with the composer's name, the sentence: "His wife and daughter are with him."

The reference, of course, is to the second wife, Emma Moyse Debussy, who at the time she eloped with Debussy was the wife of Sigismond Bardac, a banker. The first wife, Rosalie Texier, the "Lily-Lilo" of the dedication on the manuscript of the "Nocturnes," sleeps elsewhere, having died only a year or so before the second Mme. Debussy.

Debussy's Sister Living.

What became of Gabriele Dupont, "Gaby of the green eyes," who managed the Debussy household, such as it was, in the days of his labors on "Pelleas et Melisande," is something which this writer's first hand researches in Paris did not disclose. Is she perhaps alive? She would be a woman in the seventies, like Debussy's own sister, Adele, who busies herself with her birds and her flowers in a spinster abode high up under the roof of an old building near the Etoile.

A year ago, two of Debussy's brothers were living; one since has died. Of the composer's friends, a handful, all men in the sixties or seventies, remain. Debussy himself would be in his seventy-sixth year if the fates had spared him until today. He would be but two years older than Richard Strauss, and three years older than Jean Sibelius. At fifty-five, exhausted by cancer and successive operations, Debussy's work was done. What the story would have been if he had escaped his malignant enemy and preserved his health through at least another decade is beyond conjecture. Still, the question persists as to whether there was, in reality, anything left for Debussy to do that he had not done as well as he was ever likely to do again.

The unwritten operas, particularly the two Poe subjects, "The Devil in the Belfry" and "The Fall of the House of Usher," invite all manner of speculation. But the multiplicity of the stage works which Debussy considered after "Pelleas" and the restlessness with which he shifted from one to another, blowing hot and cold as he took up or dropped successive projects, tends to corroborate a fair assumption that the reason he wrote but one opera was that he found but one subject which really served his needs.

Klingsor at His Elbow.

Debussy discarded the early "Rodrigue et Chimene" after he had committed two acts of it to paper, presumably because he found old Klingsor at his elbow—his way of describing the imperious influence of Richard Wagner. But with Klingsor effectually barred, he still could complete no opera but "Pelleas."

"Le Roman de Tristan" was to have been as un-Wagnerian as "Orphee-roi" was to have been anti-Gluck. What Debussy had in mind for his "Comme il vous plaira" ("As You Like It") is not to be guessed from his references to it in his letters, nor can any idea as to how he would have set Shakespeare's comedy be derived from the several fragments which survive of the incidental music planned for "King Lear." There was a hint of a projected "Don Juan" and the press of the day mentioned a work to be called "Crimen Amoris," both quite as nebulous as the "Daphnis et Chloe" which Debussy considered for the purposes of ballet some years before Ravel utilized the subject. "Cendrelune" and "La Saulaire" are similarly only names.

Enthusiasm for Poe Subjects.

Debussy's letters bespeak enthusiasm for the Shakespeare and Poe subjects and he was willing to contract with Giulio Gatti-Casazzza for the rights of latter as well as for the projected "Legend of Tristan." But was he, perhaps, whistling to keep his courage up? Did he actually put on paper those ideas for the "Belfry" and "Usher" scores concerning which he wrote to the publisher, Durand? If so, did he destroy his sketches or are there all manner of Debussy oddments still to be unearthed somewhere? Something phantasmal surrounds the composer's references to the work he described as in progress. One wonders whether he was quite as frank in his letters to Durand as he was in his conversation with Giulio Gatti-Casazza when he said that he was a lazy man and that the music for which he had contracted might never be heard by any one. Was it laziness? Was it musical as well as physical exhaustion? Or was he in a blind alley because of what he was trying to do?

The completed libretto for "La Chute de la maison Usher" (there are two versions) has not convinced those who have consulted it as ideal for Debussy's music in the manner and degree that the text of "Pelleas" was ideal. Indeed, it would seem to have required a very different idiom. Debussy's career and musical personality considered, had he another idiom up his sleeve—one as different from the music of "Pelleas" as Poe's original story was different from Maeterlinck's drama? The basic feasibility of both the "Devil in the Belfry" and "The Fall of the House of Usher" as stage works remains more than a little doubtful. Did Debussy, perhaps only intuitively, come to be a little dubious about his own first enthusiasm?

A Great Work Little Known.

However these questions are answered, they can supply no new refreshment of the spirit in the places where audiences foregather. Compared with major masterpieces by Debussy that are available and are proving of steadily increasing popularity, any fragments that may yet come to light can be of slight consequence, except to historians and other specialists. But there is one Debussy work for the stage that the world of music—Paris not excluded—has yet to assimilate and make completely its own. This is "The Martyrdom of Saint Sebastian," concerning which the views of many otherwise exceptionally well-informed musicians remain surprisingly vague. The performance of a fragment such as was given by Arturo Toscanini (the "Cours des Lys" scene) in his all-Debussy program with the Philharmonic-Symphony two years ago may attest the aristocracy of the music, while leaving the listener with little comprehension of its effectiveness as an entity. Boston was given a better idea of the scope of the score in the performance which Koussevitzky gave there at Christmas time in 1936, not confined, as was the Toscanini performance, to music from the first act, but embracing the four other "mansions" as well. A good many years ago, Boston had a stage performance with a dancer in the role created for Ida Rubinstein. But neither that performance, nor one given in concert form in New York by Kurt Schindler, can be said to have left any such impress as can serve to place "Saint Sebastian" for the American public today.

The work has been described in Paris as the French "Parsifal," but a "Parsifal" without a Bayreuth. How to make it effective without D'Annunzio's play remains a problem for conductors to solve. Meanwhile, it is of interest to know that John Barbirolli is at work on a "synthesis" (to borrow a Stokowski term) of the entr'actes of "Pelleas et Melisande," with the thought that here, too, is beautiful music for the concert room—music which too often is only half heard in opera performances because of what commonly happens the moment the curtains close, whether the opera be "Cavalleria Rusticana," "Meistersinger," "Don Giovanni" or "Pelleas."

TAMPA, FLA.
TRIBUNE
MAR 27 1938

WPA SYMPHONY ORCHESTRA TO PLAY IN TAMPA

Florida Unit To Give Concert April 6

The 70-piece Florida symphony orchestra, first major symphonic ensemble to be established in the south under federal auspices, will appear under direction of Dr. Clarence Carter Nice, well-known symphony and opera conductor, in municipal auditorium April 6, in a program featuring Beethoven's Sixth Symphony.

The orchestra made its first appearance in Tampa two years ago as a unit of temporary character formed through the merger of the federal concert units then maintained in Miami, Jacksonville, Tampa and St. Petersburg.

It has since been reorganized as a permanent unit with headquarters in Jacksonville and is working on a schedule which calls for a six-point tour each month, thus bringing the services of a full-fledged symphony orchestra within reach of musically-minded communities throughout the state.

Dr. Sokoloff First Conductor

The orchestra made its first tour of the current season under the guest conductorship of Dr. Nikolai Sokoloff, national director of the WPA musical division, who authorized the establishment of the unit on a permanent basis after his visit to Florida last November.

The Florida orchestra is composed of musicians of long experience, many of whom have served in leading symphonic organizations. Among these are Walter Grossman, Miami 'cellist, who played with the Berlin Philharmonic; Joel Belov, formerly of the Philadelphia orchestra, and later a member of the New York Philharmonic; Max Gaebel, who came from Germany to join the Boston symphony orchestra as a stringed bass player; Maurice Goldman, former violinist with the Detroit symphony orchestra, and Atillio Canonico, youthful honor graduate of the Royal Conservatory of Naples.

On West Coast Tour

The concert master is Alice Biscrow Sager, Jacksonville violinist who received her symphonic training under Walter Damrosch.

The west coast tour will begin with a concert in the Congregational church in St. Petersburg, followed by two appearances in Fort Myers. A school concert will be given on the afternoon of the Tampa concert at Bradenton high school.

Dr. Nice, under whose supervision the state orchestra was formed, conducted more than 200 opera performances for the San Carlo Opera company in New York and on tour, and served four years as musical director of the Philadelphia Grand Opera company.

BROOKLYN, N. Y.
CITIZEN
MAR 26 1938

Boston Symphony to Be Heard In Season's Final Concert Friday

The Boston Symphony Orchestra will give its final Brooklyn concert of the season on Friday evening, in the Brooklyn Academy of Music with Dr. Serge Koussevitzky conducting. The concert will open with C. P. E. Bach's Concerto in D major for Stringed Instruments, arranged for orchestra by Maximilian Steinberg. Debussy's Three Orchestral Sketches, "La Mer," will follow. The second half of the program wil be devoted to Tchaikovsky's Fifth Symphony in E minor.

The concert series is presented here under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, president; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman. This is the orchestra's fifty-second borough season.

NEW YORK, N. Y.
TIMES
MAR 27 1938

BOSTON SYMPHONY TO END ITS SEASON

Concert to Be Given Friday at Brooklyn Academy—Marian Anderson to Be Heard

CHURCH PLANS PROGRAM

Performance Tonight Set by Plymouth Orchestra—Arion Society to Nominate

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give its final concert of the Brooklyn season on Friday night in the Brooklyn Academy of Music.

The Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman, reported yesterday that the 1937-38 season has been one of the most successful and best attended in recent years.

The program of the final concert will consist of C. P. E. Bach's Concerto in D major for stringed instruments, Debussy's "La Mer" and Tchaikovsky's Fifth symphony.

Mrs. Carroll Leja Nichols will be the hostess in the committee box. Box-holders will be Mrs. Thomas E. Murray Jr., Mrs. Frederic B. Pratt, Mrs. Benjamin Prince, Mrs. Edward C. Blum, the Adelphi Academy Alumnae Association, Theodore Fitch, Rear Admiral and Mrs. Clark H. Woodward, Miss Mary E. Mills and Mrs. James Maclay.

The concerts are under the sponsorship of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president; the Brooklyn Philharmonic Society of which H. Huntington Woodman is chairman, and the Brooklyn committee.

NEW YORK, N. Y.
Sunday Journal & American
MAR 27 1938

Boston Symphony To End Season

Concert Next Friday Will Culminate 52nd Series in Boro

The Boston Symphony Orchestra will hold its final Brooklyn Etc.

BROOKLYN, N. Y.
CITIZEN
MAR 28 1938

Symphony Concert Friday Will Conclude 52nd Season

The Boston Symphony Orchestra will hold its final Brooklyn concert Etc.

BROOKLYN, N. Y.
EAGLE
MAR 27 1938

Mrs. Carroll Nichols to Be Hostess at Final Concert Of Boston Symphony Friday

The final concert in the 52d season of the Boston Symphony Orchestra in Brooklyn will be given Friday night at the Academy of Music. Mrs. Carroll Leja Nichols will be hostess in the committee box. Other boxholders for the final concert will include Mrs. Thomas E. Murray Jr., Mrs. Frederic B. Pratt, Mrs. Benjamin Prince, Mrs. Edward C. Blum, the Adelphi Academy Alumnae Association of which Mrs. Roy M. Hart is president, Theodore

Henry Huss, composers; Dr. and Mrs. Edgar Stillman Kelley, composers; Charles Haubiel composer; L. Camilieri, conductor of People's Chorus; Amelia Gray Clarke, conductor of the Chaminade; Carolyn Beebe, concert pianist; Walter Mills, concert baritone; Dr. Sigmund Spaeth, Tune Detective; and Mme. Yvonne de Treville, formerly of the Metropolitan Opera Company.

NEW YORK, N. Y.
EVENING POST
MAR 26 1938

MUSIC EVENTS IN BROOKLYN

The following music events will be presented this coming week at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences: Monday evening, March 28, Marian Anderson, contralto, in songs of Purcell, Bach, Schubert, Gluck, Sibelius, Veracini and Negro Spirituals; Friday evening, April 1, Boston Symphony, Koussevitzky conducting, in C. P. E. Bach's Concerto for Strings, Debussy's "La Mer" and Tchaikovsky's Fifth Symphony; Sunday afternoon, April 3, the Fiedel Trio in instrumental music of the fourteenth to sixteenth centuries.

SPRINGFIELD, MASS.
MORNING UNION
MAR 27 1938

BOSTON SYMPHONY TO CLOSE SERIES

Final Community Concert to Take Place Wednesday Night at Auditorium

The Boston Symphony orchestra, directed by Dr. Serge Koussevitzky, will close the current series of four concerts given under the auspices of the Springfield Community Concert association and the Junior league. During the course of the program, announcement will be made of the attractions to be offered during the 1938-'39 season as well as of the plans for the coming membership drive. Artists for next season have already been selected, although the dates have not yet been set.

The program for Wednesday night will be as follows:—

Concerto in D-major .... C. P. E. Bach
  Allegro moderato
  Andante lento molto
  Allegro
"The Sea," three orchestral sketches
  Debussy
  From dawn to noon on the sea
  The play of waves
  Dialog of the wind and the sea
Symphony No 5 in E-minor, Op 64
  Tschaikowsky
  Andante; allegro con anima
  Andante cantabile, con alcuna licenza
  Valse (allegro moderato)
  Finale (andante maestoso); allegro vivace

In this program the works of two extremely well-known composers will be played, and one by C. P. E. Bach, who to modern concertgoers is more remembered for having been one of the sons of the great John Sebastian Bach than for his own individual contribution to music. In his day, however, the younger Bach was far better understood and more fully appreciated than his father; many of the latter's works being put aside at the time of his death with some admiration but little interest.

C. P. E. Bach, as a figure in the history of music, is a forerunner of Haydn and Mozart, and was one of the early exponents of the sonata form as it is known today. The concerto in D-major was originally written for string orchestra and arranged about 12 years ago by Maximilian Steinberg for full orchestra at the request of Dr Koussevitzky. The conductor became acquainted with the work as performed by the Society of Ancient Instruments at Paris, a set of viols then being used.

Debussy's "La Mer: Trois Esquisses Symphoniques" is regarded as one of the great modern scores for symphony orchestra. It was composed in 1903-'05 and on its first performance enjoyed immediate success. It is written in his characteristic "impressionist" style so closely akin to the painter Monet. While each of the three pieces has a fanciful name, however, it cannot be regarded as "program" music in the usual sense. The playing of waves, and the dialogs of wind and sea are perhaps suggested, but it is in the rich orchestral coloring and the original method of instrumentation that make "La Mer", more than 30 years after its composition, a brilliant addition to concert programs.

Tschaikowsky, whose Fourth, Fifth and Sixth symphonies are the delight of most listeners, is the most popular figure of the three composers represented on the above program. During the past season his Fifth has been heard over the radio a number of times, and owing to previous performances both at Springfield and vicinity, it will be doubly and triply familiar to everyone.

NEW YORK, N. Y.
MIRROR
MAR 27 1938

Music

—By JON BYRON—

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, are giving three concerts this week: Thursday afternoon and Saturday evening at Carnegie Hall, Friday afternoon at the Brooklyn Academy of Music. On Thursday, Mr. Koussevitzky will feature the second suite from Prokofieff's ballet "Romeo and Juliet."

BROOKLYN, N. Y.
EAGLE
MAR 27 1938

219

First Orchestra of U. S.

Boston Symphony Rounds Out 49th Season in Brooklyn—Dr. Koussevitzky Carries On Traditions of Famous Music Organization

By Miles Kastendieck

WHEN the Boston Symphony Orchestra plays at the Academy of Music on Friday evening, the concert will be more than just the closing event in this year's series of five, important though that it. The occasion will mark to the very day the 49th anniversary of the orchestra's first coming to Brooklyn.

On the eve of a half-century of bringing to us the greatest symphonic music played by what may this season be ranked as the first orchestra of America, the Boston Symphony has given 257 concerts in in this borough. The record is impressive in itself, but it is the more significant because the Brooklyn visits of the Boston Symphony have become an honored and treasured tradition and its concerts a source of distinction. It has been the thing to go to them for nearly 50 years.

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Almost a decade before Brooklyn became a part of Greater New York, the Boston Symphony was hailed as the outstanding event in the musical, cultural and social life of the community. The orchestra, which had been founded in 1881 as a result of the imaginative foresight of Henry L. Higginson "a gentleman destined for immortality in the annals of American music," ventured forth first to Philadelphia. After considerable success there, it was invited to New York by Theodore Steinway in 1886-87, and the first regular season was inaugurated with Wilhelm Gericke conducting. Now in its 52d season it makes five visits annually giving a Thursday evening and a Saturday afternoon performance in Carnegie Hall.

Not so long after starting in New York, the orchestra was persuaded to make the trip to Brooklyn, a daring and arduous trip if we are to believe the wise-cracks of old. On April 1, 1889, it played its first program at the Old Academy of Music on Montague St. Gericke conducted just before laying down his baton that Spring and returning to Vienna. The concert listed as soloists Mr. and Mrs. George Henschel. Mr. Henschel had been the orchestra's first conductor but had yielded his position for a career of song in England at the end of his third season. The program included Goldmark's Penthesilia Overture," Fuch's Serenade for Strings, Beethoven's Seventh Symphony, "The Loreley," by Liszt, and "Crugantinos Sons" from "Claudine von Villa Bella," by Beethoven. That the Bostonians survived the trip and that the concert must have been a success is borne out by the fact that on April 1, 1938, we shall be attending another concert by the Boston Symphony Orchestra.

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Friday's concert will be no different in quality of program nor performance from the high standard hitherto observed, the Boston Symphony has always furnished us with the best. Two concerts back, it showed good faith in giving Brooklyn the first of the Ravel commemorative programs. Though a shift in schedule actually brought this to pass, still the program could have been saved for the glamor of a first Manhattan performance.

This final program lists Carl Philip Emanuel Bach's Concerto in D Major for Stringed Instruments (arranged for Orchestra by Maximilian Steinberg), Debussy's "La Mer," the three orchestral sketches the performance of which is a notable achievement by this orchestra, and Tschaikowsky's Fifth Symphony in E Minor, which usually finds the conductor in the vein.

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Dr. Serge Koussevitzky, who has been conducting for fourteen seasons, holds the record for length of continuous service. He is descended from a long line of distinguished musicians that have led the Boston Symphony in Brooklyn: William Gericke, in 1389; Artur Nikisch, from 1889 to 1893; Emil Paur, 1893 to 1898; then Gericke again from 1898 to 1906; Karl Muck, 1906-08; Max Fiedler, 1908-12; Kark Muck once more in 1912 to 1918; Henri Rabaud for a year; Pierre Monteux from 1919 to 1924; Koussevitzky from 1924 to the present day.

Today the orchestra carries on at the zenith of its history with Dr. Koussevitzky supreme. Graduated from Moscow Conservatory, the conductor first won recognition for his remarkable accomplishments as a player of the double bass. Later he attracted attention as guest conductor of the London Symphony and with his Concerts Koussevitzky in Paris. He tooks the Bostonians, both in and out of the orchestra, literally by storm and has so engaged their admiration since that he has almost become a cult. As reported before he came to Boston and proved over and over again since that time, Koussevitzky has always championed new music and had a way of his own with the classic repertoire.

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Though his Brooklyn programs have always been conservative by request, he has managed to slip in names other than Bach, Beethoven, Brahms, Tschaikowsky, Wagner and Strauss on his programs. Brooklyn needs to hear more contemporary music as its reception of the Ravel program recently demonstrated. A Sibelius symphony is now undoubtedly accepted, while perhaps Prokofieff will be more tolerated after the two performances—"Lieutenant Kije" and the "Classical Symphony" this year. The genius of Koussevitzky lies in interpreting and performing works written for the modern orchestra and the new composers in which he finds interest.

At the close of this series of concerts, we find the Boston Symphony one of the greatest lights of musical art in America. "Magnificently imagined, well-born, ingeniously directed and expertly managed, it has brooked growing pains, internal and external crises and metamorphoses which would have extinguished less propitious enterprises." Today it stands without a peer.

Dr. Serge Koussevitzky

Conductor of the Boston Symphony Orchestra which will make its final appearance of this season in Brooklyn at the Academy of Music on Friday evening, April 1

NEW YORK, N. Y.
HERALD- TRIBUNE
MAR 27 1938

THE ORCHESTRAS

Bostonians Play Brahms

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday night and Saturday afternoon. Serge Koussevitzky will devote the second half of both programs to Brahms's symphonies, the first on Thursday and the second on Saturday. On Thursday night, after Haydn's symphony in G, No. 88, the second suite, Op. 64 *ter*, from Serge Prokofieff's ballet "Romeo and Juliet," in seven sections, will be played for the first time here. Its American premiere was last Friday in Boston in an all-Prokofieff program.

Dr. Koussevitzky's other numbers for Saturday afternoon will be a divertimento from Stravinsky's allegorical ballet "Le Baiser de la Fee" and Debussy's "La Mer." "La Mer" will also be heard in this orchestra's concert Friday night in the Brooklyn Academy of Music, with C. P. E. Bach's concerto for strings, in D, and Tchaikovsky's fifth symphony.

WORCESTER, MASS.
TELEGRAM

Five Glee Clubs

COLLEGE GLEE clubs are very elaborately trained these days, a program containing all kinds of classics for men's voices being not only attempted by them, but performed with artistic ease and beauty. The two aggregations of young men here some time ago to give fine glee club programs duplicated two of the program numbers. Each group sang them beautifully, each had its own individuality. "Brothers, Sing On," and the Sibelius, "Broken Melody" were the duplicated songs. The Amherst men, with conductor Ralph Oatley sang in the fifth and last Art Museum concert one Sunday afternoon. I inquired for a former teacher, Prof. Charles Wiggins Cobb, retired five years now, with them. way, who a lot of immature minds and made them like it! The Bowdoin glee club gave the most brilliant performance of modern music for men's voices heard here in a long time, with Philip James' musical setting of Vachel Lindsays stirring "Gen. William Booth Enters Into Heaven," lines that give many of us a thrill as often as heard, recited, chanted or sung. Frederic Tillotson, their director, has been a soloist with the Boston Symphony Orchestra.

I hear that the late Chester T. Porter was a Worcester man on that historic European trip of the Amherst glee club, mentioned that Sunday.

BROOKLYN, N. Y.
EAGLE
MAR 27 1938

GENIUS

Feelings Hurt

"Insulting" was the word Serge Prokofieff used to describe the critical notices cultured Boston gave his Fourth Symphony, played under his baton a few years ago upon occasion of 50th anniversary of the Boston Symphony.

Last Friday he conducted again. Played "only children's music." Quoth he: "If the public in Boston cannot understand my serious music, why should I break my baton?"

Program included "Peter and the Wolf," orchestral fairy tale written to teach Soviet children sounds of the various musical instruments. Also on program for a premiere in America was "Romeo and Juliet Ballet" which, said famed Prokofieff, "was without any complications." (Back Bay raised its eyebrows, glared through its lorgnettes, sniffed at hot comeback by Red Russian; but play "children's" music Moscow conductor most certainly did.)

LOWELL, MASS.
SUNDAY TELEGRAM
MAR 27 1938

SYMPHONY PROGRAMME

Serge Koussevitzky will resume his conductorship of the Boston Symphony orchestra when, following the season's last visit to New York which will occupy the coming week, he conducts the 21st regular pair of concerts in Symphony hall on Friday afternoon and Saturday evening, April 8 and 9. Walter Piston's Symphony, the first that he has composed, will have its initial hearing at this pair of concerts. The programme, which consists of three "first" symphonies, will open with Beethoven's Symphony in C major, No. 1, and close with the First Symphony of Sibelius in E minor.

LAWRENCE, MASS.
EAGLE
MAR 28 1938

FOURTH AND FINAL CONCERT IS GIVEN

MISS BERTHA SEIFERT

Arthur Fiedler Conducts Alumni Symphony Orchestra Again

The fourth and final concert in the Alumni Symphony Orchestra's 1937-38 course was given last evening in the Oliver school hall and there was a very large sized audience present. Robert E. Sault, the regular conductor and organizer of the orchestra, again gratuitously stepped aside and turned over the baton to Arthur Fiedler, the well and favorably known conductor of the Boston Symphony Parks and Esplanade concerts. Once more Miss Bertha Seifert, the local pianist, was the guest soloist. Miss Seifert is an instructor in the music department of the Walnut Hill school in Natick. The program last evening was as follows:

Overture, "Alfonso and Estrella,"
  Op. 69 Schubert
Symphony in B minor—
  The "Unfinished" Schubert
  a. Allegro moderato
  b. Andante con moto

Intermission

Concerto No. 9 in E Flat
  (Kochel 271)—
  for Piano and Orchestra Mozart
  a. Allegro
  b. Andantino
  c. Rondo—(Presto, Menuetto, Presto)
Pavane for a Dead Child Ravel
Ballet Music from the opera,
  "Aida" Verdi

The several rehearsals that Mr Fiedler held with the orchestra during the past month or more was duly reflected in the general excellence of the performance last evening. With his years of handling large and small orchestral bodies Mr. Fiedler's understanding background amply fits him for the task of infusing new or greater vitality into the so-called small town organization. But this could not be accomplished without serviceable material upon which to work. The Alumni orchestra, now in its fourth year, has been growing gradually in musicianship and technical qualifications. Mr. Sault has labored valiantly to give the city an orchestra of which to be proud and on several occasions he has been big enough to step aside and engage the services of more experienced conductors in his efforts to promote the organization's welfare. Last evening Mr. Fiedler brought out many telling effects and his energy and enthusiasm was reflected in the general smoothness of the playing, in which was observed a greater elasticity and precision than heretofore disclosed.

Miss Seifert against proved herself an accomplished pianist in the delicately molded Mozart Concerto. In the three movements, with their sharply divergent styles, she gave unalloyed pleasure to the large audience, which gave her a real ovation at the close of the work.

A note on the program thanked the public for its past support of the orchestra and hoped for continued appreciation of its work in the future. An ther note referred to the performance of Gilbert and Sullivan's operetta, "Ruddigore," by the Lawrence High school music clubs in the Holy Rosary auditorium on next Thursday and Friday evenings.

A. L. M.

BROOKLYN, N. Y.
EAGLE
MAR 27 1938

219

First Orchestra of U. S.

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NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 27 1938

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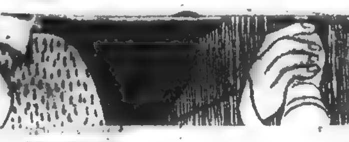

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BROOKLYN, N. Y.
EAGLE
MAR 27 1938

GENIUS

Feelings Hurt

"Insulting" was the word Serge Prokofieff used to describe the critical notices cultured Boston gave his Fourth Symphony, played under his baton a few years ago upon occasion of 50th anniversary of the Boston Symphony.

Last Friday he conducted again. Played "only children's music." Quoth he: "If the public in Boston cannot understand my serious music, why should I break my baton?"

Program included "Peter and the Wolf," orchestral fairy tale written to teach Soviet children sounds of the various musical instruments. Also on program for a premiere in America was "Romeo and Juliet Ballet" which, said famed Prokofieff, "was without any complications." (Back Bay raised its eyebrows, glared through its lorgnettes, sniffed at hot comeback by Red Russian; but play "children's" music Moscow conductor most certainly did.)

LOWELL, MASS.
SUNDAY TELEGRAM
MAR 27 1938

SYMPHONY PROGRAMME

Serge Koussevitzky will resume his conductorship of the Boston Symphony orchestra when, following the season's last visit to New York which will occupy the coming week, he conducts the 21st regular pair of concerts in Symphony hall on Friday afternoon and Saturday evening, April 8 and 9. Walter Piston's Symphony, the first that he has composed, will have its initial hearing at this pair of concerts. The programme, which consists of three "first" symphonies, will open with Beethoven's Symphony in C major, No. 1, and close with the First Symphony of Sibelius in E minor.

LAWRENCE, MASS.
EAGLE
MAR 28 1938

FOURTH AND FINAL CONCERT IS GIVEN

MISS BERTHA SEIFERT

Arthur Fiedler Conducts Alumni Symphony Orchestra Again

The fourth and final concert in the Alumni Symphony Orchestra's 1937-38 course was given last evening in the Oliver school hall and there was a very large sized audience present. Robert E. Sault, the regular conductor and organizer of the orchestra, again gratuitously stepped aside and turned over the baton to Arthur Fiedler, the well and favorably known conductor of the Boston Symphony Parks and Esplanade concerts. Once more Miss Bertha Seifert, the local pianist, was the guest soloist. Miss Seifert is an instructor in the music department of the Walnut Hill school in Natick. The program last evening was as follows:

Overture, "Alfonso and Estrella." Op. 69	Schubert
Symphony in B minor—The "Unfinished" a. Allegro moderato b. Andante con moto	Schubert

Intermission

Concerto No. 9 in E Flat (Kochel 271)—for Piano and Orchestra a. Allegro b. Andantino c. Rondo—(Presto, Menuetto, Presto)	Mozart
Pavane for a Dead Child	Rave
Ballet Music from the opera, "Aida"	Verd

The several rehearsals that Mr Fiedler held with the orchestra during the past month or more was duly reflected in the general excellence of the performance last evening. With his years of handling large and small orchestral bodies Mr. Fiedler's understanding background amply fits him for the task of infusing new or greater vitality into the so-called small town organization. But this could not be accomplished without serviceable material upon which to work. The Alumni orchestra, now in its fourth year, has been growing gradually in musicianship and technical qualifications. Mr. Sault has labored valiantly to give the city an orchestra of which to be proud and on several occasions he has been big enough to step aside and engage the services of more experienced conductors in his efforts to promote the organization's welfare. Last evening Mr. Fiedler brought out many telling effects and his energy and enthusiasm was reflected in the general smoothness of the playing, in which was observed a greater elasticity and precision than heretofore disclosed.

Miss Seifert against proved herself an accomplished pianist in the delicately molded Mozart Concerto. In the three movements, with their sharply divergent styles, she gave unalloyed pleasure to the large audience, which gave her a real ovation at the close of the work.

A note on the program thanked the public for its past support of the orchestra and hoped for continued appreciation of its work in the future. Another note referred to the performance of Gilbert and Sullivan's operetta, "Ruddigore," by the Lawrence High school music clubs in the Holy Rosary auditorium on next Thursday and Friday evenings.

A. L. M.

220

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YORK, PA.
GAZETTE DAILY

MAR 29 1938

NOTED PIANIST HERE TONIGHT

Harold Bauer Will Present Final Concert Of Season

AT SENIOR HIGH SCHOOL

Harold Bauer, master pianist, will play tonight in William Penn Senior High school, the final concert of the 1937-38 season of the York Community Concert association.

A large audience is expected to hear this English born American citizen, who was forced to become a pianist when the death of a Russian czar prohibited him from remaining a violinist.

Bauer was born into a musical family somewhere around 1880. At five he entered his musical career by dividing his enthusiasms between piano and violin. The violin won over the piano at first, however.

At ten he made his debut with an orchestra. His personal success put to rest all doubts as to a future career even though the last movement of the concerto was played slightly in advance of the orchestra.

Touring Russia as assisting violinist with a singer, Bauer was forced into filling out the program with piano solos when the group found it had to tour the smaller towns because the death of a czar had cancelled all concerts in the large cities.

From then on he remained a pianist. Since then he has played with all the important orchestras of the world. In 1900 he came to America at the invitation of Wilhelm Gericke, conductor of the Boston symphony, and appeared as soloist with that orchestra. Eventually he made his home here and in 1921 became an American citizen.

Attending the concert tonight will be many subscribers of the 1938-39 season, who will be guests of the association. The campaign for members for the next season closed Saturday evening. Twenty-seven canvassers have been announced as having obtained eight or more new members. As a reward they will be given free tickets for the 1938-39 season. They follow: Beatrice Bott, Mrs. Hilda L. Black, Mrs. T. H. Donahue, Mrs. Ralph Fisher, Lou Finkbinder, Mr. A. E. Horton, Mrs. Stanley Hills, Mrs. Joe Kindig, Jr., Mrs. S. H. Katz, Miss Ruth Klinedinst, Mrs. J. Edmund Lippy, Frederick Marco,, Mrs. J. W. C. Morgan, Miss Bertha Neiman, Miss Helen M. Ness, Mrs. Sally Olewiler, Red Lion; Mrs. Walter Rohrbach, Miss Grace Reever, Miss Georgia Stum, Miss Fern Elizabeth Strine, Mrs. Mary H. Sieker, Miss Evelyn Sch le, Miss Sara Stahle, Miss Mary Shultz, Wrightsville; Miss Florence Spangler, Red Lion; Mrs. C. S. Treib Miss Helen W. Ziegler.

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BURLINGTON, VT.
NEWS

MAR 29 1938

In New York

* * *

By GEORGE ROSS

In Memoriam

As a tribute to the late George Gershwin, many of his friends have got together to compose a memorial volume to him. It is to include the beloved composer's songs, with his brother Ira's lyrics, and it will contain 16 of the late Gershwin's paintings which he executed as a greatly admired amateur. Serge Koussevitsky, DuBose Heyward, Jerome Kern, Olin Downes, Oscar Hammerstein II, Rouben Mamoulian, Walter Damrosch and Paul Whiteman are among the notables who will contribute to it.

BRISTOL, CONN.
PRESS

MAR 29 1938

String Quintette Gives Fine Program To Small Audience

(Contributed)

The Tapley String Quintet of the Boston Symphony Orchestra played here last night at the Community Theatre under the sponsorship of the Bristol Teachers' Association, presenting a most exquisite program before a small and appreciative audience and a large number of empty seats.

Although the sight of the latter could not have been particularly inspiring to the artists, they nevertheless gave those who had come to hear them a memorable evening with not only the pelasure of hearing immortal musical compositions superbly played, but also to watch the best in technique, trained as they are to perfection under Koussevitsky's exacting baton.

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HERALD

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CINCINNATI, Ohio, March 29—Toscha Seidel, world-famous violinist, will be the soloist with the Cincinnati Symphony orchestra at its concerts in Music Hall, Friday afternoon at 2:45 o'clock, and Saturday evening, at 8:30 o'clock. He will be heard in Max Bruch's Concerto No. 2 in D minor. Other works on the program will include Symphony No. 2, E minor, by Felix Borowski, American composer; Overture, Fantasia, from "Romeo and Juliet," by Tschaikowsky; and Slavonic Dance No. 1, Dvorak.

Two soloists, Marjorie Lawrence, soprano, and Friedrich Schorr, baritone, stars of the Metropolitan opera, will take part in an all-Wagner program to be presented by the orchestra, with Eugene Goossens conducting, at the following pair of concerts, April 8 and 9.

Plans announced by Theo F. Gannon, manager of the Cincinnati Symphony orchestra, for the 1938-1939 season, beginning next October, indicate the most brilliant array of talent in the history of the orchestra. Conductor Eugene Goossens is being given a leave of absence the early part of the season so that he may open the Royal Philharmonic season in London and keep engagements with other leading European orchestras. Accordingly, the first three pairs of concerts next season will be conducted by Jose Iturbi, famous Spanish pianist and conductor, who also will appear on one of the programs as piano soloist. Hans Lange, associate conductor of the Chicago Symphony orchestra, will conduct the second three pairs. Goossens will return for the seventh pair and, except for one week when he will conduct the Boston Symphony orchestra, will head the Cincinnati orchestra the rest of the season.

Soloists announced by Mr. Gannon for next season include Jascha Heifetz, and Yehudi Menuhin, violinists; Myra Hess, Walter Kiesekind, Arthur Loesser, Josef Hofmann and Iturbi, pianists; Ethel Bartlett and Rae Robertson, two-piano team; Helen Jepson and Rose Pauly, sopranos; and Lawrence Tibbett and Ifor Gorin, baritones.

Another important announcement made by Mr. Gannon is that next season there will be twenty pairs of concerts instead of sixteen, but that season ticket prices will be only slightly higher for the larger series than they were for this season.

PITTSFIELD
EAG

Richard Hale Performs With Boston Orchestra

Richard Hale, frequent member of the Berkshire Playhouse Company in Stockbridge, was the narrator yesterday when Serge Prokofieff conducted the Boston Symphony Orchestra in Boston in a program of his own music. Mr. Hale officiated in the presentation of "Peter and the Wolf," labeled "children's music."

"Peter and the Wolf" concerns the adventures of little Peter, who saved the bird and the cat from the big, bad wolf by letting down a lasso from a tree and catching the wolf by the tail. Then some hunters joined little Peter, the bird, the cat and Peter's grandfather, and they all marched to the zoo with the big, bad wolf. Unfortunately, little Peter couldn't save the duck, which the wolf swallowed alive.

The program will be repeated tonight.

NEW YORK, N. Y.
TIMES

MAR 31 1938

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The Boston Symphony Orchestra, Serge Koussevitzky conductor, will be heard tonight in Carnegie Hall.

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The Gramercy Chamber Trio will play this afternoon at the Abraham Lincoln High School, Brighton Beach, Brooklyn.

The recitation of Tennyson's "Enoch Arden," with music by Richard Strauss, will be given this evening at Steinway Hall by Eugene Bissell, reader, and Alfred Freckelton, pianist, under the direction of the Freckelton Associates.

SPRINGFIELD, MASS.
EVENING UNION

CITY NEWS

KOUSSEVITZKY ENDS CONCERT COURSE HERE

Next Year's Program Is Announced and Membership Drive Starts

By Willard M. Clark

The Community Concert Course, sponsored by the Springfield Junior League, came to a brilliant close last night with a concert by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conducting. Practically every seat in the Auditorium was taken.

Atty. Raymond T. King, president of the Community Concerts Association, introduced Mrs. Lloyd D. Fernald, president of the Junior League, who announced that four concerts would be given next season and also that all seats would be reserved. The concerts will be given by the Philadelphia Symphony Orchestra, Eugene Ormandy conducting; Marion Anderson, contralto; Yehudi Menuhin, violinist, and the two-piano team of Bartlett and Robertson. The applause following the announcement indicated that association members were well pleased by the selection of the artist committee.

Members' Wishes Considered

It is no easy task to select artists to appear on this course. Members have had the opportunity to make their various choices of artists and the hundreds of ballots turned in were carefully examined by the committee before a choice was made. It was not always possible to get the artists asked for but as far as possible the wishes of the members have been considered.

The Philadelphia orchestra replaces the Boston orchestra which has appeared here several times. Menuhin first came here as a boy prodigy, he returns a mature artist. Marion Anderson, great Negro contralto, comes here for the first time, although she has been heard in Boston and at Smith College. The two-piano team of Bartlett and Robertson is considered the best to be heard, according to foremost critics. The last piano duo to be heard here was made up of Bauer and Gabrilowitsch.

Considerable applause followed the announcement that all seats would be reserved next season. The popularity of the course has made it impossible to provide seats for all who wished to attend and holders of regular tickets had to be at the Auditorium very early to get good places.

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The program last night was one in which Dr. Koussevitzky was particularly happy as an interpreter. He has a magnificent orchestra at his disposal and the program was planned to show it to the best advantage.

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It is not necessary to write at length of Dr. Koussevitzky's interpretation of the symphonies of Tschaikowsky. Each is a superb achievement and last night the performance of the Fifth Symphony was no exception. Whether or not Tschaikowsky was morbid or a neurotic, the fact remains he was a musical genius and so Dr. Koussevitzky regards him. The virtuosity of the Boston players was never better exemplified than in the final movement, surely one of the greatest pieces of bravura writing to come from this prolific pen.

There appeared to be a nervous tension in the air last night. More than once Dr. Koussevitzky glanced toward Concertmaster Richard Burgin while playing the Debussy number. He seemed to be urging Mr. Burgin ahead. It was noticed that Mr. Burgin was not in his place during the symphony. It is understood that Mr. Burgin was suffering from a bad cold and did not feel able to play.

Diapason

SOWERBY WORK PREMIERE IN BOSTON; BIGGS AT ORGAN

A new concerto for organ and orchestra by Leo Sowerby, to be played by the Boston Symphony Orchestra, under Koussevitsky, with E. Power Biggs at the organ, is announced as a feature of the season in Boston. The work is dedicated to Mr. Biggs. The premiere of the concerto is to take place at the concerts April 22 and 23 and music-lovers of New England are looking forward to the event. To organists the country over this performance is of interest.

NEW YORK, N. Y.
DAILY NEWS

MAR 31 1938

Boston Symphony In Final Concert

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the fifth and final program of its 52d season at the Brooklyn Academy of Music Friday night.

The program includes a Bach concerto, three orchestral sketches by Debussy, and Tchaikovsky's Fifth Symphony.

JOURNAL
Providence, R. I.

Mrs. Helen Schanck Appleby will be in charge of the tea which is to be served at the Monday Morning Musical Club Studios on Washington street Sunday, following the talk to be given by Mr. John B. Archer at the Providence Public Library on the program of the Boston Symphony Orchestra's concert.

Miss Ruth Tripp will preside at the tea table.

DALLAS, TEX.
NEWS

Brahms Piece Theme For Boston Symphony

NEW YORK, March 30.—Brahms' Symphony No. 1, in C minor, Op. 68 will be featured in an appearance of the Boston Symphony Orchestra Thursday night in Carnegie Hall. Koussevitzky will conduct.

ORANGE, N. J.
COURIER

MAR 31 1939

Pianist Will Feature Newark WPA Concert

Sigismond Stojowski, pianist and composer, will be the guest artist at the second concert, April 14, of the Federal Symphony Orchestra under the direction of Dr. Modeste Alloo at Fuld Hall, Newark.

Mr. Stojowski, who was born in Poland, was a pupil of Paderewski and in turn is credited with two famous students, Guiomar Novaes and Mischa Levitzka. As a pianist, he is considered one of the leading artists in Europe and America and was soloist of the Berlin Philharmonic, London Symphony, Sir Charles Halle's Orchestra in Manchester, Munich Academy, New York Philharmonic, Metropolitan Opera, Boston Symphony with Monteux, and Cincinnati with Stokowski. His program will be selected from his own and other well-known compositions.

Dr. Modeste Alloo, at the Stojowski concert, will conduct his seventy-five musician in works by Beethoven, Richard Strauss and Saint-Saens.

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It is not necessary to write at length of Dr. Koussevitzky's interpretation of the symphonies of Tschaikowsky. Each is a superb achievement and last night the performance of the Fifth Symphony was no exception. Whether or not Tschaikowsky was morbid or a neurotic, the fact remains he was a musical genius and so Dr. Koussevitzky regards him. The virtuosity of the Boston players was never better exemplified than in the final movement, surely one of the greatest pieces of bravura writing to come from this prolific pen.

There appeared to be a nervous tension in the air last night. More than once Dr. Koussevitzky glanced toward Concertmaster Richard Burgin while playing the Debussy number. He seemed to be urging Mr. Burgin ahead. It was noticed that Mr. Burgin was not in his place during the symphony. It is understood that Mr. Burgin was suffering from a bad cold and did not feel able to play.

Diapason

Chicago, Ill. Apr. 1/38

SOWERBY WORK PREMIERE IN BOSTON; BIGGS AT ORGAN

A new concerto for organ and orchestra by Leo Sowerby, to be played by the Boston Symphony Orchestra, under Koussevitsky, with E. Power Biggs at the organ, is announced as a feature of the season in Boston. The work is dedicated to Mr. Biggs. The premiere of the concerto is to take place at the concerts April 22 and 23 and music-lovers of New England are looking forward to the event. To organists the country over this performance is of interest.

NEW YORK, N. Y.
DAILY NEWS
MAR 31 1938

Boston Symphony In Final Concert

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the fifth and final program of its 52d season at the Brooklyn Academy of Music Friday night.

The program includes a Bach concerto, three orchestral sketches by Debussy, and Tchaikovsky's Fifth Symphony.

JOURNAL
Providence, R. I.

Mrs. Helen Schanck Appleby will be in charge of the tea which is to be served at the Monday Morning Musical Club Studios on Washington street Sunday, following the talk to be given by Mr. John B. Archer at the Providence Public Library on the program of the Boston Symphony Orchestra's concert.

Miss Ruth Tripp will preside at the tea table.

DALLAS, TEX.
NEWS
[illegible]

Brahms' Piece Theme For Boston Symphony

NEW YORK, March 30.—Brahms' Symphony No. 1, in C minor, Op. 68 will be featured in an appearance of the Boston Symphony Orchestra Thursday night in Carnegie Hall. Koussevitzky will conduct.

ORANGE, N. J.
COURIER
MAR 31 1938

Pianist Will Feature Newark WPA Concert

Sigismond Stojowski, pianist and composer, will be the guest artist at the second concert, April 14, of the Federal Symphony Orchestra under the direction of Dr. Modeste Alloo at Fuld Hall, Newark.

Mr. Stojowski, who was born in Poland, was a pupil of Paderewski and in turn is credited with two famous students, Guiomar Novaes and Mischa Levitzka. As a pianist, he is considered one of the leading artists in Europe and America and was soloist of the Berlin Philharmonic, London Symphony, Sir Charles Halle's Orchestra in Manchester, Munich Academy, New York Philharmonic, Metropolitan Opera, Boston Symphony with Monteux, and Cincinnati with Stokowski. His program will be selected from his own and other well-known compositions.

Dr. Modeste Alloo, at the Stojowski concert, will conduct his seventy-five musician in works by Beethoven, Richard Strauss and Saint-Saens.

SAN FRANCISCO, CAL.
NEWS
MAR 28 1938

221

BIG MUSIC NAMES OF 1915 FAIR RECALLED AND FUTURE SCANNED

Great Ones Journeyed Here Once

Loudspeaker Plan Gives Correspondent Chills

BY MARJORY M. FISHER
The News Music Editor

Last week we wrote re some visions that have turned into nightmares. Today, from out the mail bag we conjure forth another's vision that may yet be realized.

The following letter speaks for itself (also for this department):

Dear Miss Fisher:

This is rather a late word of commendation to you for the splendid article which you had in The News the other day, giving the deplorable facts concerning music for the forthcoming world's fair. It was high time that someone sounded an alarm in this respect.

I do not have data on the music of our great 1915 fair with me, but there are memories of that event that will never fade. There was old Saint-Saens at fourscore traveling out here to conduct his grand symphony for organ and orchestra at Festival Hall and, incidentally, composing a special composition for the exposition to boot. There was the great Boston Symphony Orchestra with Karl Muck. And remember those glorious band concerts? There was Sousa, who wrote his "Pathfinder of Panama" for our fair. There was Gabriel Pares and the Republican Guard Band of Paris, Creatore came in for his share and Conway and Pryor, not to forget a very fine Philippine band. Paderewski and the other great ones dominated at Festival Hall, and there were outdoor musical attractions of endless variety, including an abundance of Hawaiian music and the popular Guatemala Marimba Band. These are but a few of the musical attractions that come readily to mind.

Horrible Rumor

But to look forward to 1939. What are we to have in the way of music? Someone has said that loudspeakers are going to be placed about Treasure Island for the music. Heaven forbid! Chicago tried this in 1933 and it satisfied no one. One who does not care for good music does not like to have it crammed down his throat as he is strolling about the fair grounds. Certainly no music lover enjoys music amplified and distorted through a loudspeaker to be competed against by the fellow selling soda-pop.

San Francisco may not be New York, but for me there's just one San Francisco, and regardless of the Eastern fair we should make a creditable showing with our music next year. Why can't some of the European governments be induced to send over musicians (as France previously did with Saint-Saens, Cortot and the Paris Conservatory Orchestra) to our fair? Let them call it propaganda if you will. It's a harmless type and creates only joy. For example why couldn't England be induced to send over Beecham with the London Philharmonic or the British Broadcasting Orchestra? Or France Bonnet, Dupre or the Republican Guard Band again? Does Hitler's plan allow him to send us an artist such as Richard Strauss or Finland to lend us Sibelius? And now that poor Bruno Walter is being put out of Vienna why couldn't we use him to good advantage next year? Above all, too, let's not underestimate our own Pierre Monteux—with the time he can make them all look up to him. Then Toscanini, who has never been here and who is continually cutting his European tours—why shouldn't he be here to climax the musical season? Paderewski, too, is still supreme (have you heard his movie of last year, "Moonlight Sonata," recorded in England?

If all of this is too fantastic or ambitious can't we at least take advantage of New York's musical activities and collaborate with them? But San Francisco really should lead the way in matters musical. Can we do it? Yours truly, R. A. Jones.

In spite of the uncertainties of the situation and continued reports that neither money nor place has yet been apportioned for music festivals, the exposition display center in Union Square still points out the Temple of Music, the Theater of the Sky and a Radio Center as possible headquarters for music.

When confronted by the report that the Temple of Music had long since been done away with, the lady in charge of the exhibit gave us the welcome assurance that only the design had been changed, and added the comforting comment, "We hear many strange things about us, but we just go right on with our plans."

The plans which Harris Connick had up his sleeve when he was head of the music co-ordinating committee were such as to justify the expectation that the 1939 fair would become as famous for its music as was that of 1915.

As maestro and generalissimo of the entire exposition, Mr. Connick should be able to conjure forth Toscanini as easily as the Kansas City Toy Symphony. And it is only because of our complete confidence in Mr. Connick's ability that the music editor can journey eastward to inspect the New York 1939 music plan with the optimistic belief that upon her return to San Francisco a few weeks hence she will learn that the Golden Gate International Exposition will not take second place, musically, to the exposition on Long Island.

NEW YORK, N. Y.
WORLD - TELEGRAM
MAR 31 1938

Diversity in Music Program

'School for Scandal,' by Samuel Barber, Opening Number

By PITTS SANBORN.

Considerable diversity marked the program offered by the Philharmonic-Symphony Society, John Barbirolli conducting, in Carnegie Hall last evening. The opening number was an overture, "School for Scandal," by Samuel Barber, previously unheard in New York.

This American composer, turned 28 this month, composed the overture, inspired, of course, by Sheridan's comedy, in 1932. It was his first work for orchestra. Though inferior to his "Music for a Scene from Shelley," which made a favorable impression here just three years ago, it is a lively and creditable composition and was so well received by the fair-sized audience that the composer had several times to go out on the stage to bow.

The next number was the "little" Third Symphony of Sibelius, which one listener is unable to regard as quite so charged with

Rhapsody," "Country Dance," "Noche Espagnola" [sic], "Popular Song," and "Fox Trot," for the most part inferior to the suite's original numbers. The audience reveled in it all.

* * *

Harpist to Appear at Steinway Hall

Betty Paret, harpist, appearing at Steinway Hall this evening, will be heard in pieces by Rousseau, Purcell, Byrd, Farnaby, Bach, Tournier, Handel, Debussy, Granados, Grandjany, and herself.

* * *

Serge Koussevitsky, conducting the Boston Symphony Orchestra, has chosen for tomorrow evening's program at the Brooklyn Academy of Music a concerto in D major by C. P. E. Bach as arranged by Maximilian Steinberg; Debussy's "La Mer," and Tschaikowsky's Fifth Symphony.

SPRINGFIELD, MASS.
NEWS

Boston Symphony Orchestra Brings Community Series to A Brilliant End in Auditorium

E. P. E. BACH CONCERTO HOLDS FIRST PLACE ON EXCELLENT PROGRAM

The Auditorium was crowded to capacity last night to hear the Boston symphony in a superb concert which brought this season's community series to an end. Koussevitsky chose a concerto for stringed instruments by the great Bach's most gifted son, Carl Philipp Emanuel, to hold first place on an excitingly varied program. Although C. P. E. Bach was not put through the intensive musical training to which Bach subjected most members of his large family, this son, known now as the "Hamburg Bach," did inherit a fair slice of his father's genius, of which the concerto, beautifully interpreted by Koussevitsky, is an excellent example. Moreover, unlike many works of the period composed for small ensembles, the concerto is admirably suited to the power and coloring of the modern orchestra. The simple manly theme of the first movement is treated in a quasi fugal manner, and seldom has the exquisite balance of the Boston symphony shown to better advantage. The slow movement had a melancholy and elusive quality and the sustained themes made it rather difficult to grasp on first hearing. The concerto ended with that gay exuberance which was typical of last movements until the vogue of cyclonic finales came in.

Debussy's three orchestral sketches, musical dreams of the sea, received an interpretation last night which made most people select this composition as the most satisfactory on the evening's program. Debussy wrote "La Mer" far from the sea, because, he said, the splendor of nature's pageant would stifle the creative imagination. The music is therefore intentionally a poem of musical memories and it would be difficult to find a composition displaying a greater wealth of imagination or a greater grasp of the subtleties of an orchestra. This is no picture of the sea that tars love and hate but the suggestion of a sea dreamed in solitude by an impressionistic poet. The winds are romantic winds, the waves, which in the last movement answer their whining, are waves of the emotions. The dialog reaches a furious climax, breaks off suddenly, and leaves an audience chained to their seats.

Tchaikovsky's fifth symphony in E minor ended the concert. It is said that Tchaikovsky was his own sternest critic and that the majority of his judgments on his own works have been upheld by the critics of posterity. The composer is reported to have been dissatisfied with his fifth symphony and to have contrasted it unfavorably with the fourth and sixth. Even today when the work has gained a large degree of popularity and even after hearing Koussevitsky's reading of it which could not be surpassed, one is inclined to agree partly with the composer's first appraisal. It is patchy as he said it was. There is in it much that is superfluous, insincere. It suffers from Tchaikovsky's long-windedness and from his propensity for substituting a wealth of glorious melody for development. Nevertheless the symphony is inspired with considerable zest, and for all its repetitious length never subsides into bathos. Last night, moreover, it was impossible not to be carried away by Koussevitsky's enthusiastic interpretation.

Tobias Matthay at London they fell in love and married. As rising young pianists, they found separate achievements incompatible with mutual happiness, so they solved their problem by appearing jointly as a piano duo.

Olin Downes, critic of the New York Times has written of them: "Their musical and highly intelligent performances have won for them a deserved following. They interpret music without affectation, or ostentation or pretense with communicative sincerity and feeling. The players are true musicians. They perform with imagination and feeling. They utilize the resources of pedal and tonal color that the piano furnishes with excellent results."

ROSINDALE, MASS.
Weekly Parkway
Transcript
R 31 1938

Local Orchestra In City Program

The Roslindale Community Orchestra will give a concert of popular classics on Monday, April 4, at 8.15 p. m. in the Lecture Hall of the Boston Public Library, Copley square, at the invitation of the Back Bay recreation committee. The orchestra is one of many similar groups of amateur musicians maintained by recreation committees throughout the city in co-operation with the Adult Recreation Project, Works Progress Administration.

An appealing program has been arranged for the concert, opening with Rudolph Friml's Marche Carnivalesque, which will be followed by Mendelssohn's Italian symphony, second movement; Rubinstein's Kamenoi Ostrow; Evans' Lady of Spain; Schubert's Rosamunde; Chaminade's Concertino for flute and orchestra, in which Malcolm Hall, now studying at the New England Conservatory of Music with Laurent of the Boston Symphony, will be the soloist; Beethoven's Symphony in F Major, Second Movement; Komzak's Love and Life in Vienna Waltz; the Pizzicato Polka and March and Procession of Bacchus from Delibes' Ballet Sylvia; and Smetana's Dance of the Comedians.

EAU CLAIRE, WIS.
LEADER
MAR 31 1938

Attractions for Summer Tourists Held State Need

Events Drawing Visitors to Other States Reviewed

In an editorial entitled, "Are We Looking Ahead?" the Sheboygan Press suggests need of more and greater attractions in Wisconsin to draw summer tourists and cites many attractions used to draw visitors to other sections. The editorial follows:

"Wisconsin, looking toward continual development and expansion of its $300,000,000 vacation industry, ought to start thinking about providing more and better entertainment for its millions of summer guests from other states. Worthwhile events that will draw visitors from other regions and make them want to return another year. Events that will make national news.

"The national Swiss turnfest at Monroe, the Marinette smelt festival, the row-boat derby in Winnebagoland, the Menominee Indian pageant are a start in the right direction. But see what Michigan has been effering her summer guests. Here are a few Michigan events for tourists: a pageant based upon the explorations of Pere Marquette; a Hiawatha pageant by the Ottawa Indians; a Coast Guard water fete; an antique show; a peach festival; sailing, power-boat, tennis, golf, skeet casting, log-rolling, birling meets and tournaments; an arts fete and artists' ball; several musical events of real importance, including grand opera and the American Music festival at Interlochen.

"People travel from all over the country to the "dead" mining town of Central City, Colorado, for the annual summer play festivals there. Last summer, from July 17 to August 7, a top-flight cast gave daily performances in the old opera house of Ibsen's "A Doll's House" with such stars as Ruth Gordon, Walter Slezak, Sam Jaffe, Dennis King. A typical day's program at Central City included a network radio broadcast, pioneer barn dancing in Williams' Livery stable, a concert in the Teller House court, a performance at the opera house, more barn dancing and night-club entertainment with ace New York entertainers; a dawn ham-and-egg breakfast in the Teller House kitchen. On Sundays, church services, rock drill contests, and fire runs were added to the program.

"In the East, New Englanders and New Yorkers last summer flocked up into the Berkshire hills of Massachusetts—at the rate of 5,000 a night—to attend the Berkshire music festival, symphonic performances by the Boston symphony orchestra under Dr. Koussevitzky. Massachusetts, New Jersey, Connecticut, in fact, practically every summer playground town and village in all New England has a summer theatre, many of them with well-known professionals from stage and screen in their casts

"Wisconsin last year had one short-season summer theatre, in Door county. Wisconsin has no top-notch professional summer music. The best Milwaukee can do is three park operettas, some park band concerts, some lake-front fireworks, good enough for the home-folks, to be sure, but not the sort of thing to make anyone travel more than 10 miles to attend

"Milwaukee has for years claimed and enjoyed a share in the Chicago Symphony orchestra. If we are unable to have an orchestra of our own, why not use the Chicagoans in the summer, too?—if not in Milwaukee, then in some other part of the state.

"Wisconsin is the birthplace, according to material unearthed by the Folklore section of the Federal Writers' project, of a dozen and more circuses, including Ringling Brothers. A giant circus roundup and fete is an idea for someone to develop. Waterbound on three sides, Wisconsin has yet to achieve an important water event. Yet it was on the Mississippi that showboats reached their zenith (and we mean showboats and not floating dance-halls) —and steamboat races, too.

"Wisconsin has many an old inn and wayhouse that could be restored to the considerable profit of anyone with a little imagination who saw fit to serve really good food (as compared with the common small-town meal that so disheartens and dismays travelers), and serve it well and with dispatch. Think of the old lumberjack meals, the Swiss meals, the Norwegian meals, and so on. We might even have a real beer garden.

"Wisconsin ought to decide whether to adopt Paul Bunyan, or forget him. If the former, he ought to be worth a festival and fete worthy of his proportions.

"Wisconsinites ought to realize what fortune is theirs to have real Indians. Did you ever see the eyes of a boy from some place like Indiana when you mention live Indians? The plan of Ralph Fredenberg, superintendent of the Menominee reservation, is a splendid one—for a national encampment or congress of Indians from all over the United States. He should receive support from all Wisconsin, for this and for the annual pageant of Menominee legends.

"Wisconsin's colleges could take a leaf from the experiences of Union college at Schenectady, New York, which annually conducts the Mohawk festival of drama, and draws thousands to performances of Shakespeare and Moliere.

"There are unlimited opportunities in Wisconsin for folk festivals and pageants, for more sports events, for music and the theatre. Those who are interested in keeping the great tourist income flowing into the state—and that should include practically everybody—can well start thinking about these opportunities now."

SPRINGFIELD, MASS.
MORNING UNION

Symphony Concert Brilliant Close to Community Course

Next Year's Program Announced; Drive for Members Will Open Today

By Willard M. Clark

The Community Concert Course, sponsored by the Springfield Junior League, came to a brilliant close last night with a concert by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conducting. Practically every seat in the Auditorium was taken.

Atty. Raymond T. King, president of the Community Concerts Association, introduced Mrs. Lloyd D. Fernald, president of the Junior League, who announced that four concerts would be given next season and also that all seats would be reserved. The concerts will be given by the Philadelphia Symphony Orchestra, Eugene Ormandy conducting; Marion Anderson, contralto; Yehudi Menuhin, violinist, and the two-piano team of Bartlett and Robertson. The applause following the announcement indicated that association members were well pleased by the selection of the artist committee.

Members' Wishes Considered

It is no easy task to select artists to appear on this course. Members have had the opportunity to make their various choices of artists and the hundreds of ballots turned in were carefully examined by the committee before a choice was made. It was not always possible to get the artists asked for but as far as possible the wishes of the members have been considered.

The Philadelphia orchestra replaces the Boston orchestra which has appeared here several times. Menuhin first came here as a boy prodigy, he returns a mature artist. Marion Anderson, great Negro contralto, comes here for the first time, although she has been heard in Boston and at Smith College. The two-piano team of Bartlett and Robertson is considered the best to be heard, according to foremost critics. The last piano duo to be heard here was made up of Bauer and Gabrilowitsch.

Considerable applause followed the announcement that all seats would be reserved next season. The popularity of the course has made it impossible to provide seats for all who wished to attend and holders of regular tickets had to be at the Auditorium very early to get good places.

Drive Opens Today

The 1938-1939 Community Concert drive will be held in Steinert's store. It will open today at 9 a.m. and con-

(Continued on Twenty-second P

Continued From First Page

tinue through April 14. Old memberships will receive preference until April 9. New memberships will be accepted from April 11 to April 14. Memberships will be assigned according to the length of time the applicant has been an association member. The prices will be the same as this year, that is, sustaining members, $7.50; associate members, $5, and contributing members, $3. All members anticipating renewing their memberships are asked to do so without waiting for solicitation.

The program last night was one in which Dr. Koussevitzky was particularly happy as an interpreter. He has a magnificent orchestra at his disposal and the program was planned to show it to the best advantage.

It opened with a "Concerto in D Major" by C. P. E. Bach. Written originally for strings it was orchestrated for full orchestra by Maximilian Steinberg, at the request of Dr. Koussevitzky. Using an orchestra of reduced size, Dr. Koussevitzky provided a clean-cut, beautifully-phrased performance. One is accustomed to think, perhaps, of a concerto as a display piece for solo instruments or instrument accompanied by orchestra. The concerto of Bach's day was something quite different, the chief element being the contrast between two groups of instruments, in this case the flute, oboe, English horn, bassoon and horn against the main body of strings. The concerto was charming in its freshness and simplicity.

Debussy Work Given

Debussy's "La Mer" was a particularly fine choice. This work is divided into three parts: "The Sea From Dawn Until Noon," "Sport of the Waves," and "Dialogue of the Wind and the Sea." The three symphonic sketches are united thematically in the final movement where two themes of the first movement occur. Here is music so zestful, so colorful and so magical in its suggestion of the sea that one could no more separate it into its parts than one could analyze each separate wave in the sea. It is a superb impression of nature's mightiest force. The transparency of tone achieved by the players in the opening sketch was as remarkable as the brilliant climax of the final dialog between wind and sea. In this final sketch Dr. Koussevitzky unloosed a bewildering and intoxicating flood of sound.

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There appeared to be a nervous tension in the air last night. More than once Dr. Koussevitzky glanced toward Concertmaster Richard Burgin while playing the Debussy number. He seemed to be urging Mr. Burgin ahead. It was noticed that Mr. Burgin was not in his place during the symphony. It is understood that Mr. Burgin was suffering from a bad cold and did not feel able to play.

SPRINGFIELD, O.
SUN

1938

LIBRARY STORES MODERN MUSIC

Orchestral Works Of Contemporary Composers Are Preserved

PHILADELPHIA, March 31.—(U.P.)—Orchestral works of contemporary American composers are being preserved for posterity by the Federal Music Copying Project here, only one of its kind in the nation according to WPA officials.

Orchestral scores are copied on pure rag paper, double checked with the original, and then filed in specially constructed dust-proof boxes at the Free Library of Philadelphia as part of the Edwin A. Fleisher music collection, said to be the largest orchestral collection in the world.

A complete set of orchestral parts, enough for the largest symphony orchestra, are copied from the composer's original score. Many of the works prepared by the project have had premieres by the Philadelphia, the Boston Symphony, the New York Philharmonic and other symphony orchestras, according to Arthur Cohn, director.

The staff of 52, all trained musicians and expert copyists, are occupied almost entirely with the works of contemporary Americans, many of whom do not have sufficient funds to pay for the copying that is necessary before their compositions may reach the public.

BROOKLYN, N. Y.
EAGLE

APR 1 - 1938

Boston Symphony Plays At Academy Tonight

The Boston Symphony Orchestra will bring its current Brooklyn season to a close this evening at the Brooklyn Academy of Music. Dr. Serge Koussevitsky has planned three important orchestral numbers for his program: Carl Philip Emanuel Bach's Concerto in D major for stringed instruments, Debussy's three orchestral sketches "La Mer" and Tchaikovsky's Symphony No. 5 in E minor. The Bach Concerto has been arranged for orchestra by Maximilian Steinberg.

The Brooklyn Institute of Arts and Sciences, which sponsors the Boston Symphony concerts in the borough, has just released the dates of the orchestra's five concerts for the coming season: Friday, evening, Nov. 18; Friday evening, Jan. 6; Thursday evening, Feb. 9; Friday evening, March 10; Friday evening, March 31.

SPRINGFIELD, MASS.
REPUBLICAN

Symphony Brings Season's Series To Brilliant End

Concert by Orchestra Led by Dr Serge Koussevitzky Stirs Large Audience at the Auditorium

By FRANCIS REGAL

The series of four concerts given by the Community Concert association came to a climax and a close last evening with a superb concert at the Auditorium by the Boston Symphony orchestra conducted by Dr Serge Koussevitzky. This famous organization [illegible] visited Springfield every year since these concerts were transferred to the Auditorium and expanded under the auspices of the Junior League of Springfield. If another orchestra is to take its place in the next series it is not for lack of appreciation of the Boston musicians but to give the public a basis for comparison. Certainly it would be idle to expect finer playing than Mr Koussevitzky and his men gave last night, and the great audience was deeply stirred.

Some listeners may have found the program less interesting than various programs which Mr Koussevitzky has offered in the past, but this is partly a matter of taste and partly a matter of personal experience—what one finds well worn is a thrilling novelty to others. That the three works presented last evening met the general mood could be seen from the rapt interest with which each was followed, and together they made a fine crescendo of orchestral and

(Continued from First Page)

emotional power. First came a charming concerto for stringed instruments by C. P. E. Bach, arranged for orchestra by Maximilian Steinberg, and full of grace and beauty of the 18th century classical type.

Admirable Introduction

This is effective for a modern orchestra, but in a simple way which made it an admirable introduction. It finely attuned the ear to the orchestral subtleties of Debussy's suite "La Mer," one of the most beautiful works of a highly original composer who did for music much what the impressionists did for painting. These tone sketches of the sea are not realistic descriptive music, and one would look in vain even for such a hint as the theme in Mendelssohn's overture to the Hebrides which keeps up the rote of the sea.

Whether most listeners would associate Debussy's work with the sea without the aid of the title is a nice question, but with that clew its inner meaning is fairly clear to anyone who knows something of this composer's work. It expresses a poetic mood and uses for that purpose exquisite and sometimes ethereal fragments of the sounds of wind and sea which subconsciously impress themselves upon a sensitive ear. It is not a description of the sea but a poem of the sea and it is incidentally a marvelous pattern of rhythm and delicate orchestral coloring.

Tschaikowsky's Fifth

With this background, the audience got the full effect of a thrilling performance of what many consider the finest of Tschaikowsky's symphonies, the fifth, in E minor. There is nothing subtle or ethereal about this great Russian's music; his tone colors are laid on with a broad brush, and his emotional colors are even more garish. If the fifth, as some think, is even finer than the "Pathetic" symphony it is because emotion is more nearly kept within bounds, but even so it is a tremendous work and for an adequate performance conductor and orchestra must give it all they have.

In the interpretation of many composers, Mr Koussevitzky is admirable, and in these intense and powerful symphonies by Tschaikowsky he has hardly an equal. Those refinements of rhythm in the famous "andante cantabile" which the composer indicates by marking it "with a certain license" were perfect and delicious, and conductor and performers combined to give the moving melody its full beauty. But the essential quality of each movement was extracted in full measure, and while the volume of tone in the climaxes of the several movements was at times almost stunning, it was never coarse or harsh.

At previous concerts some works have been heard which displayed better the luscious beauty of the general standard of tone which the Boston orchestra has attained in recent years, but the Tschaikowsky symphony brought out in a memorable way the richness and power of this great tonal mass. The three works taken together made a program varied in interest and cumulative in effect.

SPRINGFIELD, MASS.
REPUBLICAN

Varied Program Scheduled For 1938-39 Season

Will Include Philadelphia Symphony, Menuhin, Marian Anderson and Bartlett and Robertson

The Philadelphia Symphony orchestra, directed by Eugene Ormandy; Marian Anderson, Negro contralto; Yehudi Menuhin, violinist, and Bartlett and Robertson, two-piano team, will comprise the attractions to be offered by the Springfield Community Concert association and the Junior League during the 1938-39 season. This announcement was made last night at the Boston Symphony orchestra concert, which closed the series of four programs presented this season, by Mrs Lloyd Fernald, president of the Junior League.

Further announcements were made relative to the membership drive and other details of interest to subscribers to the series. Mrs Fernald told the audience that present members of the association may renew their subscriptions starting today and continuing through April 7. New members will be accepted from April 11 to the 14th. Memberships will be obtainable at Steinert's, 1217 Main street from 9 in the morning to 5, weekdays.

No Box Office Sale

As is customary in the Community Concert series, there will be no box office sale for the individual concerts, and following the close of the drive no additional applications will be ac-

(Continued from First Page)

cepted. Applications to seats will be assigned in accordance to the length of membership, that is, the number of consecutive years applicants have been subscribers.

Because of the innumerable requests that have been made for reserved seats in all price classes, Mrs Fernald announced that all seats would be reserved. She also advised all members anticipating the renewal of their membership for the coming year to subscribe at once without waiting to be solicited.

Two of next season's attractions are already well known to Springfield audiences. Yehudi Menuhin, appeared here a few years ago in one of the Community concert series. From an early age Menuhin has been before the public, and now, at the age of 21, is regarded as one of the world's greatest violinists. Formerly a pupil of Louis Persinger, New York teacher of violin prodigies, the young artist has toured extensively, receiving the acclaim of both critics and public. This season he returned to the concert stage after two years' retirement spent in study and relaxation.

The Philadelphia Symphony orchestra played in Springfield two years ago and has appeared a number of times in the series given each year in the Smith college series at Northampton. It achieved fame during the long conductorship of Leopold Stokowski, and Eugene Ormandy, who recently became leader of the orchestra, is said to have maintained the high standard already established. The orchestra is notable for the quality of its string section and for the flexibility and freedom of its performance.

Marian Anderson Coming

Marian Anderson, the great Negro contralto, will be making her first Springfield appearance, and her concert here next season is expected to be one of the high lights of the series. A year ago she was heard at Northampton, and this season has given recitals at both Pittsfield and Boston. A native of Philadelphia, Miss Anderson was formerly a church singer. During the past few seasons she has made concert tours in both Europe and South America and has impressed audiences everywhere with the simplicity of her stage manner and with the authentic and beautiful interpretations of all types of songs and arias.

Also new to Springfield will be the two-piano team of Ethel Bartlett and Rae Robertson. After having had distinguished careers as solo pianists, they are heard exclusively together. Miss Bartlett, a native of London, is considered "one of England's most beautiful women." Rae Robertson is a Scotsman and an M. A. of Edinburg university. As students under Tobias Matthay at London they fell in love and married. As rising young pianists, they found separate achievements incompatible with mutual happiness, so they solved their problem by appearing jointly as a piano duo.

Olin Downes, critic of the New York Times has written of them: "Their musical and highly intelligent performances have won for them a deserved following. They interpret music without affectation, or ostentation or pretense with communicative sincerity and feeling. The players are true musicians. They perform with imagination and feeling. They utilize the resources of pedal and tonal color that the piano furnishes with excellent results."

NEW YORK, N. Y.
HERALD-TRIBUNE
APR 1 - 1938

222

Koussevitzky Offers Part of 'Romeo' Ballet

Boston Orchestra Plays Prokofief Episodes Here for First Time; Also Haydn and Brahms Symphonies

By Jerome D. Bohm

At his fifth and final evening concert of the season with the Boston Symphony Orchestra in Carnegie Hall last night, Mr. Koussevitzky unfolded for the first time here four episodes from Prokofieff's second suite from the ballet, "Romeo and Juliet," Op. 64, along with two time-tried symphonies, that of Haydn in G major, No. 88, and Brahms's first in C minor.

Little is known of the text upon which Prokofieff has based his ballet version of "Romeo and Juliet." M. D. Calvocoressi, whose elucidative comments are quoted in the program notes of the Boston Symphony Orchestra, gives but one clew to the action in his description of the final episode of the suite, "Romeo by Juliet's Grave," in which we are informed that "Juliet is not really dead, and that Romeo, unaware of the fact, is prostrate with grief."

Unshakespearian as is this treatment of the conclusion of the tragedy, it does not prepare the listener for the utter banality of Prokofieff's score. The first fragment, "Montagues and Capulets," begins promisingly with an all too brief solemn introduction which soon gives way to an incredibly commonplace tune. The second excerpt, "Juliet, the Maiden," might serve well as illustrative music for a coy Hollywood motion-picture heroine; the following "Dance" is a harmless trifle and, in the longest and most pretentious movement, the aforementioned "Romeo by Juliet's Grave," we are led to suspect that Romeo was a "blues" singer, for he mourns in unmistakably jazz accents.

There is nothing in these four of the seven sections which comprise this suite to remind us of the Prokofieff who conceived such original and telling music as the "Scythian" suite or the captivating opera, "Love for the Three Oranges." The score is, to be sure, skillfully and effectively orchestrated; but it is devoid of substance. Mr. Koussevitzky and his magnificent orchestra gave of their best in interpretation; but this music is stillborn.

Far more rewarding were the disclosures of the Haydn and Brahms symphonies. Especially felicitous was the performance of the former, in which the pacing and adjustment of dynamic values were well considered and just. Mr. Koussevitzky's conception of the C minor symphony of Brahms has gained in poise and dignity since it was last heard here. There were moments in the second and last movements in which the conductor's sudden shifts of tempo were disturbing; but for the most part he gave a well integrated delivery of all four movements, stressing always the lyrical aspects of the music. The sentimentality which has sometimes crept into Mr. Koussevitzky's traversal of the andante sostenuto was avoided and while the incomparable introduction to the last movement has been known to have greater emotional impact, the triumphant allegro was set forth with stirring effect. Regarded merely from the tonal aspect, nothing more gorgeous could be desired. The large audience reserved its greatest demonstrations of approval for the Haydn and Brahms works.

DALLAS, TEX.
NEWS

APR 1 - 1938

Koussevitsky to Play Tchaikovsky's Fifth

Special to The News.

NEW YORK, March 31.—Tchaikovsky's Symphony No. 1, in E minor, Op. 64 will high light a program to be given by the Boston Symphony Orchestra Friday night at the Brooklyn Academy of Music. Other selections will be Concerto in D, for stringed instruments, by C. P. E. Bach-Steinberg, and Debussy's "La Mer." Serge Kous-

223

NEW YORK, N. Y.
WORLD - TELEGRAM
APR 1 - 1938

Boston Symphony at Carnegie Hall

Gives First of Its Last Two Concerts for This Season, Playing Second Suite of Prokolieff's "Romeo and Juliet"

With Serge Koussevitzky conducting, the Boston Symphony Orchestra last night gave the first of its last two concerts in Carnegie Hall this season, introducing to New York the second suite from Serge Prokofieff's ballet, "Romeo and Juliet" (opus 64).

The remaining numbers were Haydn's symphony in G (No. 88) and Brahms' First Symphony.

The Prokofieff ballet, which, incidentally, is not the first based on Shakespeare's tragedy, was produced at the Bolshoi Theater, Moscow, in 1935.

Prokofieff made two orchestral suites from the work, the first of which was played for the first time in America in Chicago by the Chicago Symphony Orchestra in January, 1937.

The second suite, which enjoyed an initial performance in Russia last year, had its American premiere in Boston last Friday when the Boston Symphony Orchestra played it as part of an all-Prokofieff program.

The suite, divided into seven sections, is descriptive of various stages in the tragedy, with one or two interpolated divertissements, the titles being "The Montagues and Capulets," "Juliet the Maiden," "Friar Laurence," "Dance," "Parting of Romeo and Juliet," "Dance of the West Indian Slave Girls" and "Romeo at Juliet's Grave."

Tomorrow afternoon in the same hall the orchestra will play a divertimento from Stravinsky's allegorical ballet, "Le Baiser de la Fee"; Debussy's "La Mer" and Brahms' Second Symphony.

* * *

Betty Paret Is Heard In a Harp Recital.

With many local colleagues in the audience—Marcel Grandjany among them—Betty Paret, a young harpist, gave her first New York recital at Steinway Hall last night. She had the assistance in two numbers of the American Woman's String Quartet.

Miss Paret's fingers evidently know their way about on harp strings. Her plucking, gliding, swishing and tinkling all showed resourceful skill, and in impressionistic modern pieces she knew how to swell and diminish a series of phrases with suggestive dynamic nuance.

The string ensemble showed its technical mettle first in Marcel Samuel Rousseau's variations on an old French "Noel" and later accompanied Miss Paret in Handel's B flat concerto, revised by Mr. Grandjany.

Handel wrote [illegible] concerto for the young harpist, Powell, who played it during an intermission in "Alexander's Feast." The composer's melodic power and sustained eloquence are in its pages, and Mr. Grandjany seems to have done a good job of revision.

Miss Paret and her assisting artists gave the work its full measure of balance and smoothness. Mr. Grandjany, incidentally, wrote the cadenza linking the larghetto to the finale.

Among the harpist's solo selections was the early French "Chanson de Gullot Martin." This is one of the finest of all melodies to come down to us and by its peculiar quality seems predestined for the harp. Miss Paret caught all its noble lyricism and bell-like purity, and the audience gave her an ovation.

A fine exhibition of skill was Marcel Tournier's "Au Matin," with its billowing glissandos and gentle thumpings, evoking a Debussyan picture of a rolling sea.

L. B.

BROOKLYN, N. Y.
CITIZEN
APR 1 - 1938

Final Concert of Season

The Boston Symphony Orchestra will bring its current Brooklyn season to a close this evening at the Brooklyn Academy of Music. Dr. Serge Koussevitzky has planned three important orchestral numbers for his program: Carl Philip Emanuel Bach's Concerto in D major for Stringed Instruments; Debussy's Three Orchestra Sketches, "La Mer," and Tchaikovsky's Symphony No. 5 in E minor. The Bach Concerto has been arranged for orchestra by Maximilian Steinberg.

CINCINNATI, O.
TIMES - STAR

GOSSIP OF MUSICAL CIRCLES

Music patrons of Southwestern Ohio and Eastern Indiana are receiving with pleasure the announcement of the coming of Nadia Boulanger of Paris, France. Her only appearance in this section will be in Presser Hall, Western College, Oxford, at 8 p. m. on April 9.

Mlle. Boulanger has the distinction of having been the first woman ever to conduct the Royal Philharmonic Society Orchestra in London last year and she has added to her laurels by conducting the Boston Symphony Orchestra and also the Philadelphia orchestra.

Hundreds of musicians and music critics in this section have attended her classes in Paris and have been under her guidance in molding their own careers. Her influence is credited with directing to a large extent musical compositions in America. Among her more noted American students have been Virgil Thomson, composer of "Four Saints in Three Acts"; Aaron Copeland, Prof. Walter Piston of Harvard, Ross Lee Finney, Prof. Douglas Moore of Columbus and Roy Harris of the faculty of Westminster Choir School. More close to home is Prof. Henry Lynne Woodward, instructor in theoretical music at Western College, Oxford. Scores of her students are now instructors in many other American colleges and universities.

Mlle. Boulanger chose for the Boston Symphony when she conducted it, "Requieum," by Gabriel Faure, with whom she studied composition in the Paris Conservatory, where both her father and grandfather were professors. She later abandoned composition for teaching, and has given courses in the American Conservatory at Fontainebleau and at the Ecole Normal in composition, harmony, counterpoint, piano accompaniment and music history.

More recently her interest turned to conducting and she leads a group of singers in Paris. She has been decorated by the French government with the Legion d'honneur and sent to the United States to study educational methods here.

NEW YORK, N. Y.
TIMES
APR 1 - 1938

BOSTON ORCHESTRA HEARD IN CONCERT

Koussevitzky Leads Group in Last-Night Performance of New York Season

HAYDN SYMPHONY PLAYED

New Music by Prokofieff and a Brahms Composition Also Win Much Applause

By OLIN DOWNES

In a considerable perspective of orchestral concerts this chronicler remembers few if any occasions when a Haydn symphony was applauded as last night after the opening performance of the concert given by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall.

It could be said that the sheer tone quality and the brilliancy of Dr. Koussevitzky's organization would have aroused extravagant plaudits under any circumstances. It could be added that the symphony itself, thrice familiar, is an experience always new and engrossing, granted the adequate interpretation. A further consideration could be attached to the above, as concerning slight differences of individual opinion in details of interpretation, as the slow pace of the theme and the variations, which seemed excessive. The sum of it all was a most brilliant and fascinating reading. Many an imposing finale of a concert receives cooler recognition than that extended the first item of the Boston Symphony Orchestra's final evening program in New York this season.

Prokofieff Music Included

New music by Prokofieff followed, music composed for a ballet designed, apparently with typical Communist license, after Shakespeare's "Romeo and Juliet." The program book might have vouchsafed us some information concerning Mr. Prokofieff's scenario to which mysterious reference is made in a review of the Russian première, which is quoted. From the information provided the conclusion is reached that Prokofieff composed music to a plot as different from Shakespeare's as the Hamlet to which Shostakovich, years ago, wrote music. It was different from the original conception of the Bard of Avon.

In that plot there was no ghost. The ghost was merely an invention of Hamlet to prey on the superstitions of a populace that he wished to rouse against the murder of his father. We find by the directions for the Prokofieff ballet that "Juliet's grave is a deception, though Romeo is unaware of the fact." The music, somewhat like unto Shostakovitch's, is predominantly satirical in tone. There is the partial suggestion of that which is poignant and tragic, but there is little of the sensuous or emotional, and in the main the music could bear almost any title and still serve for ballet evolutions, and have nothing to do with Romeo and Juliet.

Some of it is banal. Possibly, associated with the movements on the stage, its true meaning would be completed. Probably Tschaikovsky's "Romeo and Juliet" overture, compared with it, would be subject to the sneers of the sophisticates. There, however, we find something of Shakespeare, while in last night's offering we do not.

Brahms Symphony a Highlight

The Brahms First symphony, which ended the concert, was of the highest testimony to Dr. Koussevitzky's mastery, not only as conductor but as one who penetrates to the pith of the great masterpiece. His control of the orchestra was complete and imperious; his results were accomplished with an impressive simplicity and economy of effort. By the same token the interpretation was conspicuous for its intensity, merged in a noble form, and its sustained and accumulating power. The symphony was permitted to appear in its own gigantic lines and to speak for itself as a mountain peak against the sky speaks for itself. For the grand lines of the music were carved as by a master sculptor.

It was a classic conception, but not a pedantic one. Mr. Koussevitzky did not hesitate to fling out the great chorale, when it appears, fully scored, toward the wild ending of the symphony, with a breadth that momentarily held in abeyance the momentum of the music. (And by the way, how superbly the same chorale was played, piano, by the trombones in the introduction!) There was the end of frantic rejoicing, the great cry for liberty that Brahms understood, and that Beethoven voiced before him, the cry which at last is always heard, to the defeat of evil and the confusion of tyrants. Perhaps at no time would the great C minor symphony have meant more to an audience. And it is probable that on no previous occasion had Dr. Koussevitzky and his men given a more complete revelation of the composition. On its conclusion there was long applause and vociferous cheering.

NEW YORK, N. Y.
SUN
APR 1 - 1938

Prokofieff Novelty Played

Koussevitzky Presents Ballet Suite at Boston Symphony Concert.

By OSCAR THOMPSON.

At the fifth and final concert of the Boston Symphony's evening series in Carnegie Hall, Serge Koussevitzky set before his New York admirers last night a novelty from Soviet Russia, arrived by way of Prague, Paris and London. This was the second of two orchestral suites compiled by Serge Prokofieff from his ballet, "Romeo and Juliet," composed in 1935 for the Bolshoi Theater in Moscow.

The first suite reached America a year ago, when the composer conducted it in Chicago. The second had its introduction to this country only last Friday when Mr. Koussevitzky performed it for the first time in Boston. That the ballet itself will be imported seems most unlikely. Apparently it is best remembered because of its substitution of a happy ending for the final tragedy. Juliet didn't die, though Romeo went through the travail of thinking her dead. Mr. Prokofieff was not called upon to set Shakespeare. Gounod's opera and Tschaikowsky's overture fantasia are not less Shakespearean in feeling. Nor are they, today, more full of musical cliches than is this relatively new music by the man of Sontsovka.

Of the seven sections or numbers in the suite heard last night that which is styled "Romeo at Juliet's Grave," an adagio funebre, has both a Tschaikowskyan and a Gounodian feeling, but this Romeo's supposed sorrow is quite as empty as the grave of his unperishing Juliet. Something of characterization is essayed in other parts of the suite. The Montagues and Capulets swagger with little of distinction through the opening allegro; Juliet is portrayed in music as naive as herself in the succeeding vivace; Friar Laurence is represented by two themes of an andante, neither of which grants him much of flesh and blood. There are two dances, one of which has to do with West Indian slave girls, and there is a fairly extended movement devoted to the parting of the lovers, lyrical but commonplace. The music is at times mildly dissonant, but is prevailingly traditional in character rather than advanced or adventurous. The writing is clear and the scoring has Prokofieff's usual neatness and precision. But this is scarcely the music to be expected in his full maturity from the young man who once had the world by the ears with his "Scythian" suite.

Mr. Koussevitzky and his players met every obligation the novelty imposed upon them and more. For the performance had a fervor the music itself did not convey. There was much superb playing also in Haydn's G major symphony, No. 88—one of the twelve written for the "Concert de la Loge Olympique" in Paris, and in the Brahms C minor, where the brasses particularly distinguished themselves in spite of one conspicuous blemish. The Haydn performance was on the robust side, but not to the sacrifice of finesse. Mr. Koussevitzky's Brahms has mellowed until now there may be reason to regard his conception of the first symphony as a little too easy going and variable of pace rather than too tense and brittle.

With tomorrow afternoon's concert the Bostonians will conclude their New York visits for this season. The first of the farewells last night resulted in a succession of demonstrations for the conductor and the orchestra.

BROOKLYN, N. Y.
EAGLE
APR 1 1938

Music of the Day

By *MILES KASTENDIECK*

Koussevitzky Conducts New Prokofieff Score in Final Evening Concert of Boston Symphony Carnegie Hall Series

Serge Koussevitzky brought a new Prokofieff score for a first New York performance with the Boston Symphony Orchestra in Carnegie Hall last night, but it was the playing of the orchestra that swept all before it. There was lengthy applause at the close of the concert for the eminent conductor making his final bows of the season to this audience after a performance of the Brahms First Symphony. Yet the most finished playing was heard at the beginning of the concert in the Haydn Symphony in G Major.

The new Prokofieff composition is his Second Suite from the Ballet "Romeo and Juliet" arranged in this form in 1936-7 from the ballet composed the previous year. Dr. Koussevitzky conducted the first performance in America on March 25 in Boston. The movements of the suite from the programmatic point of view give a fair idea of the music: Montagues and Capulets; Juliet, the maiden; Friar Lawrence; Dance; the parting of Romeo and Juliet; Dance of the West Indian slave girls; Romeo at Juliet's grave.

Cont.

What was actually heard was a strange mixture of striking music, the juxtaposition of very modern and quite traditional harmonic writing, and a generally uneven structure. The opening measures in their discordance have a realistic ring closely associated with the nature of the subject, but on repetition the jarring conflict of tones loses some of the startling and almost objectionable qualities. The thematic portrayals are well conceived; much of the music has character and quality. But had it not been for the brilliant performance by conductor and orchestra, how much of this music would have sounded as persuasive as it did?

The ever-refreshing Haydn symphony was enjoyed at a recent Brooklyn concert, while the Brahms was conducted in the Koussevitzky tradition somewhat more mannered than usual in tempo and dynamic contrasts. But for finesse and polish this orchestra again made an indelible impression in the superiority of its performance and the sumptuousness of its tonal balance.

BROOKLYN, N. Y.
CITIZEN
APR 2 - 1938

Society Notes

By LUCILE MINTZ

Boston Symphony Closes Season Here Before Large Audience; Many Are Hosts in Boxes

The fifty-second season of the Boston Symphony Orchestra in this borough came to a close last evening with a gala performance in the Brooklyn Academy of Music and an enthusiastic demonstration on the part of the large audience in honor of Dr .Serge Koussevitzky, the conductor. Dates for next season's series were announced in a folder enclosed in the program.

Mrs. Carroll Leja Nichols, hostess in the box of the Brooklyn Committee, formed by a group of prominent citizens to foster interest in the annual concert series, entertained a group of nurses from St. John's Hospital.

Other box parties were those of Mrs. Thomas E. Murray Jr., Mrs. Frederic B. Pratt, Mrs. Benjamin Prince, Mrs. Edward C. Blum, the Adelphi Academy Alumnae Association, of which Mrs. Roy M. Hart is president; Rear Admiral and Mrs. Clark H. Woodward, Miss Mary E. Mills and Mrs. James Maclay.

In the box with Mrs. Prince were Mr. and Mrs. William Copeland Finley, of Montreal; Miss Lorraine Finley, Mr. and Mrs. Karp Mikhalenkoff, Mrs. William Stearns Cooney and Theodore Fitch.

The guests of Mr. and Mrs. Pratt were Mrs. William Temple Emmett and William Temple Emmett 3d.

Occupying the box of Admiral and Mrs. Woodward were Captain and Mrs. A. C. Stoo, Captain and Mrs. Jonas H. Ingram, Captain and Mrs. S. F. Heim and Captain and Mrs. R. E. Hoyt.

Mr. and Mrs. Blum entertained at dinner at their home, No. 45 Plaza street, before the concert. Their box guests were Miss Francese Walton, Mis Florence Bigelow, Miss Jane Foote, Jack Langstaff, Gordon Thayer, Derry Hull and Mr. and Mrs. Eugene S. Taliaferro.

The concerts are presented here under the sponsorship of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president; the Brooklyn Philharmonic Society, R. Huntington Woodman, chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport is acting chairman. Mrs. Trafton O. Badger headed a Junior League Committee of the series.

Plans for the 1938-1939 series will be made this month at the meeting of the Brooklyn Committee. The concerts will be heard here on the venings of Nov. 18, Jan. 6, Feb. 9, March 10, and March 31.

NEW YORK, N. Y.
TIMES
APR 2 - 1938

ORCHESTRA SEASON ENDS

Boston Group Is Heard by Large Brooklyn Audience

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, closed its fifty-second season last night at the Brooklyn Academy of Music. A capacity audience attended.

Announcement was made that the orchestra would return next year for a series of five concerts. The dates of the 1938-39 series are Nov. 18, Jan. 6, Feb. 9, March 10 and March 31.

NEW YORK, N. Y.
EVENING POST
APR 2 - 1938

BOSTON SYMPHONY FINALE

The last New York concert this season of the Boston Symphony Orchestra takes place this afternoon at Carnegie Hall under the direction of Serge Koussevitzky. The program includes "The Fairy's Kiss" by Stravinsky, Debussy's "La Mer" and the Brahms Second Symphony.

NEW YORK, N. Y.
EVENING POST
APR 1 - 1938

WORDS AND MUSIC

Boston Symphony Heard In Season's Thursday Finale

Koussevitzky Presents Works of Prokofieff, Haydn and Brahms at Carnegie Hall

By SAMUEL CHOTZINOFF

At Carnegie Hall a crowded house greeted the Boston Symphony Orchestra at the last Thursday concert of the season. The fame of the visitors has by now reached pre-war heights as has its achievements. It is well to remember that the credit for the restoration of the orchestra belongs to Dr. Koussevitzky, who repaired its war-damaged beauty and perfection and made it again the Stradivarius of ensembles. Those who look upon the conductor of the Boston Symphony as a peerless interpreter of music (and their name is legion) have the added comfort of knowing that he has a worthy instrument at his command. While that small number of dissidents, myself unhappily among them, which does not always find in his art the spiritual nourishment it seeks, can at least take unqualified pleasure in the miraculous sound and balance of his orchestra.

True to his reputation as a program maker who senses the need of subscribers for contrast and variety Dr. Koussevitzky selected for last night's entertainment a trio of works that satisfied the audience on both counts. Prokofieff's Second Suite from his ballet "Romeo and Juliet" was the novelty sandwiched between Haydn's G major Symphony No. 88 and Brahms' "First." No two masterpieces could be so contrasting as the symphonies of Haydn and Brahms, and the "Romeo and Juliett" ballet, just about a year old, had not before been heard in New York.

It is strange to read that the libretto of the ballet contrives a happy ending for Shakespeare's tragedy and that it was thus given at its trial presentation in Moscow. Ordinarily an un-Russian procedure, the happy ending would prove that the Kremlin has gone in for liquidating the well-known Russian zest for melancholy. Fortunately, Dr. Koussevitzky finished the suite last night with the section called "Romeo at Juliet's Grave" ("Adagio funebre"). Perhaps the music actually goes no further and stops dead at the moment when the lovers joyfully fall into each other's arms. At any rate the numbers of the suite reveal Prokofieff in uninspired mood, intent on the pictorial values of his theme. Harsh and imposing sonorities alternate with banal melodic progressions. While here and there one catches a glimpse of the old Prokofieff, one hardly ever gets a peep at the old Shakespeare.

The playing of the Bostonians in this and in the two symphonies could hardly be surpassed for beauty and clarity. Yet I hesitate to say that Dr. Koussevitzky was convincing in the music of Haydn and Brahms. Once again Haydn was transformed into the Papa Haydn of popular legend, this time refined to Mozartean preciousness or rather to the preciousness that is foisted on Mozart. The "Largo" of the G major Symphony was wanting in that large, prophetic utterance which foreshadowed Beethoven, and the "Finale" was presented as a characterless "round," undetermined by light and shade and an inner rhythmic compulsion.

The Symphony of Brahms is conductor proof, and issuing from a superb instrument it excited the audience to rapture. But here Dr. Koussevitzky labored for effect. Tempi were too fast, as those of the third movement, marked "Un poco allegretto e grazioso" and the final "Allegro non troppo." The Chorale passage was an obvious bit of histrionics. It was, in short, a theatrical interpretation, touching neither the heights nor the depths of the impassioned work. It must be recorded, however, that the Thursday subscribers thought otherwise, for they gave the doctor and his men a rousing ovation at the symphony's conclusion.

NEW YORK, N. Y.
Sunday Journal & American
APR 3 - 1938

Symphony's Season Ends At Concert

By GRENA BENNETT.

The Boston Symphony Orchestra gave its farewell concert for the current season in Carnegie Hall yesterday afternoon.

Serge Koussevitzky conducted a delactable program, which began with Stravinsky's Divertimento, from the allegorical ballet, "Le Baisser de la Fee," ("The Fairy's Kiss").

The score was derived from various pages by Tschaikovsky and is dedicated to that famous composer. It is capricious music, beginning with themes essentially Slavic in character and content and, chameleonlike, assumes at times the serene suavity of Mozart and at others the spontaneity and syncopation of Gershwin.

Second on the list was Debussy's "La Mer,"

The Second Symphony by Brahms brought the concert and the visitors' seasonable activities to a close.

BOSTON SYMPHONY PRAISED IN N. Y.

An exceptionally striking comment on the Boston Symphony Orchestra and its conductor on the occasion of their fifth and concluding New York concert, Saturday afternoon, was made in the review by Olin Downes, music editor of the New York Times.

"There are certain scores in which Dr. Koussevitzky and the Boston Symphony are unequaled," Downes wrote. "One of these is Debussy's 'La Mer.' Nothing could have been more perfect and finished in detail. Of this astonishing performance one cannot speak dispassionately. It is a supreme achievement, not short of a miracle of conception and execution. Among the greatest artistic experiences of which the present generation can boast in years to come will be the right to say 'I heard Koussevitzky and the Boston Symphony play "La Mer."'"

BROOKLYN, N. Y.
CITIZEN
APR 2 - 1938

Music Notes

FINAL CONCERT GIVEN BY BOSTON SYMPHONY

Capacity Audience Hears Program at Academy; Koussevitzky Conducts

By PAUL J. BROWN

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky concluded brilliantly and then in a burst of applause its 57th annual Brooklyn series at the Academy of Music last night. There was a capacity audience that was ready to shows its appreciation for the series of five concerts which the Boston Symphony had provided: the orchestra under Dr. Koussevitzky offered an excellent final concert which was bound to evoke that enthusiasm.

The program opened with Carl Philipp Emanuel Bach's Concerto in D major for Stringed Instruments as arranged for orchestra by Maximilian Steinberg. The work, written originally by Bach for four viols, is in the Steinberg form sustained in large part by the woodwinds, the interplay of whose tones is most distinguished. The concerto is chamber music at its best and a most pleasant opening for a concert.

The second part of the program was Debussy's "La Mer" which is an auditory picture of the sea, bath in calm and in storm and a portrayal of the sea's moods. It is a beautiful work, much more complicated in orchestration than many of Debussy's compositions, and emphatic evidence of his versatility. Dr. Koussevitzky was quite the master of the situation, as Jove-like he carried the sea from calm to gale and back again.

Tschaikowsky's Fifth Symphony in E minor ended the program most aptly. Forceful, sweeping and gay, with brasses predominating as woodwinds had earlier in the evening, it went forward to musical triumph. We hope in the exuberance of the Fifth as it was played last night, Dr. Koussevitzky and the directors of the Academy determined to bring the Boston Symphony Orchestra back to us for the next season.

NEW YORK, N. Y.
WORLD - TELEGRAM
APR 2 - 1938

Boston Symphony Closes in Brooklyn

Superlative orchestral playing was the gift to Brooklyn at the Academy of Music last night of the Boston Symphony Orchestra. For the last concert by the Bostonians in their Brooklyn series of 1937-38 Serge Koussevitsky selected an agreeably varied program comprising Maximilian Steinberg's orchestral arrangement of a concerto for strings in G by C. P. E. Bach, Debussy's three orchestral sketches collectively entitled "Le Mer," and Tschaikowsky's Fifth Symphony.

Particularly delightful was the performance accorded the beautiful Andante of the concerto. Debussy's intricate score was handled with an analytical clearness. The Tschaikowsky symphony might be set down as a specialty of the conductor and the orchestra. They never fail to present it at its full value. The large audience was exceedingly responsive.

P. S.

NEW YORK, N. Y.
TIMES
APR 2 - 1938

[From Final Edition of Yesterday's Times.]

BOSTON ORCHESTRA HEARD IN CONCERT

Koussevitzky Leads Group in Last-Night Performance of New York Season

HAYDN SYMPHONY PLAYED

New Music by Prokofieff and a Brahms Composition Also Win Much Applause

By OLIN DOWNES

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It could be said that the sheer tone quality and the brilliancy of Dr. Koussevitzky's organization would have aroused extravagant plaudits under any circumstances. It could be added that the symphony itself, thrice familiar, is an experience always new and engrossing, granted the adequate interpretation. A further consideration could be attached to the above, as concerning slight differences of individual opinion in details of interpretation, as the slow pace of the theme and the variations, which seemed excessive. The sum of it all was a most brilliant and fascinating reading. Many an imposing finale of a concert receives cooler recognition than that extended the first item of the Boston Symphony Orchestra's final evening program in New York this season.

Prokofieff Music Included

New music by Prokofieff followed, music composed for a ballet designed, apparently with typical Communist license, after Shakespeare's "Romeo and Juliet." The program book might have vouchsafed us some information concerning Mr. Prokofieff's scenario to which mysterious reference is made in a review of the Russian première, which is quoted. From the information provided the conclusion is reached that Prokofieff composed music to a plot as different from Shakespeare's as the Hamlet to which Shostakovich, years ago, wrote music. It was different from the original conception of the Bard of Avon.

In that plot there was no ghost. The ghost was merely an invention of Hamlet to prey on the superstitions of a populace that he wished to rouse against the murder of his father. We find by the directions for the Prokofieff ballet that "Juliet's grave is a deception, though Romeo is unaware of the fact." The music, somewhat like unto Shostakovitch's, is predominantly satirical in tone. There is the partial suggestion of that which is poignant and tragic, but there is little of the sensuous or emotional, and in the main the music could bear almost any title and still serve for ballet evolutions, and have nothing to do with Romeo and Juliet.

Some of it is banal. Possibly, associated with the movements on the stage, its true meaning would be completed. Probably Tschaikovsky's "Romeo and Juliet" overture, compared with it, would be subject to the sneers of the sophisticates. There, however, we find something of Shakespeare, while in last night's offering we do not.

Brahms Symphony a Highlight

The Brahms First symphony, which ended the concert, was of the highest testimony to Dr. Koussevitzky's mastery, not only as conductor but as one who penetrates to the pith of the great masterpiece. His control of the orchestra was complete and imperious; his results were accomplished with an impressive simplicity and economy of effort. By the same token the interpretation was conspicuous for its intensity, merged in a noble form, and its sustained and accumulating power. The symphony was permitted to appear in its own gigantic lines and to speak for itself as a mountain peak against the sky speaks for itself. For the grand lines of the music were carved as by a master sculptor.

It was a classic conception, but not a pedantic one. Mr. Koussevitzky did not hesitate to fling out the great chorale, when it appears, fully scored, toward the wild ending of the symphony, with a breadth that momentarily held in abeyance the momentum of the music. (And by the way, how superbly the same chorale was played, piano, by the trombones in the introduction!) There was the end of frantic rejoicing, the great cry for liberty that Brahms understood and that Beethoven voiced before him, the cry which at last is always heard, to the defeat of evil and the confusion of tyrants. Perhaps at no time would the great C minor symphony have meant more to an audience. And it is probable that on no previous occasion had Dr. Koussevitzky and his men given a more complete revelation of the composition. On its conclusion there was long applause and vociferous cheering.

BROOKLYN, N. Y.
EAGLE
APR 2 - 1938

225

Music of the Day

By MILES KASTENDIECK

Boston Symphony Orchestra Plays Brilliantly In Final Appearance of the Season At the Academy of Music

Forty-nine years ago last night the Boston Symphony Orchestra gave its first Brooklyn concert in the old Academy of Music. It was a young organization of eight years standing, and it was reported to have played rather well and to have made a distinct impression. Now in the prime of its existence at 57, it made its final appearance for this season at the Academy of Music last night, and the report should read that it played more perfectly than most would have conceded possible so many years back. In fact, it gave a performance that probably could not be excelled today unless that performance were another by the Boston Symphony. And it left a profound impression.

There were only three works on this birthday program and no soloists. The concert opened with the Concerto in D Major for Stringed Instruments by the most illustrious of Bach's sons, Carl Philipp Emanuel, was followed by Debussy's three orchestral sketches entitled "La Mer," and was concluded with Tchaikowsky's styles of musical composition.

At Koussevitzky's request, the Bach concerto was arranged for orchestra by Maximilian Steinberg. By use of the woodwinds and especially the English horn in the second movement Steinberg has enhanced the essentially musical character of the work in tonal effectiveness, but C. P. E. Bach was a composer in his own right, once ranked above his father in importance, and now remembered for the gallant style which he perfected. His music has a place other than historical. Koussevitzky conducted it in the classic style with a polish that defined all the more the tonal splendor of this body of musicians.

But the performance of the evening was that given "La Mer." Just as there can "be no denying Debussy's passion for the sea," so there can be no denying the mystic fascination and reality that this music conveys to the listener familiar with the sea. Those feelings were conjured up not only by the music but through the superb performance that Koussevitzky fashioned. Here was music that inspired the finest in him, and with a magnificent instrument at his command he conceived the finest of performances.

The Tchaikovsky sounded far more satisfactory than it was. Music to stir the blood with a vivacious finale, it achieved in sonority what it lacked in musical continuity. Koussevitzky loves this music to the point of overrefining it, dwelling here and there where movement is called for, and lengthening his andante beat beyond its natural tempo. It was a restrained performance last night that took away some of the virile, robust character of the music. And yet the music triumphed through the playing of the orchestra, and brought the concert to a brilliant close.

BROOKLYN, N. Y.
EAGLE
APR 2 - 193

Society Attends Seaso'ns Final Boston Symphony Concert at the Academy

A gala performance of the Boston Symphony Orchestra last evening brought the 52d season of the orchestra's presentations in Brooklyn to a brilliant close. For the final concert Dr. Serge Koussevitzky, conductor of the orchestra, selected for the program: C. P. E. Bach's Concerto in D Major for stringed instruments, Debussy's Three Orchestral Sketches "La Mer" and Tchaikovsky's Fifth Symphony in E minor. The large audience was enthusiastic in their appreciation of the fine program and Dr. Koussevitzky graciously acknowledged their long applause.

Mrs. Carroll Leja Nichols, as hostess in the Brooklyn committee box, had a group of St. John's Hospital nurses as her guests.

Mrs. Benjamin Prince's box guests were Mr. and Mrs. William Copeland Finley of Montreal, Canada, Miss Lorraine Finley, Mr. and Mrs. Karp Mikhalenkoff, Mrs. William Stearns Cooney and Theodore Fitch. Mrs. Prince entertained her guests at dinner before the concert.

Mr. and Mrs. Edward C. Blum entertained at dinner at their home, 45 Plaza St., at dinner for their box guests who included Miss Frances Walton, Miss Florence Bigelow, Miss Jane Foote, Jack Langstaff, Gordon Thayer, Derry Hull and Mr. and Mrs. Eugene S. Taliaferro.

Guests of Mr. and Mrs. Frederic B. Pratt were Mrs. William Temple Emmett and William Temple Emmett 3d.

Occupying the box of Rear Admiral and Mrs. Clark H. Woodward were Capt. and Mrs. A. C. Stott, Capt. and Mrs. Jonas J. Ingram, Capt. and Mrs. S. F. Heim and Capt. and Mrs R. E. Hoyt

Other boxholders were Mrs. Thomas E. Murray Jr., the Adelphi Academy Alumnae Association of which Mrs. Roy M. Hart is president, Miss Mary E. Mills and Mrs. James Maclay.

Announcement was made of the 53d season and dates of the series of five concerts. They will be given on Nov. 18, Jan. 6, Feb. 9 and March 10 and 31.

The concert series of the orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman. Mrs. Davenport will hold a meeting of the Brooklyn committee next month to form subcommittees for next season.

Officers for the current 1937-38 season, in addition to Mrs. Van Sinderen and Mrs. Davenpere, were Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League committee.

Representing the Junior League of Brooklyn on the Brooklyn committee this year were Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Mrs. Kent Rhodes.

HACKENSACK, N. J.
BERGEN RECORD
APR

Who's News Today

By LEMUEL F. PARTON

(Special to the Bergen Evening Record)

It was probably quite a blow to Boston when Serge Prokofieff saved his "Romeo and Juliet" ballet for New York. In Boston on this trip he gave Boston only "children's music", saying the critics had insulted him in the past and implying that this was about all they rated. The ballet, played by the Boston Symphony in New York, gets only a so-so listing by the Manhattan critics.

A child musical prodigy of Leningrad, Serge Prokofieff was a conductor at 17, was tossed around a lot in the revolution, and spent a 7-year wanderjahr before returning to Moscow in 1927 to an assured place as a composer, conductor, and pianist. He is a satirist and innovator, drifting a bit to the Right in his later years. He is now 47.

NEW YORK, N. Y.
SUN
APR 2 - 1938

The New Records

Stokowski's 'Parsifal'—Purcell Album—A Passion Completed—The Lighter Side.

By IRVING KOLODIN.

Purcell Album.

Since the first album of the Purcell Society was reviewed here in detail when it appeared two years ago as an importation from England, it is only necessary to repeat that recommendation, now that it is available as a domestic release from Columbia. Among the works in the collection are the nine four-part fantasias and the superb five-part fantasia on one note (all excellently played by the International String Quartet), the fine "Golden" Sonata, with Isolde Menges and William Primrose as the two artists, three songs interrupted by Keith Faulkner, and two catches by the Purcell Singers. Mr. Faulkner has his difficulty with the unfamiliar technical requirements of the songs, but the quality of performance through the album, both musically and interpretatively, is extremely high. The recording of the strings, moreover, is as good as any I have ever heard and the surfaces are unusually quiet. Columbia is especially to be complimented for including the splendid brochure written by Alec Robertson for the original issue.

The Passion Completed.

The concluding records of the Victor-Boston Symphony "St. Matthew Passion" are now in hand, completing this imposing three-volume issue, but the first impression of the set has not been materially altered by the additional evidence. It still is strangely equivalent to a maimed giant, the torso faithfully represented by the orchestra and chorus, the other features rather less so by the soloists. There are some remarkable details in the last two volumes, including Richard Burgin's beautiful performance of the violin solo in "Erbarme dich'," the excellent singing of the same Mr. Faulkner noted above, and the dramatic effectiveness of the chorus. Of course, the orchestra is never less than splendid. However, the singing of the tenor (John Priebe) is even a greater trial in the later records where he has more to do, and neither the soprano, contralto, nor bass are the stuff of a definitive performance. The recording continues erratic, with numerous unfortunate breaks between sides.

Not all the $100,000 building fund for the Berkshire Symphonic Festival has yet been subscribed, although at last accounts about four-fifths of the desired total was "in." Progress on the structure itself has been made to the extent to justify the promise that the building will be ready for "occupancy" by Festival time. Less for financial reasons than because of a desire to be prepared for whatever direction the Festival may take in the next year or two, there will be only a temporary stage this summer. Nor will there be a ceiling until Professor Fay of M.I.T. has been able to work out the best acoustical design. (Of course there will be a cover against the elements.) The erection of the steel structure has proceeded according to schedule and the lumber was to be delivered during the present week.

There has been unofficial discussion—as well as in print, as readers of these columns are aware—of the proposal to expand the Festival this summer in the light of recent events overseas. No one in authority has been willing to express himself explicitly to this department. But it is a good guess that an enlarged Festival for next August, instead of waiting for another year, would meet with the hearty approval of Dr. Koussevitzky, who is not in the habit of believing that progress consists in standing still. Progress, of course, will have been made in any event by virtue of the erection of a permanent house for the Festival. But on the artistic side some would like to see an advance similar to that of last year, when the number of concerts was increased from three to six. Another good guess would seem to be that even if the number of concerts this summer remains at six, they will enlist the assistance of more than the Boston Symphony Orchestra and its conductor, as previously.

NEW YORK, N. Y.
SUN
APR 2

Who's News Today

Austria's Gnadige Frau Has Ridden the Surfboard of Politics for 60 Years.

By LEMUEL F. PARTON

It was probably quite a blow to Boston when Serge Prokofieff saved his "Romeo and Juliet" ballet for New York. In Boston, on this trip, he gave Boston only "children's music," saying the critics had insulted him in the past, and implying that this was about all they rated. The ballet, played by the Boston Symphony in New York, gets only a so-so listing by the Manhattan critics.

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SARASOTA, FLA.
TRIBUNE
APR 3 - 1938

SYMPHONY UNIT TO PERFORM AT BRADENTON

The Florida Symphony orchestra of 70 pieces, first major symphonic ensemble to be established in the South under federal auspices, will appear in a concert at the High school auditorium in Bradenton Wednesday at 2 p. m.

Clarence Carter Nice will direct the orchestra which is composed of musicians of long experience, many of whom have served with leading symphony orchestras. Included are Walter Grossman, cellist, of Miami, who played with the Berlin Philharmonic; Joel Belov, formerly a member of the New York Philharmonic; Max Gaebel, who came from Germany to join the Boston Symphony orchestra; Maurice Goldman, former violinist with the Detroit Symphony orchestra, and Attilio Canonico, youthful honor graduate of the Royal Conservatory of Naples.

Prof. Nice conducted more than 200 performances for the San Carlo Opera company in New York and on tour, and served four years as musical director of the Philadelphia Grand Opera company.

The concert is sponsored by the Bradenton High school orchestra, and the high type of music to be presented, together with the importance of many of the artists who comprise the organization, should make an appeal to all real music lovers and should prove an inspiration to the musically ambitious youth.

Popular prices will afford opportunity to all music lovers and to all school children to hear and see this symphony orchestra.

WORCESTER, MASS.
TELEGRAM
APR 7 - 1938

HERE APRIL 12

Serge Koussevitsky, who will conduct the Boston Symphony Orchestra in a concert here April 12 in the Auditorium.

Koussevitzky to Conduct Here

Boston Symphony To Be Heard in Auditorium

The Boston Symphony Orchestra, conducted by Serge Koussevitsky, will be heard April 12 in the Municipal Auditorium at 8.15 in the final concert of the season of the Civic Music Association.

The program will include the Haydn "Symphony in G Major, No. 88"; "Romeo and Juliet" ballet, second suite, by Prokofieff, and Brahms' "Symphony No. 2 in D Major, Opus 73."

PROVIDENCE, R. I.
BULLETIN
APR 2 - 1938

Violinist

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, who will be heard in recital with Elizabeth Siedhoff, pianist, on Friday night.

MANCHESTER, N. H.
LEADER

MAR 31 1938

SYMPHONY ORCHESTRA IN CONCERT SUNDAY

Shown above is the State Symphony orchestra, a unit of the Works Progress administration, which will present a program at the Institute of Arts and Sciences Sunday evening under the direction of Earl V. Clay conductor. Miss Marie Healy, talented coloratura, will serve as guest soloist.

Earl V. Clay Will Serve As Program Director

On Sunday evening, April, 3 the Federal Music Project State Symphony orchestra, a unit of the Works Progress administration, under the direction of its newly appointed conductor, Earl V. Clay, will present a program at the Institute of Arts and Sciences hall with Marie Healy, coloratura, as guest soloist.

Mr. Clay comes to his new position with the highest recommendations. He is a graduate of the New England Conservatory of Music where he was a scholarship student. He studied brass with Louis Kloepfel, theory with Frederick Converse and was a pupil of Stuart Mason, Kurt Fischer and Clement Lenom. Mr. Clay has played in the Boston Symphony orchestra under Koussevitsky and Eugene Goossens and during the past several seasons has conducted the Boston Chamber orchestra and the Stoneham Choral society. He has been a member of the Massachusetts State Symphony orchestra under Alexander Thiede.

Marie Healy Is Soloist.

Miss Healy, soloist on the program, has won national recognition through her many concert and radio performances.

Among the numbers which she will sing with orchestral accompaniment is the aria, "Ah, Fors E Lui," from La Traviata. Of her rendition of this number one New York paper says, "With an astonishing dramatic interpretation, Miss Healy sang the Traviata aria giving a finished presentation of the operatic selection."

Tickets for Sunday evening's concert are on sale at the Piper-McIntire Music store or may be purchased at the door the evening of the performance. It is anticipated that a capacity audience will be in attendance to enjoy an exceptionally fine program and to greet Miss Healy, who has a large local following.

Ushers for Sunday evening are William Adams, Eugene Clough, Walter Fradd, William Law, Robert Babcock, Fred Clements, Charles Perkins and Irving Youland.

SPARTANSBURG, S. C.
JOURNAL

APR 2 - 1938

DUO-PIANISTS TO APPEAR IN CIVIC MUSIC CONCERT

Lubochutz and Nemenoff, duo-pianists, will appear here in the last of the series of Civic Music association concerts for the season on the evening of April 27, a week later than the first announcement.

It isn't surprising that Pierre Luboshutz and Genia Numenoff take naturally to the duo form of piano recital which they will present here on Wednesday, April 27, at Converse college auditorium. Both of them have been playing ensemble music since they were children.

Pierre Luboshutz was one of a family of three gifted children who played together as a trio first privately at home and later on concert tours in their native Russia. Their grandfather was a well-known opera singer, and their father a talented amateur violinist who operated a piano factory in Odessa.

At the age of four, Pierre began to study violin with his father. But his sisters soon put an end to this. The older of them, Lea Luboshutz, (now well known as a concert artist) played the violin and the younger, Ana, the cello. The daughters decided there were enough stringed instrument players in the family without Pierre. They needed a pianist to accompany them. So they united their efforts to induce the father to switch their younger brother from violin to piano.

Thus was Pierre's career determined. He progressed rapidly on the piano and at 12 was sent to the conservatory in Moscow, from which he was graduated with the highest honors. Indeed so highly was he thought of that when Kreisler visited Moscow for a series of concerts, arriving without an accompanist, 14-year-old Pierre Luboshutz was chosen to meet the need. Later the boy was sent to Paris, where he continued his studies under the distinguished Edouard Risler and Professor Blumenfeld.

In 1912 Luboshutz made an important and auspicious debut in Moscow as guest soloist with the Koussevitzky orchestra—Koussevitzky himself conducting. Then deferring to the wishes of his gifted sisters, he toured with them as a trio throughout Russia until the revolution.

Then he made his way to Paris where he met Nina Koshetz, Russian soprano. The two toured together in joint recital. Luboshutz first visited the United States 11 years ago and in the intervening period has toured annually through the country in collaboration with such artists as Eide Norena, and Piatigorsky. He also has given numerous recitals of his own and has played with the New York Philharmonic-Symphony orchestra under Arturo Toscanini.

Luboshutz's attractive partner in his joint recitals, Genia Nemenoff, is in private life Mrs. Pierre Luboshutz. She, too, had the advantage of a highly musical background. She was the child of a mother who was an accomplished pianist and a father who was an opera singer. Her brother studied the cello and at 10 she was giving ensemble performances with him.

Her first teacher was her mother, who began giving her piano lessons at the age of four. When she was six the great composer Moszkowski heard her play some of his works and was so impressed that he arranged for her to be enrolled at the Paris conservatory. There she studied with Isidore Philipp. She made her recital debut in Paris and not long afterwards played in joint recital with the brilliant cellist, Pablo Casals. Later she toured through Algeria, Holland, Belgium, Spain and Germany.

Eight years ago Pierre Luboshutz was conducting a master class in Paris, and Genia Nemenoff enrolled as his pupil. A romance ensued and two years later they were married. She kept up her music, however, and the two formed the habit of playing together regularly for their own amusement. It was out of this practice that their joint recital tours grew.

NEW YORK, N. Y.
SUN

APR 2 - 1938

The Choir Loft

Many Oratorio Services Will Mark the Observance of Passion Sunday Tomorrow.

By WILLARD IRVING NEVINS.

In commemoration of Passion Sunday many oratorio services have been planned by churches in the metropolitan area for tomorrow.

A partial list of the works to be heard is as follows:

Episcopal Church, Brooklyn, N. Y., at 8:30 P. M. next Wednesday.

Recent Recordings.

With the recent release of the third volume of the "Passion According to St. Matthew," by Bach, we have the complete recording of that great choral work, as given under the direction of Serge Koussevitzky.

Symphony Orchestra, Glee Club, the Rad- Society and a dis- oup of soloists. Con- nagnitude of this un- results are most sat- ecially impressive are the many chorales which are heard throughout the work. This recording is found in Victor albums M-411-12-13.

In Victor album M-421 will be found the prelude and Good Friday spell of Wagner's "Parsifal" as played by the Philadelphia Orchestra under the direction of Leopold Stokowski. The recording matches the superlative playing of this justly famous orchestra.

A single Victor record No. 14744 is a re-recording of Enrico Caruso's singing of Faure's "The Palms" and Franck's "La Procession."

NEW YORK, N. Y.
HERALD - TRIBUNE

APR 3 - 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony's Last Matinee Concert This Season

Fifth and last afternoon concert this season of the Boston Symphony Orchestra, Serge Koussevitzky conducting, at Carnegie Hall.

PROGRAM

1. Stravinsky........Divertimento from "Le Baiser de la Fée," Allegorical Ballet
2. Debussy.....................'La Mer"

Intermission

3. Brahms..Symphony No. 2, in D major, Op. 73

THE NEAREST approach to a novelty at this season's last Boston Symphony matinée was a series of excerpts from Stravinsky's ballet, "Le Baiser de la Fée." The original score was heard here in the Spring of 1937, when it was performed at the Metropolitan by the American Ballet. The music, composed in 1928 (after the beginning of Stravinsky's creative decline), is, for the most part, the feeblest sort of commonplace, though some of it is mildly pretty. Mr. Stravinsky, who has horrified his adherents by professing a passionate admiration for Tchaikovsky—whom no genuine Stravinskyan would pick up with the tongs—says that he dedicated this work "to the Muse of Tchaikovsky." The genius of Peter Ilych, explains Stravinsky, "has marked the score of 'Le Baiser de la Fée' with a predestined kiss." Perhaps it is just as well that Tchaikovsky himself did not remain alive to observe the result of this mystic osculation.

* * *

The most engaging aspect of the score is its instrumentation, which Mr. Koussevitzky's brilliant players turned almost into authentic magic at yesterday's performance. The playing of the orchestra in the remainder of the program, especially in that classic masterpiece, Debussy's "La Mer," was of an equal beauty and mastery.

The audience was demonstrative

PROVIDENCE, R. I.
JOURNAL

APR 3 - 1938

Elizabeth S

MISS ELIZABETH SIEDHOFF of Boston, who will appear at the Plantations Auditorium Friday evening in joint piano recital with Richard Burgin, concert master of the Boston Symphony Orchestra relates many interesting incidents of her association with one of the world's outstanding teachers of piano, the eccentric and beloved Prof. Tobias Mathay, informally known to London music circles as "Uncle Tobs."

Outstanding among women pianists of this country, Miss Siedhoff has worked with a great many European music masters. She studied for three years' in Berlin with Breithaupt and the world-renowned Arthur Schnabel. Last year she studied with Prof. Mathay during the winter season. She has also coached with him in four of his "summer schools."

TUCSON, ARIZ.
STAR

APR 3 - 1938

Musical offerings at Carnegie hall in New York during April will include the New York Philharmonic-Symphony orchestra, the Boston Symphony, the Philadelphia orchestra, the National Orchestral association, the New York Women's Symphony, Trudi School and her Dancing Comedians, Pianist Josef Hofmann, Contralto Marian Anderson, the Dessoff Choirs, and a memorial concert under the auspices of the Henry Hadley foundation.

PIQUA, O.
CALL

SYMPHONY CONCERT IS ENJOYED FRIDAY

Splendid Organization from Ohio State University Gives Delightful Program.

Realization of how much we miss by not being able to hear symphony orchestras often must have come to every member of the audience who gathered Friday night at Piqua Central high school auditorium to listen to the concert presented by the Ohio State University Symphony orchestra under the direction of Eugene J. Weigel. The occasion was the second of the concerts on the series brought here this spring by the Piqua Madrigal Singers and to whom Piqua music lover's should be unanimously grateful for bringing such a musical treat to this city.

The orchestra is composed of 90 young musicians, each one majoring in music at Ohio State university; each a talented performer in his or her own right and each bespeaking an earnestness that cannot help but infect their audience. No musical sophistication or other depressing influence can deaden the response to fine orchestral music finely played. There is always that marvel of minds and instruments swayed into a singleness of purpose by one mind, all intent on the recreation of wonderful music by another mind and made eternal by the many.

The program was well chosen, including as it did some of the better known classical masterpieces Opening with the Oberon overture by von Weber, it proceeded to Beethoven's glorious Fifth Symphony in which each young musician evidenced a musical awareness, playing for all they were worth and responding to the director in a manner that brought a complete cooperation in the result.

After the intermission Winnifred Roudebush was soloist when the orchestra played Schumann's Concerto in A Minor, another well known and inspiring composition. Miss Roudebush, who is a senior majoring in music in the university Department of Music, left no doubt as to her talent, playing the entire, difficult Concerto from memory, a feat in itself even without the necessity of blending with 90 other musicians.

The fourth number on the program, "America," an epic rhapsody, by Ernest Bloch, was so completely modern that it was amusing to watch the reaction of the audience. Beginning on the strings, it took various themes from well known American airs such as "My Old Kentucky Home" and "Pop Goes the Weasel," but so completely modernized that little vestige of the original tempo remained. This rhapsody was composed in the middle of the last decade and was unanimously selected as the winning composition among 92 manuscripts submitted in Musical America's "Symphony Contest," the prize being awarded to the composer in June 1928, the judges being Walter Damrosch, Hertz, Koussevitsky, Stock and Stokowski so it MUST be good, no matter what the Piqua audience thought.

The program closed with the brilliant and exciting "Espana" by Chabrier, which has become familiarized to American audiences during the past winter through being used as the concluding number on a number of symphony broadcasts. Written in the form of a rhapsody, it presents a succession of tunes bound together as an effective whole.

Enthusiastic applause after the concluding number was responded to with an encore, the well known and popular Intermezzo from Wolf-Farrari's "Jewels of the Madonna."

Great credit goes to Mr. Weigel for the splendid training and vision which has enabled him to produce such a musical organization and it is hoped that the group will return to Piqua again so that more music lovers may have the opportunity of hearing and enjoying such splendid music.

BROOKLYN, N. Y.
EAGLE
APR 2 - 1938

225

Music of the Day

By MILES KASTENDIECK

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BROOKLYN, N. Y.
EAGLE
APR 2 - 1938

Society Attends Seaso'ns Final Boston Symphony Concert at the Academy

A gala performance of the Boston Symphony Orchestra last evening brought the 52d season of the orchestra's presentations in Brooklyn to a brilliant close. For the final concert Dr. Serge Koussevitzky, conductor of the orchestra, selected for the program: C. P. E. Bach's Concerto in D Major for stringed instruments, Debussy's Three Orchestral Sketches "La Mer" and Tchaikovsky's Fifth Symphony in E minor. The large audience was enthusiastic in their appreciation of the fine program and Dr. Koussevitzky graciously acknowledged their long applause.

Mrs. Carroll Leja Nichols, as hostess in the Brooklyn committee box, had a group of St. John's Hospital nurses as her guests.

Mrs. Benjamin Prince's box guests were Mr. and Mrs. William Copeland Finley of Montreal, Canada, Miss Lorraine Finley, Mr. and Mrs. Karp Mikhalenkoff, Mrs. William Stearns Cooney and Theodore Fitch. Mrs. Prince entertained her guests at dinner before the concert.

Mr. and Mrs. Edward C. Blum entertained at dinner at their home, 45 Plaza St., at dinner for their box guests who included Miss Frances Walton, Miss Florence Bigelow, Miss Jane Foote, Jack Langstaff, Gordon Thayer, Derry Hull and Mr. and Mrs. Eugene S. Taliaferro.

Guests of Mr. and Mrs. Frederic B. Pratt were Mrs. William Temple Emmett and William Temple Emmett 3d.

Occupying the box of Rear Admiral and Mrs. Clark H. Woodward were Capt. and Mrs. A. C. Stott, Capt. and Mrs. Jonas ? . Ingram, Capt. and Mrs. S. F. Heim and Capt. and Mrs R. E. Hoyt

Other boxholders were Mrs. Thomas E. Murray Jr., the Adelphi Academy Alumnae Association of which Mrs. Roy M. Hart is president, Miss Mary E. Mills and Mrs. James Maclay.

Announcement was made of the 53d season and dates of the series of five concerts. They will be given on Nov. 18, Jan. 6, Feb. 9 and March 10 and 31.

The concert series of the orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman. Mrs. Davenport will hold a meeting of the Brooklyn committee next month to form subcommittees for next season.

Officers for the current 1937-38 season, in addition to Mrs. Van Sinderen and Mrs. Davenpere, were Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership committee, and Mrs. Trafton O. Badger, chairman of the Junior League committee.

Representing the Junior League of Brooklyn on the Brooklyn committee this year were Miss Helen Adam, Miss Phyllis Barnes, Mrs. Theodore Fitz-Randolph, Mrs. Charles Singleton, Miss Arrietta Smith, Mrs. Hollis Thayer and Mrs. Kent Rhodes.

HACKENSACK, N. J.
BERGEN RECORD
APR

Who's News Today

By LEMUEL F. PARTON

(Special to the Bergen Evening Record)

It was probably quite a blow to Boston when Serge Prokofieff saved his "Romeo and Juliet" ballet for New York. In Boston on this trip he gave Boston only "children's music", saying the critics had insulted him in the past and implying that this was about all they rated. The ballet, played by the Boston Symphony in New York, gets only a so-so listing by the Manhattan critics.

A child musical prodigy of Leningrad, Serge Prokofieff was a conductor at 17, was tossed around a lot in the revolution, and spent a 7-year wanderjahr before returning to Moscow in 1927 to an assured place as a composer, conductor, and pianist. He is a satirist and innovator, drifting a bit to the Right in his later years. He is now 47.

NEW YORK, N. Y.
SUN
APR 2 - 1938

The New Records

Stokowski's 'Parsifal'—Purcell Album—A Passion Completed—The Lighter Side.

By IRVING KOLODIN.

Purcell Album.

Since the first album of the Purcell Society was reviewed here in detail when it appeared two years ago as an importation from England, it is only necessary to repeat that recommendation, now that it is available as a domestic release from Columbia. Among the works in the collection are the nine four-part fantasias and the superb five-part fantasia on one note (all excellently played by the International String Quartet), the fine "Golden" Sonata, with Isolde Menges and William Primrose as the two artists, three songs interrupted by Keith Faulkner, and two catches by the Purcell Singers. Mr. Faulkner has his difficulty with the unfamiliar technical requirements of the songs, but the quality of performance through the album, both musically and interpretatively, is extremely high. The recording of the strings, moreover, is as good as any I have ever heard and the surfaces are unusually quiet. Columbia is especially to be complimented for including the splendid brochure written by Alec Robertson for the original issue.

The Passion Completed.

The concluding records of the Victor-Boston Symphony "St. Matthew Passion" are now in hand, completing this imposing three-volume issue, but the first impression of the set has not been materially altered by the additional evidence. It still is strangely equivalent to a maimed giant, the torso faithfully represented by the orchestra and chorus, the other features rather less so by the soloists. There are some remarkable details in the last two volumes, including Richard Burgin's beautiful performance of the violin solo in "Erbarme dich'," the excellent singing of the same Mr. Faulkner noted above, and the dramatic effectiveness of the chorus. Of course, the orchestra is never less than splendid. However, the singing of the tenor (John Priebe) is even a greater trial in the later records where he has more to do, and neither the soprano, contralto, nor bass are the stuff of a definitive performance. The recording continues erratic, with numerous unfortunate breaks between sides.

Apr 4/38

Not all the $100,000 building fund for the Berkshire Symphonic Festival has yet been subscribed, although at last accounts about four-fifths of the desired total was "in." Progress on the structure ~~itself has~~ been made to the extent to justify the promise that the building will be ready for "occupancy" by Festival time. Less for financial reasons than because of a desire to be prepared for whatever direction the Festival may take in the next year or two, there will be only a temporary stage this summer. Nor will there be a ceiling until Professor Fay of M.I.T. has been able to work out the best acoustical design. (Of course there will be a cover against the elements.) The erection of the steel structure has proceeded according to schedule and the lumber was to be delivered during the present week.

There has been unofficial discussion—as well as in print, as readers of these columns are aware—of the proposal to expand the Festival this summer in the light of recent events overseas. No one in authority has been willing to express himself explicitly to this department. But it is a good guess that an enlarged Festival for next August, instead of waiting for another year, would meet with the hearty approval of Dr. Koussevitzky, who is not in the habit of believing that progress consists in standing still. Progress, of course, will have been made in any event by virtue of the erection of a permanent house for the Festival. But on the artistic side some would like to see an advance similar to that of last year, when the number of concerts was increased from three to [illegible] other good guess would seem to be that even if the number of concerts this summer remains at six, they will enlist the assistance of more than the Boston Symphony Orchestra and its conductor, as previously.

NEW YORK, N. Y.
SUN
APR 2 - 1938

Who's News Today

Austria's Gnadige Frau Has Ridden the Surfboard of Politics for 60 Years.

By LEMUEL F. PARTON

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SARASOTA, FLA.
TRIBUNE
APR 3 - 1938

SYMPHONY UNIT TO PERFORM AT BRADENTON

The Florida Symphony orchestra of 70 pieces, first major symphonic ensemble to be established in the South under federal auspices, will appear in a concert at the High school auditorium in Bradenton Wednesday at 2 p. m.

Clarence Carter Nice will direct the orchestra which is composed of musicians of long experience, many of whom have served with leading symphony orchestras. Included are Walter Grossman, cellist, of Miami, who played with the Berlin Philharmonic; Joel Belov, formerly a member of the New York Philharmonic; Max Gaebel, who came from Germany to join the Boston Symphony orchestra; Maurice Goldman, former violinist with the Detroit Symphony orchestra, and Attilio Canonico, youthful honor graduate of the Royal Conservatory of Naples.

Prof. Nice conducted more than 200 performances for the San Carlo Opera company in New York and on tour, and served four years as musical director of the Philadelphia Grand Opera company.

The concert is sponsored by the Bradenton High school orchestra, and the high type of music to be presented, together with the importance of many of the artists who comprise the organization, should make an appeal to all real music lovers and should prove an inspiration to the musically ambitious youth.

Popular prices will afford opportunity to all music lovers and to all school children to hear and see this symphony orchestra.

WORCESTER, MASS.
TELEGRAM
APR 7 - 1938

HERE APRIL 12

Serge Koussevitsky, who will conduct ~~the Boston~~ Symphony Orchestra in a concert here April 12 in the Auditorium.

Koussevitzky to Conduct Here

Boston Symphony To Be Heard in Auditorium

The Boston Symphony Orchestra, conducted by Serge Koussvitsky, will be heard April 12 in the Municipal Auditorium at 8.15 in the final concert of the season of the Civic Music Association.

The program will include the Haydn "Symphony in G Major, No. 88"; "Romeo and Juliet" ballet, second suite, by Prokofieff, and Brahms' "Symphony No. 2 in D Major, Opus 73."

PROVIDENCE, R. I.
BULLETIN
12
APR 2 - 1938

Violinist

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, who will be heard in recital with Elizabeth Siedhoff, pianist, on Friday night.

226

MANCHESTER, N. H.
LEADER

31 193

SYMPHONY ORCHESTRA IN CONCERT SUNDAY

Shown above is the State Symphony orchestra, a unit of the Works Progress administration, which will present a program at the Institute of Arts and Sciences Sunday evening under the direction of Earl V. Clay conductor. Miss Marie Healy, talented coloratura, will serve as guest soloist.

Earl V. Clay Will Serve As Program Director

On Sunday evening, April, 3 the Federal Music Project State Symphony orchestra, a unit of the Works Progress administration, under the direction of its newly appointed conductor, Earl V. Clay, will present a program at the Institute of Arts and Sciences hall with Marie Healy, coloratura, as guest soloist.

Mr. Clay comes to his new position with the highest recommendations. He is a graduate of the New England Conservatory of Music where he was a scholarship student. He studied brass with Louis Kloepfel, theory with Frederick Converse and was a pupil of Stuart Mason, Kurt Fischer and Clement Lenom. Mr. Clay has played in the Boston Symphony orchestra under Koussevitsky and Eugene Goossens and during the past several seasons has conducted the Boston Chamber orchestra and the Stoneham Choral society. He has been a member of the Massachusetts State Symphony orchestra under Alexander Thiede.

Marie Healy Is Soloist.

Miss Healy, soloist on the program, has won national recognition through her many concert and radio performances.

Among the numbers which she will sing with orchestral accompaniment is the aria, "Ah, Fors E Lui," from La Traviata. Of her rendition of this number one New York paper says, "With an astonishing dramatic interpretation, Miss Healy sang the Traviata aria giving a finished presentation of the operatic selection."

Tickets for Sunday evening's concert are on sale at the Piper-Mc-Intire Music store or may be purchased at the door the evening of the performance. It is anticipated that a capacity audience will be in attendance to enjoy an exceptionally fine program and to greet Miss Healy, who has a large local following.

Ushers for Sunday evening are William Adams, Eugene Clough, Walter Fradd, William Law, Robert Babcock, Fred Clements, Charles Perkins and Irving Youland.

TUCSON, ARIZ.
STAR

APR 3 193

Musical offerings at Carnegie hall in New York during April will include the New York Philharmonic-Symphony orchestra, the Boston Symphony, the Philadelphia orchestra, the National Orchestral association, the New York Women's Symphony, Trudi School and her Dancing Comedians, Pianist Josef Hofmann, Contralto Marian Anderson, the Dessoff Choirs, and a memorial concert under the auspices of the Henry Hadley foundation.

NEW YORK, N. Y.
SUN

APR 2 193

The Choir Loft

Many Oratorio Services Will Mark the Observance of Passion Sunday Tomorrow.

By WILLARD IRVING NEVINS.

In commemoration of Passion Sunday many oratorio services have been planned by churches in the metropolitan area for tomorrow.

A partial list of the works to be heard is as follows:

Episcopal Church, Brooklyn, N. Y., at 8:30 P. M. next Wednesday.

Recent Recordings.

With the recent release of the third volume of the "Passion According to St. Matthew," by Bach, we have the complete recording of that great choral work, as given under the direction of Serge Koussevitzky,
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NEW YORK, N. Y.
HERALD - TRIBUNE

APR 3 - 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony's Last Matinee Concert This Season

Fifth and last afternoon concert this season of the Boston Symphony Orchestra, Serge Koussevitzky conducting, at Carnegie Hall.

PROGRAM

1. Stravinsky........Divertimento from "Le Baiser de la Fée," Allegorical Ballet
2. Debussy....................."La Mer"

Intermission

3. Brahms..Symphony No. 2, in D major, Op. 73

THE NEAREST approach to a novelty at this season's last Boston Symphony matinée was a series of excerpts from Stravinsky's ballet, "Le Baiser de la Fée." The original score was heard here in the Spring of 1937, when it was performed at the Metropolitan by the American Ballet. The music, composed in 1928 (after the beginning of Stravinsky's creative decline), is, for the most part, the feeblest sort of commonplace, though some of it is mildly pretty. Mr. Stravinsky, who has horrified his adherents by professing a passionate admiration for Tchaikovsky—whom no genuine Stravinskyan would pick up with the tongs—says that he dedicated this work "to the Muse of Tchaikovsky." The genius of Peter Ilych, explains Stravinsky, "has marked the score of 'Le Baiser de la Fée' with a predestined kiss." Perhaps it is just as well that Tchaikovsky himself did not remain alive to observe the result of this mystic osculation.

* * *

The most engaging aspect of the score is its instrumentation, which Mr. Koussevitzky's brilliant players turned almost into authentic magic at yesterday's performance. The playing of the orchestra in the remainder of the program, especially in that classic masterpiece, Debussy's "La Mer," was of an equal beauty and mastery.

The audience was demonstrative

PROVIDENCE, R. I.
JOURNAL

APR 3 - 1938

Elizabeth S

MISS ELIZABETH SIEDHOFF of Boston, who will appear at the Plantations Auditorium Friday evening in joint piano recital with Richard Burgin, concert master of the Boston Symphony Orchestra relates many interesting incidents of her association with one of the world's outstanding teachers of piano, the eccentric and beloved Prof. Tobias Mathay, informally known to London music circles as "Uncle Tobs."

Outstanding among women pianists of this country, Miss Siedhoff has worked with a great many European music masters. She studied for three years' in Berlin with Breithaupt and the world-renowned Arthur Schnabel. Last year she studied with Prof. Mathay during the winter season. She has also coached with him in four of his "summer schools."

SPARTANSBURG, S. C.
JOURNAL

APR 2 - 1938

DUO-PIANISTS TO APPEAR IN CIVIC MUSIC CONCERT

Lubochutz and Nemenoff, duo-pianists, will appear here in the last of the series of Civic Music association concerts for the season on the evening of April 27, a week later than the first announcement.

It isn't surprising that Pierre Luboshutz and Genia Numenoff take naturally to the duo form of piano recital which they will present here on Wednesday, April 27, at Converse college auditorium. Both of them have been playing ensemble music since they were children.

Pierre Luboshutz was one of a family of three gifted children who played together as a trio first privately at home and later on concert tours in their native Russia. Their grandfather was a well-known opera singer, and their father a talented amateur violinist who operated a piano factory in Odessa.

At the age of four, Pierre began to study violin with his father. But his sisters soon put an end to this. The older of them, Lea Luboshutz, (now well known as a concert artist) played the violin and the younger, Ana, the cello. The daughters decided there were enough stringed instrument players in the family without Pierre. They needed a pianist to accompany them. So they united their efforts to induce the father to switch their younger brother from violin to piano.

Thus was Pierre's career determined. He progressed rapidly on the piano and at 12 was sent to the conservatory in Moscow, from which he was graduated with the highest honors. Indeed so highly was he thought of that when Kreisler visited Moscow for a series of concerts, arriving without an accompanist, 14-year-old Pierre Luboshutz was chosen to meet the need. Later the boy was sent to Paris, where he continued his studies under the distinguished Edouard Risler and Professor Blumenfeld.

In 1912 Luboshutz made an important and auspicious debut in Moscow as guest soloist with the Koussevitzky orchestra—Koussevitzky himself conducting. Then deferring to the wishes of his gifted sisters, he toured with them as a trio throughout Russia until the revolution.

Then he made his way to Paris where he met Nina Koshetz, Russian soprano. The two toured together in joint recital. Luboshutz first visited the United States 11 years ago and in the intervening period has toured annually through the country in collaboration with such artists as Eide Norena, and Piatigorsky. He also has given numerous recitals of his own and has played with the New York Philharmonic-Symphony orchestra under Arturo Toscanini.

Luboshutz's attractive partner in his joint recitals, Genia Nemenoff, is in private life Mrs. Pierre Luboshutz. She, too, had the advantage of a highly musical background. She was the child of a mother who was an accomplished pianist and a father who was an opera singer. Her brother studied the cello and at 10 she was giving ensemble performances with him.

Her first teacher was her mother, who began giving her piano lessons at the age of four. When she was six the great composer Moszkowski heard her play some of his works and was so impressed that he arranged for her to be enrolled at the Paris conservatory. There she studied with Isidore Philipp. She made her recital debut in Paris and not long afterwards played in joint recital with the brilliant cellist, Pablo Casals. Later she toured through Algeria, Holland, Belgium, Spain and Germany.

Eight years ago Pierre Luboshutz was conducting a master class in Paris, and Genia Nemenoff enrolled as his pupil. A romance ensued and two years later they were married. She kept up her music, however, and the two formed the habit of playing together regularly for their own amusement. It was out of this practice that their joint recital tours grew.

PIQUA, O.
CALL

APR

SYMPHONY CONCERT IS ENJOYED FRIDAY

Splendid Organization from Ohio State University Gives Delightful Program.

Realization of how much we miss by not being able to hear symphony orchestras often must have come to every member of the audience who gathered Friday night at Piqua Central high school auditorium to listen to the concert presented by the Ohio State University Symphony orchestra under the direction of Eugene J. Weigel. The occasion was the second of the concerts on the series brought here this spring by the Piqua Madrigal Singers and to whom Piqua music lover's should be unanimously grateful for bringing such a musical treat to this city.

The orchestra is composed of 90 young musicians, each one majoring in music at Ohio State university; each a talented performer in his or her own right and each bespeaking an earnestness that cannot help but infect their audience. No musical sophistication or other depressing influence can deaden the response to fine orchestral music finely played. There is always that marvel of minds and instruments swayed into a singleness of purpose by one mind, all intent on the recreation of wonderful music by another mind and made eternal by the many.

The program was well chosen, including as it did some of the better known classical masterpieces Opening with the Oberon overture by von Weber, it proceeded to Beethoven's glorious Fifth Symphony in which each young musician evidenced a musical awareness, playing for all they were worth and responding to the director in a manner that brought a complete cooperation in the result.

After the intermission Winnifred Roudebush was soloist when the orchestra played Schumann's Concerto in A Minor, another well known and inspiring composition. Miss Roudebush, who is a senior majoring in music in the university Department of Music, left no doubt as to her talent, playing the entire, difficult Concerto from memory, a feat in itself even without the necessity of blending with 90 other musicians.

The fourth number on the program, "America," an epic rhapsody, by Ernest Bloch, was so completely modern that it was amusing to watch the reaction of the audience. Beginning on the strings, it took various themes from well known American airs such as "My Old Kentucky Home" and "Pop" Goes the Weasel," but so completely modernized that little vestige of the original, tempo remained. This rhapsody was composed in the middle of the last decade and was unanimously selected as the winning composition among 92 manuscripts submitted in Musical America's "Symphony Contest," the prize being awarded to the composer in June 1928, the judges being Walter Damrosch, Hertz, Koussevitsky, Stock and Stokowski so it MUST be good, no matter what the Piqua audience thought.

The program closed with the brilliant and exciting "Espana" by Chabrier, which has become familiarized to American audiences during the past winter through being used as the concluding number on a number of symphony broadcasts. Written in the form of a rhapsody, it presents a succession of tunes bound together as an effective whole.

Enthusiastic applause after the concluding number was responded to with an encore, the well known and popular Intermezzo from Wolf-Farrari's "Jewels of the Madonna."

Great credit goes to Mr. Weigel for the splendid training and vision which has enabled him to produce such a musical organization and it is hoped that the group will return to Piqua again so that more music lovers may have the opportunity of hearing and enjoying such splendid music.

226

MANCHESTER, N. H.
LEADER

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SPARTANSBURG, S. C.
JOURNAL

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HERALD - TRIBUNE

APR 3 - 1938

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STAR

APR 3 - 1938

Musical offerings at Carnegie hall in New York during April will include the New York Philharmonic-Symphony orchestra, the Boston Symphony, the Philadelphia orchestra, the National Orchestral association, the New York Women's Symphony, Trudi School and her Dancing Comedians, Pianist Josef Hofmann, Contralto Marian Anderson, the Dessoff Choirs, and a memorial concert under the auspices of the Henry Hadley foundation.

PROVIDENCE, R. I.
JOURNAL

APR 3 - 1938

Elizabeth S

MISS ELIZABETH SIEDHOFF of Boston, who will appear at the Plantations Auditorium Friday evening in joint piano recital with Richard Burgin, concert master of the Boston Symphony Orchestra relates many interesting incidents of her association with one of the world's outstanding teachers of piano, the eccentric and beloved Prof. Tobias Mathay, informally known to London music circles as "Uncle Tobs."

Outstanding among women pianists of this country, Miss Siedhoff has worked with a great many European music masters. She studied for three years' in Berlin with Breithaupt and the world-renowned Arthur Schnabel. Last year she studied with Prof. Mathay during the winter season. She has also coached with him in four of his "summer schools."

PIQUA, O.
CALL

APR

SYMPHONY CONCERT IS ENJOYED FRIDAY

Splendid Organization from Ohio State University Gives Delightful Program.

Realization of how much we miss by not being able to hear symphony orchestras often must have come to every member of the audience who gathered Friday night at Piqua Central high school auditorium to listen to the concert presented by the Ohio State University Symphony orchestra under the direction of Eugene J. Weigel. The occasion was the second of the concerts on the series brought here this spring by the Piqua Madrigal Singers and to whom Piqua music lover's should be unanimously grateful for bringing such a musical treat to this city.

The orchestra is composed of 90 young musicians, each one majoring in music at Ohio State university; each a talented performer in his or her own right and each bespeaking an earnestness that cannot help but infect their audience. No musical sophistication or other depressing influence can deaden the response to fine orchestral music finely played. There is always that marvel of minds and instruments swayed into a singleness of purpose by one mind, all intent on the recreation of wonderful music by another mind and made eternal by the many.

The program was well chosen, including as it did some of the better known classical masterpieces Opening with the Oberon overture by von Weber, it proceeded to Beethoven's glorious Fifth Symphony in which each young musician evidenced a musical awareness, playing for all they were worth and responding to the director in a manner that brought a complete cooperation in the result.

After the intermission Winnifred Roudebush was soloist when the orchestra played Schumann's Concerto in A Minor, another well known and inspiring composition. Miss Roudebush, who is a senior majoring in music in the university Department of Music, left no doubt as to her talent, playing the entire, difficult Concerto from memory, a feat in itself even without the necessity of blending with 90 other musicians.

The fourth number on the program, "America," an epic rhapsody, by Ernest Bloch, was so completely modern that it was amusing to watch the reaction of the audience. Beginning on the strings, it took various themes from well known American airs such as "My Old Kentucky Home" and "Pop Goes the Weasel," but so completely modernized that little vestige of the original tempo remained. This rhapsody was composed in the middle of the last decade and was unanimously selected as the winning composition among 92 manuscripts submitted in Musical America's "Symphony Contest," the prize being awarded to the composer in June 1928, the judges being Walter Damrosch, Hertz, Koussevitsky, Stock and Stokowski so it MUST be good, no matter what the Piqua audience thought.

The program closed with the brilliant and exciting "Espana" by Chabrier, which has become familiarized to American audiences during the past winter through being used as the concluding number on a number of symphony broadcasts. Written in the form of a rhapsody, it presents a succession of tunes bound together as an effective whole.

Enthusiastic applause after the concluding number was responded to with an encore, the well known and popular Intermezzo from Wolf-Farrari's "Jewels of the Madonna."

Great credit goes to Mr. Weigel for the splendid training and vision which has enabled him to produce such a musical organization and it is hoped that the group will return to Piqua again so that more music lovers may have the opportunity of hearing and enjoying such splendid music.

NEW YORK, N. Y.
TIMES
APR 3 - 1938

227

BOSTON SYMPHONY ENDS SEASON HERE

Debussy's 'La Mer' Feature of Farewell Concert Directed by Koussevitzky

STRAVINSKY WORK PLAYED

His 'Le Baiser de la Fee' and Brahms's Spring Symphony Round Out Program

By OLIN DOWNES

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, closed its New York season of 1937-38 yesterday afternoon in Carnegie Hall, and this in a memorable way. The concert displayed the characteristics of the orchestra which in the last fourteen years, under its present leadership, has become as a single instrument in the hands of a most sensitive and imaginative interpreter.

For there are certain scores in which Dr. Koussevitzky and the Boston Symphony are unequaled. One of these is Debussy's "La Mer," which came second on yesterday's program. Nothing could have been more perfect and finished in detail than its performance, but the magic lay in the merging of each of the wondrous colors of Debussy's palette and in the freedom and imaginative sweep of the entire conception. In this Dr. Koussevitzky was singularly at one with the composer, who found his inspiration in the ever-changing sea, capricious, tumultuous or treacherously calm; in colors of water and sky and melodies of the storm. These images provoked an expressive method as precise as the most formal logic, yet in form as free as wind and wave.

Among Great Pages of Music

The subtlety and fantasy of this music are reflected by the sensitiveness of the Boston Symphony Orchestra, which, discoursing such beauty, has colors both deep and glinting, and the rhythms of many waters, and a rhythmic life that causes the whole ensemble to pulsate and flash like a prism. Solo instruments sing haunting songs, like those who are "fey." The emergence from instrumental depths of the chorale of the first part and its noble return at the end, while other instruments clamor in the higher registers of the orchestra, are among the great pages of modern orchestral music.

Of this astonishing performance one cannot speak dispassionately. It is a supreme achievement, hardly short of a miracle of conception and execution. Among the greatest artistic experiences of which the present generation can boast in years to come will be the right to say "I heard Koussevitzky and the Boston Symphony play 'La Mer.'" And the world of music could so change its character in a century that a person reading a detailed description of such a performance might conclude that it was a legend, as some today believe that accounts of singers of former periods are legendary and untrue.

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The program began with the Stravinzky divertimento, "Le Baiser de la Fee," originally a ballet, admirably and consciously put together, and richest when the style nearest approaches Tschaikovsky and the score reflects that master's invention. The performance was a model of taste and finish. Dr. Koussevitzky addressed himself to his task as if he were revealing a masterpiece, but it would be difficult to believe that the virtuoso representation was the product of any such opinion. It is incredible that a modern composer of Stravinsky's stature would be willing so to consort with the empty and banal.

The concert ended with Brahms's Spring Symphony—that is to say his Second. No work could have represented a finer or more poetical leave-taking of a season. It was a praiseworthy performance, though Dr. Koussevitzky has given greater interpretations of this score. Again, as at the concert of Thursday night, the audience rendered homage with cheers as well as applause.

BROOKLYN, N. Y.
EAGLE
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The manifold difficulties of recording this mighty work may well be imagined. The Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society, Dr. Ernst Wolff's harpsichord, a host of vocal and instrumental soloists, and, finally, the exacting music of Bach all furnish the raw materials for a herculean task of organization and moulding on the part of Dr. Koussevitzky, and innumerable technical problems on the part of the recording engineers. May it be said at once that the job is a creditable one, and ensuing comments may be interpreted as reactions and suggestions for even greater results in the already highly developed technique of recording a performance of this kind.

Despite the record breaks, the sometimes lengthy silences and the rumble of the chorus as it stands up and sits down, one cannot help feeling the mighty power of the drama as it unfolds and sweeps on, reaching its ultimate poignancy in the exquisitely sad final chorus, "In Tears of Grief." The outstanding feature of the performance is the singing of the chorales, which are marked by well balanced blend of tone and effective shading and dynamic control. Diction, too, is clearer than in the other choruses, which are almost unintelligible even while following the text in the accompanying pamphlet. In its effort to produce mellow tone the Harvard Glee Club so covers its tone and modifies its vowels that words are completely lost. The soloists are Mmes. Vreeland and Meisle, and Messrs. Priebe, Faulkner and Lechner. They cope adequately with the difficult music, but there is not consistent distinction in their performance. It is hoped that future recordings of this kind will take more into account the acoustical problem of sound intensity. This reviewer found it necessary to increase volume for an adequate hearing of the harpsichord and soloists and then to decrease it for the choruses.

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The performance itself is of variable excellence. Most moving and tonally satisfying is the singing of the chorales, although some of the great, dramatic choruses are admirably delivered and the final sorrowful double-chorus is sung affect- ttribute all the arias to he soloists; for while none of those concerned, with the exception of Keith Falkner, whose voicing of the recitatives carries conviction, makes more than a mediocre contribution, these arias, even when interpreted by first-rate artists, fail to arouse the emotions of present-day listeners. Mr. Koussevitzky has wisely given them without the traditional repeats, but, even thus shortened, they tire the ear and mind because of their rigid rhythmical patterns and stylized floridity.

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EVENING POST
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A performance of Debussy's "three symphonic sketches," "La Mer," was the triumph of the day. This was recreation, in the highest sense of the word, of a score with which Koussevitzky and his men have become particularly identified. Each exquisite, sensuous detail came to life at the hands of the unparalleled Boston ensemble, while the broad line of the work achieved its full architectural splendor through the inspired imagination and the potent baton of Dr. Koussevitzky.

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Cont

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Program, Tuesday Night, Will Include Works of Beethoven, Brahms, Debussy.—Other Musical Affairs Also Listed

THE Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will appear in the fifth and final concert of the Providence series, Tuesday night in the Metropolitan Theatre. The program will consist of the first symphonies of Beethoven and Brahms and two nocturnes by Debussy.

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Symphony No. 1 in C-minor, opus 68.... .... Brahms
  I. Un poco sostenuoto; Allegro
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  III. Nn poco allegretto e grazioso
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CHANGES IN AUSTRIA

New Musical Situation With Nazi Control —Americans Develop Festivals

By OLIN DOWNES

THERE will be many changes in the Austrian musical world, aside from the loss of Toscanini and Bruno Walter to Vienna and Salzburg. Josef Krips and Carl Alwin were dismissed as soon as the Nazi party took control of the State Opera. Hermann Scherchen, his "Musica Viva" orchestra gone up in smoke, has left Austria for Switzerland. It is whispered that some 70 per cent of the Vienna Philharmonic, which for ninety-six years has been a cooperative and self-governing body of musicians, are "racially tainted or politically suspect." This organization now comes under the control of the Reichsmusikkammer. Its chairmanship has passed from Toscanini's friend, Dr. Hugo Burghauser, to Wilhelm Jerger, one of the double-bass players. It appears that Furtwaengler will play a considerable part in the Vienna Philharmonic destinies, and it is probable that he will conduct from time to time at the State Opera. Another of the leaders of the historic orchestra will be Fritz Knappertsbusch, formerly of Munich. We are informed that efforts are being made to engage Victor de Sabata, in addition to Furtwaengler and Knappertsbusch, as one of its leaders. Changes are already reported in the personnel of the organization. It must be admitted, on purely musical grounds, that some young blood injected into its ranks—if politics were only omitted from the reorganization—would be for the good of the famous institution.

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But these changes, important and ominous as they are for music, are only incidental to the manner in which free and creative expression is throttled in that art by the governments of Germany, Italy and Russia. We are not of those who make no distinction between the purposes of these three governments, but it remains a fact that an absolute dictatorship of the sort now practiced in such extensive areas of the world overseas is nothing but destructive to creative thought in any field.

Art is not a matter that can be cut to a political or economic cloth. Art has sprung up in a people despite need or distress, when the men who created it expressed themselves naturally and without restriction in their work. But the effort to find in Germany a living composer who can create music to "A Midsummer Night's Dream" equal to Mendelssohn's is as childish and ignorant as the effort made in Russia to produce by order music representative of the ideals of the Soviet Republic. It is true that Russia has wakened in a degree to the absurdity of favoring musical politicians and discouraging composers and performers with too much courage and sincerity to follow anything in their work but their own inspiration. The ranks of the musicians have been partly purged of political organizations. But it will be a rare genius indeed who rises today, in the countries where freedom is a mockery and personal safety dependent upon political favor, to produce real music. In these countries the miasma of fear is spreading and paralyzing every impulse toward beauty or original expression.

The sad conviction grows that art has not an immediate future in the Eastern Hemisphere. It is incredible that the oldest civilizations in the world can find nothing real enough in centuries of culture to prevent insensate and barbaric processes of extinction, but it is so. Temples of beauty become in the twinkling of an eye shambles and junkhouses. The will to think or act in a way to end the horror seems gone.

Music needs youth of the spirit, and faith in the future. For it is not enough to look back upon beauty, and cease creating it. Young art is absolutely necessary to the life of the world-art with roots in a rich past, but whose young branches stretch out toward new horizons. On this side of the Atlantic there is a future, also a great heritage. Nor are signs lacking that in America music is feeling the currents of a new age.

* * *

One of the signs of the times is the development of American Summer music festivals. Some new ones are likely to sprout since the overrunning of Salzburg by politics. There could and there should be American music festivals of an importance equal to the great festivals of Europe, and planned, in an American way, on fully as great a scale. The nearest approach to this, up to the present time, is the Berkshire Festival given each August by Serge Koussevitzky and the Boston Symphony Orchestra. Its scope should be extended, and would have been if Dr. Koussevitzky's plans had been fully supported. The possibility is now that other places will institute festivals, and that the lead which Stockbridge had in this direction will be lost, while astonished local citizens wonder what has happened.

A Westport (Conn.) project has been advanced with enthusiasm in recent weeks. It has met opposition from residents who fear to have a big music festival running across their lawns—an objection that is easy to understand. Saratoga Springs has an embryo music festival. Los Angeles, so retiring and modest in all its statements, visualizes a vast affair with the resources of the deepest minds of Hollywood enlisted in its purposes. These new tremors take no account of the extensive programs of music that are given regularly in American centers in the summertime. May we say, timidly, that we trust and believe the greatest music festival of all will transpire at the New York World's Fair? These various activities, and others unmentioned, are portents of a change, very momentous for the culture of the United States, and indicative of the new musical balance of power.

DALLAS, TEX.
Keep NEWS
APR 3 - 1938

PROGRAM NOTES:

Batonist as Virtuoso And Symphony As Musical Instrument

BY JOHN ROSENFIELD JR.

WHEN THE GOVERNING BOARD of the New York Philharmonic Symphony chose a successor to the idolized Toscanini he was Wilhelm Furtwaengler, a conductor of almost equal stature. But Herr Furtwaengler, despite a minor row with the Nazi regime, was one of Hitler's fair-haired boys. Propagandist Goebbels, with classic Teutonic tactlessness, let loose something to the effect that New York had to turn to the Reich for its new musical superman. Since Gotham isn't a wholly Aryan city, Herr Furtwaengler's welcome was worn out before he arrived.

The deal was canceled and the Philharmonic-Symphony Society veered sharply to the right. "To perdition with prima donna conductors, anyway." The personality of Toscanini had so far transcended the orchestra that attendance rose and fell according to his sporadic presence. It was decided to engage an obscure director who would never be bigger than his orchestra.

The ultimate successor to Toscanini, John Barbirolli of London, meets all the specifications of mediocrity, to judge by the performances heard round the world via radio pickup. The Philharmonic guarantors had a salutary idea and might have got away with it, had not NBC impishly brought back Toscanini to head radio's first exclusive broadcasting orchestra. The day of the primo homo conductor was anything but over and the Philharmonic was stuck with Barbirolli, who certainly is no primo homo.

The virtuoso conductor can be a millstone around music's slender neck and also can be a consummate personal nuisance. There is a fine sublimity in the notion that music is greater than its interpreters but it doesn't square with either the facts or the forces of musical evolution. Since Nikisch the trend has been to the conductor as virtuoso and the orchestra, despite its manifold man power, has become merely the conductor's instrument. The vogue of the podium soloist probably will continue. The air-waves are laden with symphonic music. Symphonic albums sell like sheet music over the music store counter. Almost anybody anywhere can hear all the symphonic music he desires without too much effort.

Other Prodigies

As musical Dallas coos elation over the possession of an interesting young conductor, it might be wise to note that other cities are celebrating the same thing at the same time. Minneapolis is entranced with Dimitri Mitropoulos, Baltimore hails Werner Janssen, Pittsburgh takes Fritz Reiner, Indianapolis embraces Fabien Sevitzky, nephew of Boston's Koussevitzky and Cincinnati is giving Eugene Goossens at long last the adulation he so richly deserves. Our sister city, Houston, apparently has ended a long quest with the success of Ernst Hofmann, a conductor of sound ideas and solid competence.

In America the big three of the baton are Toscanini, Koussevitzky and Stokowski. With New York for a sounding board, Toscanini's preeminence resounds throughout the universe. This is no time to go into it, but we demur. We demur only as to Toscanini's infallibility. Like all great artists Toscanini has weaknesses as conspicuous as his fortes. We think he is human and we prefer our artists that way. With Koussevitzky it is a certain austerity, a tendency to intellectualize—all in the Boston tradition of Karl Muck. Quite to the opposite of the Muck tradition is Koussevitzky's magnificent achievements in modern music. He has built an orchestra second to none other on this continent and only a bent of taste would make you prefer the Philadelphia Symphony.

This lush, miraculously responsive orchestral instrument is the creation of Stokowski. Better advertised west of the Atlantic seaboard than the Boston Symphony, the Philadelphia band is first in the hearts of the Nation. The critical voice outside New York cannot hope to talk down that of the Metropolis. Stokowski as a conductor never has been the darling of the larger city. For one thing his box-office popularity and the obvious superiority of his orchestra have stirred the defense mechanisms of the Carnegie Hall reviewers, who are as loyal to the Philharmonic as Podunk is to its water works. New York has never given Stokowski credit for the artistic versatility that is his.

Vladimir Golschmann has achieved enormous results in St. Louis, a town that has difficulty staying in the big leagues. The depression played havoc with its ancient symphony but thanks to Golschmann, also to the managerial acumen of Arthur Gaines and to the spectacular open-handedness of Oscar Johnson, chief backer, the orchestra is one of the most vital factors in American music.

The Figure of Golschmann

Every other aspiring city has looked for another Golschmann. The Franco-Russian's able musicianship, romantic musical temperament and ingratiating personality exactly fill the requirements of the situation. Costs of a symphony orchestra do not vary proportionately to the size of the community. It would cost Dallas just as much as Philadelphia to sustain the Philadelphia Symphony. The smaller the city, the larger must be the proportion of symphony supporters to total population. Almost anybody can float an orchestra in New York. It took a Golschmann to sustain a major orchestra in St. Louis.

When the St. Louis Symphony plays at McFarlin Auditorium Thursday night for Civic Music, it will be the third visit in as many years. Both Golschmann and the orchestra have worn well here. In 1936, we had a memorable reading of Beethoven's Seventh. In 1937 there was a stirring performance of Brahms' First and we met the Polka and Fugue from "Schwanda." Last spring the St. Louisans followed the Philadelphia Symphony. As showmen say, the spot was tough. Local music lovers acknowledged more interest and stimulation in the Golschmann program despite the fact that neither his orchestra nor any other save Boston's is the peer of the Philadelphia Symphony.

April 3/38
NEW YORK TIMES,

BOSTON SYMPHONY ENDS SEASON HERE

Debussy's 'La Mer' Feature of Farewell Concert Directed by Koussevitzky

STRAVINSKY WORK PLAYED

His 'Le Baiser de la Fee' and Brahms's Spring Symphony Round Out Program

By OLIN DOWNES

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, closed its New York season of 1937-38 yesterday afternoon in Carnegie Hall, and this in a memorable way. The concert displayed the characteristics of the orchestra which in the last fourteen years, under its present leadership, has become as a single instrument in the hands of a most sensitive and imaginative performer.

There are certain scores in which this Dr. Koussevitzky and the Boston Symphony are unequaled. One of these is Debussy's "La Mer," which came second on yesterday's program. Nothing could have been more perfect and finished in detail than tthis performance, but its magic lay in the merging of each of the wondrous colors of Debussy's palette and in the freedom and imaginative sweep of the entire conception. In this Dr. Koussevitzky was singularly at one with the composer, who found his inspiration in the ever-changing sea, capricious, tumultuous or treacherously calm; the colors of water and sky; the melodies of the storm. These elements provoked an expressive method as precise as the most formal logic, yet in form is free as wind and wave.

Among Great Pages of Music

The subtlety and fantasy of this music are reflected by the sensitiveness of the Boston Symphony Orchestra, which, discoursing such beauty, has colors both deep and glinting, and the rhythms of many waters, and a rhythmic life that causes the whole ensemble to pulsate and flash like a prism. Solo instruments sing haunting songs, like those who are "fey." The emergence as from the depths of the chorale of the first part and its noble return at the end, while other instruments clamor in the higher registers of the orchestra, are among the great pages of orchestral music.

Of this astonishing performance one cannot speak dispassionately. It is a supreme achievement, not short of a miracle of conception and execution. Among the greatest artistic experiences of which the present generation can boast in years to come will be the right to say "I heard Koussevitzky and the Boston Symphony play 'La Mer.'" And the world of music could so change its character in a century that a person reading a detailed description of such a performance might conclude that it was a legend, as some today believe that accounts of singers of former periods are legendary and untrue.

Other Works on Program

The program began with the Stravinzky divertimento, "Le Baiser de in Fee," originally a ballet, admirably and consciously put together, and richest when the style nearest approaches Tschaikovsky and the score reflects that master's invention. The performance was a model of taste and finish. Dr. Koussevitzky addressed himself to his task as if he were revealing a masterpiece, but it would be difficult to believe that the virtuoso representation was the product of any such opinion. It is unbelievable that a modern composer of Stravinsky's stature would be willing so to consort with the empty and banal.

The concert ended with Brahms's Spring Symphony—that is to say his Second. No work could have represented a finer or more poetical leave-taking of a season. It was a praiseworthy performance, though Dr. Koussevitzky has given greater interpretations of this score. Again, as at the concert of Thursday night, the audience rendered homage with cheers as well as applause.

COLUMBIA, S. C.
RECORD
APR 2 - 1938

Columbia's Ensemble Struck New High in Festival

Next Year's Program

With the 1938 festival only a week back, work on even details for next winter and spring's series and festival has begun. And more than 2,000 tickets have already been sold, tickets for both the series and the festival—or six great concerts!

In the pre-festival series will be concerts by the Philadelphia Symphony orchestra, Eugene Ormandy, conductor; Joseph Zsigeti, the distinguished Hungarian violinist, and Mme. Bidu Sayao, the Brazilian lyric seprano of the Metropolitan Opera association.

This represents an enormous advance in caliber for the pre-festival series. Nothing approaching this has been attempted here before. The Philadelphia orchestra alone embraces prestige and merit beyond the combined strength of previous pre-festival series. With the New York Philharmonic, the Boston Symphony and the National ~~Broadcasting~~ orchestra (assembled last year for Toscanini), the Philadelphia orchestra ranks in the very top bracket of world symphonies.

Mme. Sayao is probably the leading operatic lyric of the day, and Zsigeti stands at the top among violinists.

In the festival proper, March 31 and April 1, there will be three artists where heretofore there have been only two. They are Nelson Eddy, the baritone; Kathryn Miesle, the contralto, and Muriel Kerr, the Canadian pianist, and again the National Symphony, the Shandon chorus and the statewide college chorus.

—H. C.

BROCKTON, MASS.
ENTERPRISE
APR 4 - 1938

Mrs. Olive Appleton Newcombe of Watertown, daughter of Mr. and Mrs. Royal C. Appleton of Fairfield street, has been selected as one of the five soloists, chosen from among the top ranks of concert singers, for "The Children's Crusade," to be presented April 17, Easter Sunday evening, at Symphony Hall, Boston. The orchestral music will be by 75 members of the Boston Symphony Orchestra. The entire production is under the direction of the Handel and Haydn Society, for whom Mrs. Newcombe has sung before.

PAWTUCKET, R. I.
TIMES

APR 2 - 1938

..Music and Other Notes..

Serge Koussevitsky has planned another of his interesting programs for the final concert by the Boston Symphony orchestra at Metropolitan Theatre, Tuesday evening at 8:15.

"Two first symphonies, the Beethoven C major Opus 21 and the Brahms C minor, Opus 68 begin and end the program. Between them are placed two delightful nocturnes by Debussy, Nuages and Fetes.

The Beethoven Symphony was first played in Vienna on April 2, 1800 at a concert given by Beethoven for his own benefit. Tickets were to be purchased of "Herr Beethoven at his lodgings im tiefen Graben, No. 241, third story, and of the Box-keeper." The program began at 6:30 p. m. and included a Mozart Symphony, an air and duet from The Creation, his own pianoforte concerto which he played himself, his septet, his improvisations on Haydn's "Emperor Hymn" and last but not least, this new Symphony No. 1. The earliest record of its performance in America is at a performance on April 24, 1821 by the Philadelphia Musical Fund Society but this was probably only one movement. It was not until later that Symphony orchestras as an institution were established (that is, orchestras capable of playing complete symphonies). Artistic progress had not then reached all the sections of the orchestras to an equal degree. The New York Philharmonic began in 1842.

In an article published in 1927 at the 100th anniversary of the death of Beethoven, Ott Kinkeldy writes that an orchestra in Boston, conducted by Henry Schmidt, a violinist, was connected with the Boston Academy of Music, which was headed by Lowell Mason. This group of amateurs developed a semi-professional orchestra of from 30 to 40 players who could play the works of Beethoven adequately. They presented the Beethoven Symphony No. 1, on Feb. 13, 1841 and this was doubtless the first complete performance in America.

The symphony is in the conventional four movements and has in it the promise of great things to come. Its form is delightfully simple and clear, and it illustrates clearly Beethoven's genius for relating all his themes and preserving the unity of the composition. Beethoven was probably 28 or 30 when he wrote this work.

Brahms was 29 years old when he finished the first movement of his first symphony. Almost 15 years elapsed before he completed the entire composition. Rough sketches existed, but Brahms did not resume work on the symphony until 1874, and in September, 1876, when Brahms was 43., the manuscript was finished. The first performance was given at Carlsruhe on Nov. 4 under Dessoff's direction.

Brahms had a very individual style. Robust harmonies and logical construction are characteristic of his work. He once said, "I am fond of discords, but they must come on the strong beats and be resolved smoothly and gently." He is most resourceful and original in his use of rhythm and in this respect allows himself the greatest freedom. He enlarged the scope of the orchestral color in his symphonies by his choice of keys for the various movements. In this Symphony No. 1 the first movement is in C minor and each movement is a major third higher until, at the fourth movement, the original key is reached.

The Debussy nocturnes should prove an agreeable transition from Beethoven to Brahms. They were written for orchestra in 1897-1899 and the set includes three. "Fetes," "Nuages" and "Sirenes." The first two are the most played.

Debussy was born at St. Germaine-en Laye, Aug. 22, 1862, and died at Paris, March 25, 1918. He was the founder of the school of impressionism. His influence on writing for piano has been tremendous. The delicacy of his music and its imaginative content seems to have added the word atmosphere to the list used to describe music. Many of his chord progressions which seem strange and modern really had their origin in the old ecclesiastical modes and his use of fourths and fifths goes back to the very beginnings of music. It takes a peculiar kind of genius to write music which was so lacking in form as that of Debussy and modernists, more and more, are taking refuge in the safety and strength of form although they continue to experiment with their tonal material.

The two nocturnes we are to hear were first performed Dec. 9, 1900, at the Lamoureux concerts in Paris. Nuages is only 102 measures in length and its chord progressions are delightful. Fetes is a gay, rhythmical composition which at the end gradually diminishes leaving only the percussion instruments to suggest the rhythm. Debussy conducted orchestra in Moscow [illegible] 1913, and these nocturnes w[illegible] cluded in the program.

Debussy wrote articles on music for La Revie Blanche and signed himself Monsieur Croche. He died in Paris and his death notice in the papers was given very little space because of the war news.

The MacDowell Club will hold its annual meeting on Monday. The hostesses will be Mrs. Frederick W. Roberts and Mrs. Wallace D. Gray.

On Th[illegible]

NEW YORK, N. Y.
SUN

APR 4 - 1938

Music of the

Boston Orchestra Ends Series.

Serge Koussevitzky and the Boston Orchestra concluded their New York season in Carnegie Hall on Saturday afternoon, with a program that reached its peak in a blazing, irridescent performance of Debussy's "La Mer." The performance of this remarkable score has become virtually a seasonal rite with the Bostonians, and well it might be; for it displays the most individual qualities of conductor and players in a wholly admirable light. There were some portions of the first and third movements which suffered from too much insistence on instrumental detail, but the superb sonority of the performance, its ceaseless life and movement were satisfying beyond cavil. Mr. Koussevitzky and the orchestra were rewarded with one of the season's most enthusiastic receptions.

"La Mer" was preceded by the divertimento drawn by Stravinsky from his music for the ballet "Le Baiser de la Fee." This was described as a "first concert performance" in New York, but the music made no greater impression than it did last spring when the work was performed by the American Ballet. The themes utilized by Stravinsky are hardly outstanding, and the treatment is illustrative only of the composer's mechanical skill. It was brilliantly played. The program concluded with the Brahms second symphony, directed by Mr. Koussevitzky in a disjointed and unvital fashion. I. K.

PROVIDENCE, R. I.
BULLETIN

APR 4 - 1938

Boston Symphony

By G. Y. Loveridge

Boston Symphony Program

Two first symphonies—one by Beethoven and the other by Brahms—will be on the program of the Boston Symphony Orchestra in Metropolitan Theatre tomorrow night. Dr. Serge Koussevitzky will conduct. It will be the last concert of the season here by the orchestra.

The first performance of the Beethoven symphony was almost exactly 138 years ago—on April 2, 1800. The composer was 30. Brahms did not present his first symphony to the public until he was 43. He appeared in awe of Beethoven and once wrote to a friend, "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

The Beethoven symphony is in C major, and reminds the listener of Haydn and Mozart in various ways. The first movement begins not in C major, but in F major, and goes then to G major. This was not considered proper in Beethoven's time and aroused some adverse declarations from the critics, but to this day's listeners the symphony does not seem startling. It is in the customary four movements.

The Brahms symphony is in C minor. It was played first by the Grand Duke's orchestra in Carlsruhe, on Nov. 4, 1876. Dessoff conducted and Brahms was among the listeners. A few days later, Brahms conducted his symphony at Mannheim.

This symphony did not achieve popularity for a long time, but in the past few years more and more persons have come to enjoy it, as they have the three others by this master. In 1878, when it was heard in Boston for the first time, John S. Dwight wrote in his "Journal of Music" that "it will not be loved like the dear masterpieces of genius." Now it is considered to be one of those masterpieces.

Brahms, by the way, died 41 years ago yesterday, at Vienna.

Two nocturnes, "Fetes" and "Nuages," by Debussy, also will be played tomorrow night. There is a third one, "Sirenes," for which a wordless choir of 16 female voices is needed. It is rarely heard.

BROOKLYN, N. Y.
EAGLE

APR 4 - 1938

Music of the Day

By *MILES KASTENDIECK*

Five Orchestras Give Weekend Programs—New Porter Symphony Heard—Rodzinski Back at NBC—Fiedel Trio at Academy

No less than five orchestras offered a variety of programs over the weekend—enough to satisfy the musical appetite and to meet almost every kind of taste. The fare ranged from the final concert in New York this season of the Boston Symphony Orchestra conducted by Serge Koussevitzky in Carnegie Hall on Saturday afternoon to the second all-Tchaikovsky program by the New York Civic Orchestra conducted by Eugene Plotnikoff at the Federal Music Theater last night. The regular Saturday evening and Sunday afternoon concerts in Carnegie Hall of the Philharmonic-Symphony under John Barbirolli's direction, the Saturday broadcast concert of the NBC Symphony Orchestra from Studio 8-H in Radio City, conducted by Artur Rodzinski, and the first of the special programs of the Federal Symphony Orchestra conducted by Willem Van Hoogstraten at the Federal Music Theater yesterday at 1:30, completed the bill.

Stravinsky's Divertimento from his allegorical ballet "Le Baiser de la Fee" was given its first New York performance by the Boston Symphony but it is not of sufficient importance to merit more than passing notice. The attractive side of it was the composer's orchestration and the orchestra's performance. For the most part it was vapid music. Debussy's "La Mer," which had been heard in Brooklyn the previous evening, was given another luminous performance. Part of the fascination of this work is the interplay of realistic and unrealistic impressions. One can almost feel the spray and see the wind move across the surface of the waters, yet at the same time be conscious of far deeper meanings than these surface attractions. Brahms' Second Symphony rounded out the program in a stirring performance, up to tempo as the one in Brooklyn a month ago was not, and full of the romantic warmth of the music. The audience was moved to ecstatic applause.

CINCINNATI, O.
POST

APR 4 - 1938

HARVARD GLEE CLUB IN CITY WEDNESDAY

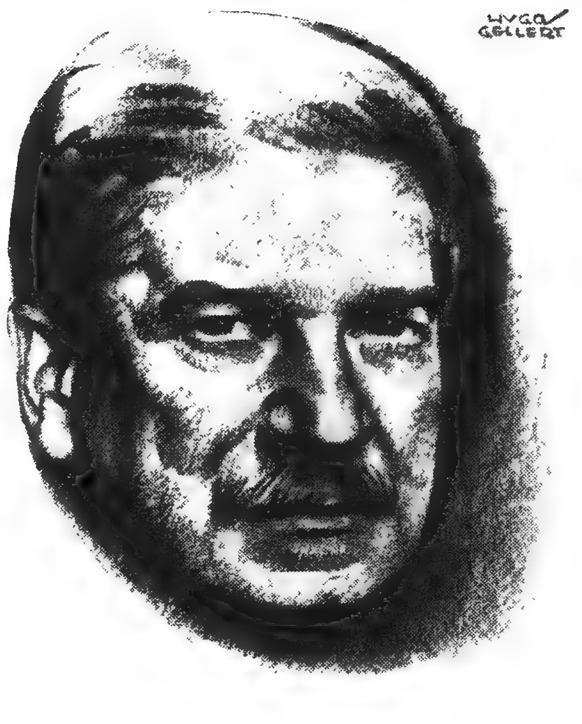
Will Sing Only Classics and New Concert Compositions

Only selections from the old classics and new concert compositions will be sung by the Harvard Glee Club when it appears at Emery Auditorium Wednesday evening. The club's personnel of 60 men will be led by Dr. Archibald T. Davison, professor of choral music.

Dr. Davison was presented the Academic Palm in France in 1921 when he toured Europe with the Harvard Glee Club of that year. The present club has sung many times with the Boston Symphony Orchestra under the baton of Dr. Serge Koussecitsky. Among its best known renditions are Stravinsky's "Oedipus Rex" and Brahms' "German Requiem." Seats for the concert are on sale at the Baldwin Piano Co., 142 W. Fourth street.

PROFILES

MUSIC'S FAITHFUL SERVANT



Artur Schnabel

ON the afternoon of Christmas Day, 1922, a few hundred perennial concertgoers, who by no means filled Carnegie Hall, sat listlessly through two long hours of straight Beethoven. At the concert grand on the platform, Artur Schnabel went about interpreting the transcendental message of Beethoven's last works, playing with a serious determination notably at variance with the somnolent mood of his holiday listeners. One lengthy sonata followed another, while most of the audience lingered in the hope of being rewarded at the end by some lighter fare; no virtuoso making his initial appeal to an American audience was expected to confine himself strictly to Beethoven. The stocky, efficient figure at the piano offered no fillips of any kind—no "Liebestraum" or "Träumerei," not even the "Butterfly Etude," to restore the light-hearted spirit of the day. Finally he struck his last note and bowed once or twice. That was all. There was no encore. Groggy, the audience walked out into the December dusk, and one newspaper critic returned to his office to report that the dignified, frowning Artur Schnabel looked more like a depressed banker than a pianist.

Such was the New York début of Germany's top-ranking pianist. Only a fanatical minority considered the event significant. Schnabel was unconcerned, but his managers, to whom his American tour represented a substantial investment, were in a mild panic. A piano-manufacturing firm, too, had hoped to profit from Schnabel's prestige. So his backers went to work on him. To begin with, they told him, his programs were all wrong: Americans weren't prepared to take their culture in unadulterated form. There had to be a sugar coating, they insisted, as they urged him to adhere to the tried-and-true program formula—one sonata (as a sop to the intellectuals), followed, on a progressively descending plane, by examples of Liszt's pyrotechnics and the iridescent titillations of the "impressionists." It was thus that the greatest pianists of the day were contributing to America's musical life, to say nothing of their own fortunes. But Schnabel wouldn't see the light. The audience, he said, didn't matter, and the same went for the critics. "My only employer," he declared, with a finality emphasized by his broken English, "is the art."

America had to take him as he was. He was led across the continent and back, scoring some rather surprising successes in places like Santa Barbara and Youngstown, and returned to this country the following year for another tour. It was marred, however, by a deplorable episode in Chicago when Schnabel found a key stuck while he was in the middle of a concerto. The conductor, Frederick Stock, working fast in the emergency, ordered stagehands to hoist a house piano through a trapdoor to the platform and Schnabel finished the concerto on the substitute instrument. When he came back to New York at the end of his tour, Schnabel found that his contract forbade his changing makes of pianos for seven years. A row ensued and he decided to return to Europe, swearing that he would not come back until that time was up. A conciliatory box of his favorite cigars was rushed to his stateroom. Schnabel smoked the cigars but stayed on the boat. He did remain in Europe, and at the end of five years, America had all but forgotten him.

IN 1930, Serge Koussevitzky, Russian conductor of the Boston Symphony, hit upon an impressive plan. The orchestra would be a half-century old that year. As a preliminary to a jubilee celebrating the event, Koussevitzky planned a Brahms festival, and Schnabel, an outstanding Brahms protagonist at the piano, was invited to play the composer's concertos. He accepted. The festival was a decided success, and the managers were inclined to have another fling with Schnabel. The piano difficulty was solved, for the time being, by bringing over Schnabel's own Bechstein from Berlin. The stage was set to try America a second time.

This time, oddly, New York's *cognoscenti* turned out in impressive numbers. It developed that since his first visit thousands had been converted to an appreciation of the rigid musical discipline required by Schnabel's programs. Assuredly the joke was on America, for so far as Schnabel was concerned, nothing had changed. He still offered only serious, long works, and no encores; he still made no concessions of any kind to the public taste. His success grew and soon his name was spoken reverently in some musical circles. The climax of this right-about-face came in 1935, when Schnabel played the thirty-two Beethoven sonatas in a series of seven two-hour concerts. Carnegie Hall was sold out on each of the seven nights, just as Queen's Hall in London had been the year before.

Perhaps nothing quite like it had ever occurred in New York. None of the ordinary ballyhoo had attended Schnabel's rise, which now seemed to threaten certain canons of the concert-giving business. Some went as far as to suggest that the depression had so chastened a frivolous society that it was now more ready to take comfort in the metaphysics of Beethoven, unrelieved by virtuosity.

That explanation probably overdramatized the situation. What Schnabel had needed for success here, and what he belatedly drew, was a small but earnest band of disciples to invade the vast outer fringes of the city's intelligentsia and recruit followers who like to consider themselves well informed in musical matters. Some of the disciples were youthful pupils inspired by contact with Schnabel, and ambitious persons with intellectual curiosity about music. Others, such as the late Mrs. R. D. Lanier and her Friends of Music, worked in groups to swell the ranks of Schnabel admirers.

THOSE who revere Schnabel sometimes speak in awed tones of his "gospel," but they have a hard time defining it. That is not odd, since, like the British Constitution, it is unwritten, yet it is as inflexible as the Ten Commandments. Essentially, they admire Schnabel's altruistic attitude toward his art: he seeks primarily to serve music

341

NEW YORKER
NEW YORK, N. Y.
APR 2 - 1938

rather than to have it serve him. But he regards himself as more than a handmaiden—he is also music's champion and defender. Music, he feels, is in constant danger, not so much of sudden death because of faulty rendition or misinterpretations as of gradual extinction at the hands of mass production. He regards music as an exclusive art whose essential spirit is diluted by careless repetition.

So Schnabel turns his broad back on box-office blandishments and bends all his efforts to serve "my only employer," personified for him chiefly in Beethoven, Bach, Mozart, Schubert, Schumann, and Brahms. He cares about protecting only the relatively small amount of music which he regards as "better than it can be played." Most of the works he admires are lengthy, and he is opposed to all "arrangements" and "transcriptions," all curtailments and omissions (even of the repeats), all isolated little pieces, and virtuoso music in general. Schnabel resents any alteration, even in the smallest particular, of what he fervently regards as the word of God.

Characteristic of his attitude is his reaction to external conditions. He is inclined to be touchy on certain subjects, but not, he insists, because of any desire to spare himself. When he shivers in a drafty English hall he complains that "this is no climate for Mozart." If his piano chair squeaks or there are coughs in the audience, he mutters "Poor Schubert!" Once, when the orchestra had not had sufficient time to rehearse a concerto, he refused to play. "Mozart isn't here to protest," he explained, "so I have to do it for him." Some may snicker at this attitude and regard it as a conceit, but Schnabel means what he says, with childlike simplicity.

On the other hand, he has developed a set of glib answers to explain his iconoclastic behavior. Rather than offer a complicated analysis of his feeling, he says he plays no encores because "applause is a receipt for music played and not a bill for further performance." He does not resort to the annotated editions of the classics because "I am entitled to my own mistakes." He refuses to broadcast on the ground that "I can't be sure that the man who listens is properly dressed." He spurns press conferences and other means of obtaining publicity with the flip explanation that "the breakfast food I eat has no bearing on what I play." He carries his aversion to printed accounts of himself to the point of refusing to let his managers reprint favorable press notices.

For years Schnabel would not even make phonograph records, but he has had an important (and lucrative) change of heart. H.M.V. of London today can supply his recordings of almost the complete works of Beethoven. The wide circulation given these records is perhaps partially responsible for Schnabel's being tagged as a Beethoven player. He resents being called a specialist and says he didn't even discover *how* to play Beethoven until after the war. He thinks he could easily devote the remainder of his life to fathoming the works of that composer. Specialist or no, however, when Schnabel says he would undertake to write down Beethoven's thirty-two sonatas from memory, it probably is no idle boast.

D S C
Richard Decker

"It's for you."

FIFTY years ago, when Artur Schnabel was six, his ambitious mother took him from their middle-class family home in Bielitz, Austria, to Vienna to play for the great piano instructor, Leschetizky. A few years earlier, little Josef Hofmann had commenced earning prodigious amounts for his family. The elder Schnabels, finding the market in prodigies brisk, hoped that Artur, too, might make a fortune for them. True, their boy had had no lessons, but he had mocked his older sister by trilling off with ease the pieces she had laboriously practiced for weeks.

Although Artur impressed Leschetizky, he failed to make his parents rich, because by the time he was about ten and ready to be exhibited, he decided that the exploitation of prodigies was improper. He thought it would be better for him to remain in Vienna studying under Leschetizky and his wife, Annette Essipoff, who joyfully offered the *Wunderkind* free lessons. The decision was made easier for him by the fact that when he was only eight, Artur was regarded as so promising that three wealthy patrons of music, including a Rothschild, volunteered to provide his living expenses anonymously.

GLUYAS WILLIAMS

RACONTEURS

"Here's a new one I heard downtown today—F.D. and Eleanor were going shopping, and she said, 'Franklin . . .' "

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Except for one semester, Schnabel never attended formal school, although he did for a while study Latin with a tutor, Dr. Siegfried Husserl, then a young medical student in Vienna and now a successful Newark physician. In Leschetizky's class, stretching two pudgy legs toward the distant pedals, Artur played anything that was put in front of him. He quickly learned most of the established piano music by heart, and his teacher, when in a caustic mood, used the lad to shame his elders by showing them what a mere child could do. The group about that time included Ossip Gabrilowitsch, Mark Hambourg, and Ignaz Friedman.

Through another of his Viennese teachers, Mandyczewski, who introduced him to the mysteries of counterpoint, young Schnabel met Brahms. He did not, as has been widely reported, ever sit on Brahms' lap, but he was adopted as a mascot by Brahms' friends. They liked the boy not only because of his musical ability but also because he was a skillful card player. Close association with the greatest living composer roused Schnabel to creative activity; at the age of fourteen he submitted three piano pieces in a prize competition organized by Leschetizky. A jury of composers awarded prizes to all three without suspecting that they were

34 x

34 x

the work of the same young composer.

During this period, Schnabel gave his first recital, playing Brahms as well as Schubert and Weber, although both the latter were despised by musical authorities. By the time he was fifteen he was playing sonatas with Kreisler, hobnobbing with the literati of Vienna, and enjoying what is generally known as the bohemian life.

At sixteen, Schnabel moved on to the centre of things, Berlin. He arrived with a letter to Brahms' publisher, Simrock; his three prize-winning piano pieces; and the beginnings of a mustache. He soon was being booked by Hermann Wolff, the great German impresario. One of his first private engagements was at the palace of Princess Henckel-Donnersmarck, who rejected a Chopin program, saying, "Remember, my guests are accustomed to the best." The adolescent Schnabel was normally vain about his appearance and wore his hair slicked down with eau de quinine. The Princess deducted a hundred marks from his fee because she didn't like the smell of the perfume in his coiffure.

Schnabel has always had a prejudice against playing in private homes. People who accept invitations to musical salons simply to be polite, he says, should not be compelled to listen to his playing. On the few occasions when he has played at such affairs in recent years, he has presented the longest pieces in his repertoire, at twice his usual fee.

WHEN he was eighteen, Schnabel met Therese Behr, whose contralto was a musical highlight of the day. Contraltos usually are tall and Fräulein Behr was no exception, but Schnabel, who is about five feet four, was not disturbed by their difference in height. After accompanying her in recitals for five years, he married her. They continued to appear together and their joint recitals of Schubert, Schumann, and Brahms songs (usually in complete cycles) set a standard for song interpretation in which the pianist and the singer assumed equally important rôles. Although some critics were unkind enough to suggest that the performance was a piano recital with voice obbligato, Schnabel and his wife enjoyed a successful twenty-five years in concert halls throughout Germany and Scandinavia.

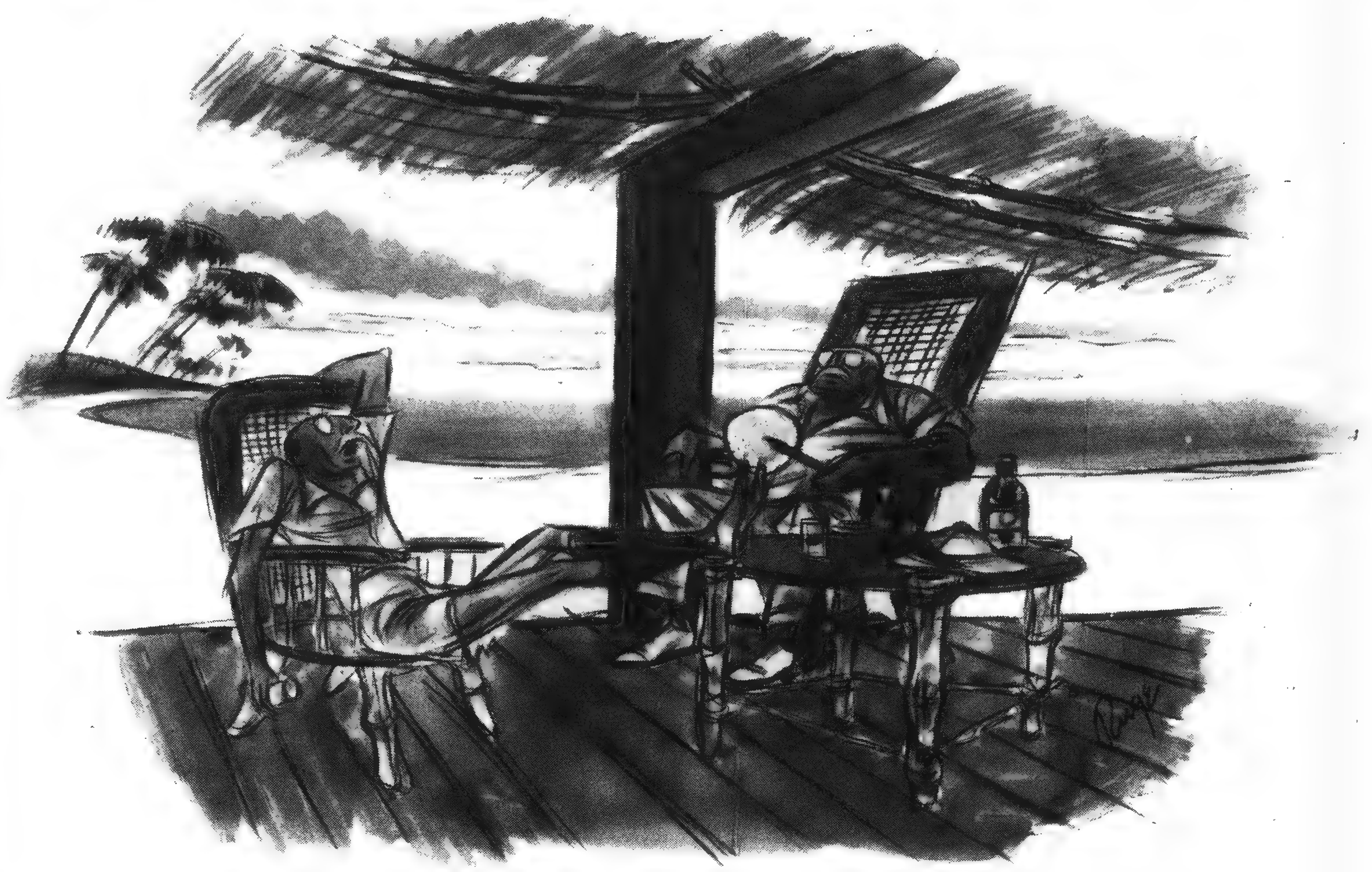
For more than a quarter of a century the Schnabels lived and taught music in a vast apartment in Berlin. By 1914 his reputation was so impressive that when war was declared, the government preferred to have him remain at his piano rather than take up arms. After the armistice, the young German Republic made him an honorary professor, a title Schnabel now dislikes because he fancies it leads critics to regard him as academic. During the years of the German inflation, Schnabel, like Busoni and Schönberg, taught master classes in the government Hochschule für Musik. "A sour apple is better than no apple," he sighed when his friends found him working there.

Schnabel became conscious of his Jewish ancestry shortly after Hitler took over in 1933. He had been engaged to play the piano music in the official Brahms Centenary Festival in Berlin. A few weeks before the event, the organizer, a former pupil of Schnabel's, called on the telephone to stammer something about the arrangements having been altered. Schnabel, who is an Austrian citizen, interrupted the man to say, "I may not be pure-blooded, but I want you to know that I am cold-blooded." Then he hung up. "*Kaltblütig*" was the word Schnabel used, and it also means "indifferent." A few months after the incident, Schnabel moved his household out of Germany and down to the shores of Lake Como. There, when not travelling, he has lived ever since. About a year ago, at the Vienna Brahms Festival, Schnabel met Wilhelm Furtwängler, the conductor, who had become virtual musical dictator of Germany. Furtwängler begged the pianist to accept an engagement with the Berlin Philharmonic Orchestra, promising to get Hitler's consent. Schnabel said he would return only when every Jewish artist and professor had been allowed to reënter Germany.

FIGHT
KID HALLIGAN
KID

DIVIDING his time between Italy, England, and this country, Schnabel lives a leisurely existence. He never practices, in the sense of drilling himself in scales and arpeggios, and has not done so since he was a child. Technique, he holds, should grow out of the music; music should not be expected to emanate

from technique. He keeps his repertoire fresh and his fingers nimble by working over the compositions he reveres and by teaching a score of pupils at his Italian villa each summer. He does his memorizing from music on trains or boats or in hotels—anywhere he happens to be.



"I can see the ruddy old girl now, pacing up and down in her flat heels and smelling like saddle soap."

• •

He wakes between eight and nine, reads the local papers of whatever town he is in, and dresses slowly and with considerable care. He is conservative in his attire and even today wears a black vest with white tie in the evening—a style considered fashionable some years before the war. Friends and former pupils are welcome to visit him during the morning. The discussion generally runs to music, with Schnabel, in some stage of undress, wandering to the keyboard of the piano from time to time to try over a phrase or to illustrate a point. After lunch he frequently goes for a walk, carrying with him a carefully rolled-up umbrella. If he has a concert in the evening, he goes without dinner until it is over. Then he retires to the home of some close friend for a hot meal, many cigars, and a lengthy chat upon a great variety of subjects.

Notwithstanding his negligible amount of formal schooling, Schnabel can talk with ease in three languages upon anything, from the contemporary scene to such subjects as medieval painting or the philosophy of Kierkegaard. He is addicted to punning and to humorous translations of proper names and is proud of his facility along such lines. Although his greatest musical success thus far has been in Germany and England, he is fond of America, because he regards it as the only country in which cultural expansion remains possible. His sons, Karl Ulrich, a pianist, and Stefan, an actor, have taken out citizenship papers.

During his vacations in the last fifteen years, Schnabel has composed a quantity of serious music, including four string quartets, a piano sonata, one dance suite for piano, and a violin-solo sonata which requires an hour to play. Most of them have been publicly presented in Europe and several of them have met moderate success, tempered by loud protests against their radical modernism.

Schnabel has never played his compositions before an audience. He feels that, like children coming of age, they ought to make their own way in the world. But there is another reason, the same which prompts his refusal to play the works of any but a select group of composers: he'd have to practice the music. Schnabel will practice Beethoven, but he won't practice Schnabel.

—CÉSAR SAERCHINGER

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THE DAEMON

Must I tell again
In the words I know
For the ears of men
The flesh, the blow?

Must I show outright
The bruise in the side,
The halt in the night,
And how death cried?

Must I speak to the lot
Who little bore?
It said "Why not?"
It said "Once more."

—LOUISE BOGAN

34x

THE THEATRE

THREE FOR ME

ETHEL BARRYMORE makes her second entry of the season in "Whiteoaks," this time with more of a personal bang than she did in "The Ghost of Yankee Doodle." As the 101-year-old matriarch of Mazo de la Roche's story, she *is* "Whiteoaks." It seems like the old days to see a star carrying both tradition and a play on her shoulders and absolutely loving it.

Although I never have read the so-called "Jalna books" of Miss de la Roche, I gather that there was a certain familiar pattern around which they were built which would not bowl me over if I were to pick up one of them now. The large family of brothers, sisters, and grandchildren, all waiting for an old lady to die and the old lady refusing not only to die but to relinquish the whip of a biting tongue and a keen mind, has, as a situation, a comfortable familiarity which might easily induce indifference. And a scene after the old lady's death, in which it is disclosed before the assembled relatives that she has left all her money to the unstablest of her grandsons, comes with so little excitement at this late date that we wonder how anyone had the industry to set it all down again on paper.

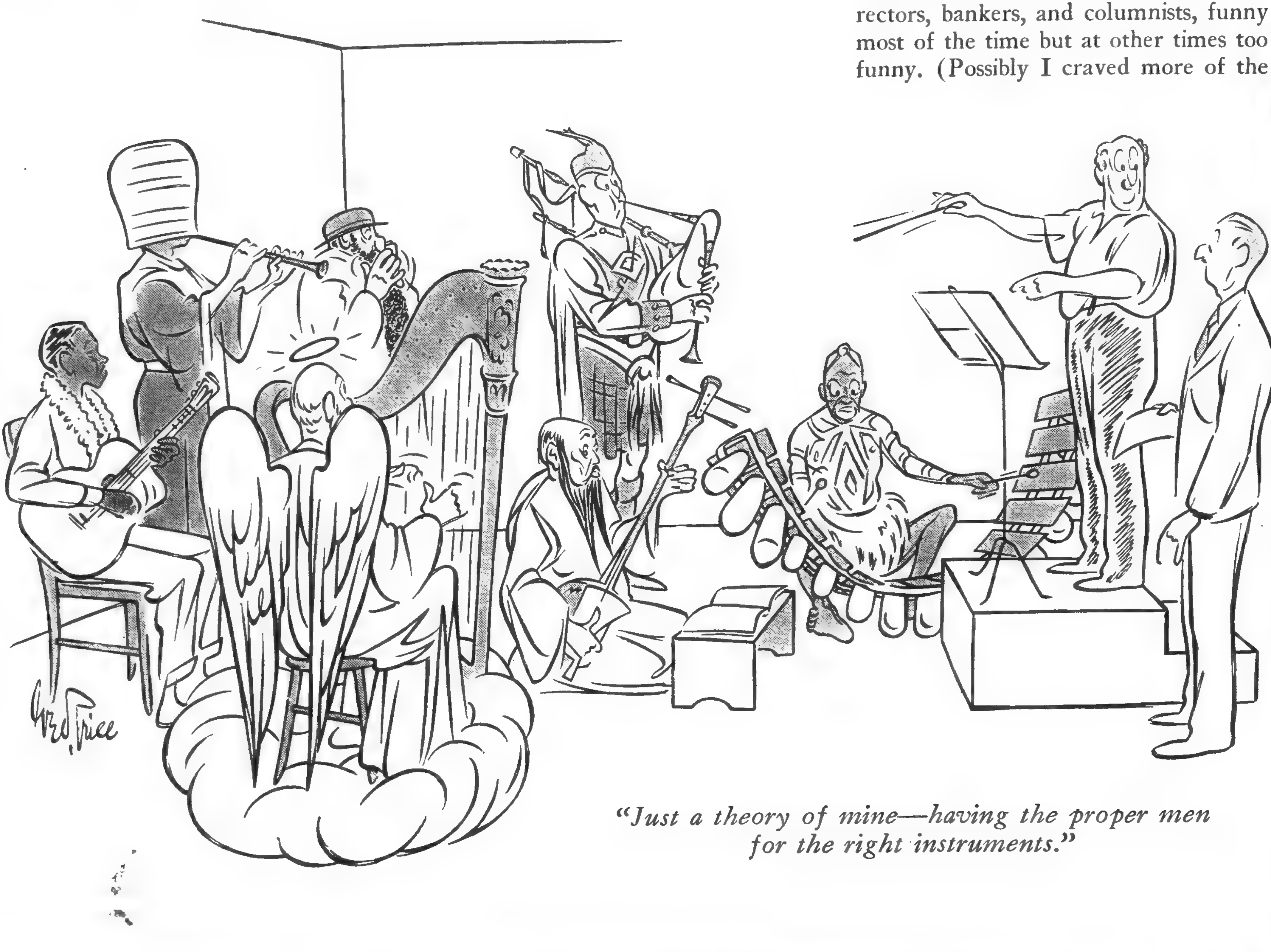
However, Miss Barrymore hobbles her way through this well-trodden territory with so much humor and distinction, in spite of all the old-age routines she has taken over from her brother Lionel, that one is conscious of a real fire and a fine spirit dominating the action and is glad to be in at so splendid a finish as hers at the backgammon board.

The rest of the family are the usual group of character studies, some interesting and some not. Stephen Haggard from the London company, remembered here for his playing of Chatterton in "Come of Age" in 1934, is the young grandson who wins the Matriarch Sweepstakes, and gives a vivid if slightly hysterical performance in dramatic contrast to the horsy solidarity of the rest of the tribe, among whom Robert Shayne, as Renny the red-head, is outstanding.

For "Jalna" fans, "Whiteoaks" has probably sufficient recognition value to recommend it. For the rest of us, Miss Barrymore more than suffices.

BEING unhappily familiar with the more subtle inflections of Hollywood diplomatic language and a push-over for any sort of Jewish comedy at all, I may have had a specialized good time at "Schoolhouse on the Lot." At any rate, it was a good time.

The Messrs. Fields and Chodorov have written another in the series of sockeroos at picture business which, while not so deep as "Once in a Lifetime" or so wide as "Boy Meets Girl," nevertheless packs a lot of really comical cracks in its broad bosom and makes use of several convincing performers. This time it is the child star who takes it, and takes it good. The main trouble with "Schoolhouse on the Lot" seems to be that it doesn't stick quite close enough to its theme, which is that little emergency shack on each lot where the child actors assemble at certain hours of the day to go through the motions of complying with the state educational laws, a formality comparable to that of the old sandwich which used to be served with drinks in the historic Raines Law hotels. When "Schoolhouse on the Lot" deviates from its cultural purposes, it becomes just another free-for-all, mixing it up with executives, directors, bankers, and columnists, funny most of the time but at other times too funny. (Possibly I craved more of the



"Just a theory of mine—having the proper men for the right instruments."

230

NEW YORK, N. Y.
WORLD - TELEGRAM
APR 4 - 1938

Boston Symphony Closes Its Series With Concert at Carnegie

Splendid Program Brings Ovation from Audience

By PITTS SANBORN.

Completing the season's Carnegie Hall series on Saturday afternoon the Boston Symphony Orchestra, Serge Koussevitzky conducting, devoted its concert to the consecration of sound. Tonally the playing of the orchestra was of an unsurpassable beauty.

The program began with excerpts from the ballet "Le Baiser de la Fee" that Stravinsky dedicated to "the Muse of Tschaikowsky." Whatever one may think of the thematic material of this work, there is no denying the precision and mastery of Stravinsky's orchestration, which was presented to perfection by Mr. Koussevitzky and his men.

There followed a performance of Debussy's "La Mer" which convinced one that sea water, whatever ocean's mood, could only be of a crystalline purity. The Second Symphony of Brahms concluded the program, set forth with some peculiarities of accent, contrast, and pace, but with unvarying instrumental splendor.

At the end the great audience gave the performers a deserved ovation.

Prov Jour. 4/6/38

MUSIC

Boston Symphony Gives Last Concert of the Season

By G. Y. Loveridge

The Boston Symphony Orchestra said farewell for the season, in Metropolitan Theatre last night. The audience was not as large as for some of the four other concerts, but it was demonstrative gathering, and loath to let Dr. Serge Koussevitzky and his men depart.

The program was decidedly interesting. The first symphony by Beethoven and the first by Brahms were performed and two nocturnes by Debussy. There is not much question whose first symphony is the finer; Beethoven had Haydn and Mozart to lean on — and he did—while Brahms had them and Beethoven also—both an advantage and a handicap.

The Beethoven First, heard about as seldom as the Ninth, is a sprightly and tuneful work that almost anybody would enjoy. It carries its hundred-and-some years easily, and the rhythmic gaiety and melodic charm are as attractive as though they had been conceived but yesterday, though at the last count, there was nobody yesterday who could have conceived them. The antics of the almost boisterous finale were delightfully exploited by Dr. Koussevitzky. Genuine, unabashed heat, as the swing musicians say.

There could hardly be a stranger contrast than the Debussy "Nuages," which came next. The symphony was quite of this world; the nocturne was not. In imagery and utterance it proclaimed a different phase of the tonal art. Beethoven had set the pulses going; Debussy lulled and mystified. The curious fragments of melodies in English horn and viola, the haunting voices of the strings, the sense of lights and shadows were magical. The orchestra was brilliantly obediant to the will of its conductor.

"Fetes," in its own way, was quite as beautiful. The lively accents and the pleasant orchestral chatter kept one interested, and the procession, approaching in 'cellos, harps and trumpets, sweeping by and disappearing, was superb.

After the customary smoke-screen had been laid down by the audience the orchestra attacked the first symphony of Brahms. Here was a reading both poetic and muscular. In large outline and in detail it was, this department thought, one of the best performances of the season. The unhurried certainty of the composer, the serene contemplation that leans to austerity, were here displayed with profound effect. Perhaps one felt that sometimes Brahms approached, or announced, his ideas ponderously, but they are always solid ideas and worth contending with.

Brass and woodwinds were especially brilliant in the last movement which rose by slow waves to a climax such as only the Boston Symphony can produce. Dr. Koussevitzky and the men were applauded again and again after this masterful performance.

The program:

Symphony No. 1 in C major, Op. 21 .... Beethoven
1. Adagio molto; Allegro con brio
II. Andante contabile con moto
III. Menuetto: Allegro molto e vivace; trio
IV. Finale: Adagio; Allegro molto e vivace
Two Nocturnes .... Debussy
Nuages
Fetes
Symphony No. 1 in C minor, Op. 68 .... Brahms
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, will give a recital with Elizabeth Siedhoff, pianist, in Plantations auditorium on Friday night.

Mr. Burgin was born in Warsaw in 1892. He took his first lessons on the violin when he was five, and at eight he became a pupil of Isidore Lotto. He went to Berlin with his father in 1902. There he played for Joachim, and impressed the great violinist so favorably that a scholarship from the Mendelssohn Fund was made available. Burgin studied two years in Berlin under the supervision of Joachim.

He came to this country at 13, and played in Carnegie hall. Then he went to Petrograd to study with Leopold Auer. After several seasons on the continent he returned here as concertmaster of the Boston Symphony Orchestra in 1920.

Miss Siedhoff, a pupil of Tobias Matthay, has given concerts and lecture recitals here and abroad.

B. Trans. Apr. 6/38

News of Music

The matinee concert of the Boston Symphony Orchestra next week will occur on Thursday instead of the following day, which will be Good Friday. For this occasion and Saturday evening the program will consist of Florent Schmitt's setting of the Forty-Seventh Psalm, Thomas de Hartmann's 'Cello Concerto and Tchaikovsky's "Francesca da Rimini." In the performance of the Schmitt work the orchestra under Dr. Koussevitzky will be assisted by the chorus of the Cecilia Society, trained by Arthur Fiedler, and Beal Hober, soprano. Paul Tortelier, member of the orchestra, will be the soloist in the Concerto which was dedicated to him and will receive its first performances at these concerts.

The series of supplementary matinee and evening concerts of the Boston Orchestra will be brought to a close on Monday evening and Tuesday afternoon, April 18 and 19, when the program will include Beethoven's First Symphony, "Nuages" and "Fetes" by Debussy, and the Brahms Second Symphony.

The Composers' Forum-Laboratory will present at its next meeting, in the Lecture Hall of the Public Library on Friday evening of this week, compositions by students from the New England Conservatory, Tufts College and Boston University. The writers in question are Arnold Chaitman, Michael Denesuk, William Alden Johnson, Edith Stearns and Ethelwyn Wardle.

The Wheaton College Dance Group will present a program of modern dance and studies in technique in the auditorium of the Y. W. C. A. next Saturday afternoon. The program will consist of numbers, for small and large groups, to music of Debussy, Palmgren, Coleridge-Taylor, Roussel and Bartok, as well as an arrangement. The successive titles will be "Duo," "May Night," "Ritual," "Studies in Technique, Arranged in Dance Form," "Revival," "Prelude," "Song for the Dead," "Song for the Living" and "College Scenes: Two Satires on the Wheaton Scene" ("The Mail Hour Rush" and "Prom"). The choreography is by Virginia H. Gallagher, director of the Group, and by members of the Group itself.

Bostonians Afield

The Boston Symphony Orchestra played the last of its five groups of concerts in New York and Brooklyn last week-end to the now customary acclaim—in fact, perhaps a little more than usual. The program of the Thursday night concert contained Haydn's Symphony in G major (No. 88), Brahms' First Symphony and Prokofiev's Second "Romeo and Juliet" Suite. The latter piece fared little better than in Boston at the hands of the New York reviewers, who, however, found much to write in praise of the several orchestral performances.

The final program, on Saturday afternoon, included Stravinskys' "Baiser de la fee," Debussy's "La mer" and Brahms's Second Symphony. The performance of "La mer' in particular excited the gentlemen of the press. Irving Kolodin wrote in the Sun that "the superb sonority of the performance, its ceaseless life and movement were satisfying beyond cavil." And Olin Downes of the Times made this extraordinary comment:

"There are certain scores in which Dr. Koussevitzky and the Boston Symphony are unequalled. One of these is Debussy's 'La mer' . . . Nothing could have been more perfect and finished in detail than this performance, but its magic lay in the merging of each palette and in the freedom and imaginative sweep of the entire conception. . . .

"Of this astonishing performance one cannot speak dispassionately. It is a supreme achievement, not short of a miracle of conception and execution. Among the greatest artistic experiences of which the present generation can boast in years to come will be the right to say, 'I heard Koussevitzky and the Boston Symphony play "La mer."'"

PROVIDENCE, R. I.
BULLETIN
APR 2 - 1938

Music

Men's Glee Clubs to Sing in Fall River Tomorrow. Boston Symphony Here Tuesday.—Recitals by Miss Siedhoff and Richard Burgin, Elsie Lovell Hankins

The Boston Symphony Orchestra will give the last concert of its season here in Metropolitan Theatre on Tuesday night. The week will bring several recitals also.

Dr. Serge Koussevitzky has chosen two symphonies, for the program, the first of Beethoven and the first of Brahms. The noctures "Fetes" and "Nuages" are the other items.

A free lecture on the program will be given by John Archer in the Providence Public Library tomorrow afternoon at 4 o'clock, under the auspices of the Monday Morning Musical Club.

The program in detail:

Beethoven .... Symphony No. 1 in C major, Op. 31
I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace; Trio
IV. Finale: Adagio; Allegro molto e vivace
Debussy .... Two Nocturnes
Nuages
Fetes
Brahms. Symphony No. 1 in C minor, Op. 68
1. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio ....

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 6 - 1938

Providence Has Concert

Boston Orch. Gives Final Program There, Koussevitsky Conducting

Special to the Herald Tribune

PROVIDENCE, April 5.—Society tonight attended the last Boston Orchestra concert here this season. Dr. Serge Koussevitsky, conductor, held ~~an informal~~ reception on the Metropolitan Theater stage later.

At the Handicraft Club this afternoon, Mrs. Gilbert C. Carpenter, the president, introduced Augustus L. Newman, who gave a demonstration of metalcraft. Mrs. C. Frederick Frost had charge of tea. A private view at the Providence Art Club today opened the third ~~annual~~ advertising and printing arts exhibition. Mrs. E. Tudor Gross served tea.

Mrs. Halsey De Wolf returned to New York tonight after three months abroad. Dr. De Wolf met her.

Mr. and Mrs. Samuel Powell will return tomorrow from a West Indies cruise.

Mr. Felix F. Friedheim jr., of Berlin, a student at Harvard Law School, is here with his aunt, Mrs. Frank L. Hinckley. Sharp Dana, son of Mr. and Mrs. Albro M. Dana, returns to St. Mark's School tomorrow.

Miss Beatrice Herford will be the guest tomorrow night of the Rhode Island Branch, English-Speaking Union and she will [illegible] of her monologues.

LAWRENCE, MASS.
TRIBUNE
APR 4 - 1938

AUDIENCE THRILLED AT OPERA 'CARMEN'

Instead of the audience of several hundred listeners that gathered in Turn hall last evening to hear the concert performance of Bizet's "Carmen," there should have been several thousand in attendance.

The reasons for that statement lie in the various qualities of the presentation as well as in the fact that as far as memory serves it marked the first time the colorful operatic masterpiece has been given locally. To this might be added that not since the last appearance here of the Boston Symphony orchestra several years ago have local music fans been privileged to hear a first class instrumental ensemble such as participated in last evening's event.

ROCHESTER, N. Y.
Democrat - Chronicle
APR 4 - 1938

Cincinnati Renews Goossens Contract

Eugene Goossens, who vacated leadership of the Rochester Philharmonic Orchestra in 1930 to become conductor of the Cincinnati Symphony Orchestra, yesterday had renewed his contract at the Ohio city.

Goossens, who married a Rochesterian, the former Miss Janet Lewis, daughter of Mrs. Leon D. Lewis, 195 Rutgers St., in January, 1930, will not conduct the entire season, however. He will spend the first seven weeks of the sason as gust conductor of the Boston Symphony.

The first three concerts of Cincinnati's next season will be conducted by Jose Iturbi, who succeeded Goossens as Rochester conductor. When the announcement was made Friday at Cincinnati the fiery Iturbi, then en route to New York from Louisville, Ky., dropped in for two hours—just long enough to say "Hello . . . 'til the 1938-39 season."

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 6 - 1938

Hadley Memorial Concert

Philharmonic, at Carnegie Hall Tonight, Play Late Composer's Works

The Henry Hadley Foundation, Inc., recently organized in memory of the noted American composer and conductor who died last September, will give a memorial concert of Hadley's music tonight in Carnegie Hall, where the Philharmonic-Symphony Orchestra will be heard under the direction of John Barbirolli, Fritz Reiner and Philip James. The soloists will be Marjorie Lawrence, Metropolitan Opera soprano, in the aria "Halcyone," and Eunice Howard, pianist, in Hadley's concertino. The proceeds are to form the nucleus of a fund to establish scholarships in Dr. Hadley's name for American musicians.

Among members of the musicians' sponsors' committee are Serge Koussevitzky, Frederick A. Stock, Artur Bodanzky, Lucrezia Bori, Edward Johnson, Walter Damrosch, Giovanni Martinelli, Lily Pons, Elisabeth Rethberg, Frances Alda, Leopold Godowsky, Mischa Elman, John McCormack, Cecelia Loftus, Charles Wakefield Cadman, Georges Barrere, Sigmund Spaeth, Edwin Franko Goldman, A. Walter Kramer, Dr. T. Tertius Noble, William Lyon Phelps, Frank La Forge, Leon Barzin and Mrs. Ethelbert Nevin.

231

l Musicians --- News of

Complete 'Matthew Passion'

Bach's Masterpiece in Bostonian Performance as Recorded by Victor Company

B. Trans Apr. 5/38

By MOSES SMITH

The complete recording of Bach's "Matthew Passion," played by the Boston Symphony Orchestra and associated forces under Serge Koussevitzky and issued serially in three album sets (M-411, 412 and 413) by Victor, is now available. It is indeed Boston's remarkable book, as a contemporary called it. No less than fifty-three record sides are used up in the vast undertaking; that is—with a single blank side — twenty-seven records. For sheer physical magnitude combined with artistic importance the recording stands unrivalled in the field of phonography.

Some of the difficulties encountered in making this recording have already been suggested in this space. For the most part they had their origin in the fact that the recording was made direct from an actual performance of the "Passion" in Symphony Hall on Good Friday afternoon and evening, March 26, a little more than a year ago. The usual studio procedure, allowing for "retakes," careful planning of the breaks and so forth, was not available. The recording balance had to be found as the performance proceeded.

Inevitably therefore the present set has obvious and glaring imperfections, Some of the recording is exceptionally clear, as has been true of most of the music recorded in Symphony Hall in recent seasons. Some of it is poor, according to our present high standards. The chorus, consisting of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor) suffers most in this regard, though part of the difficulty is inherent in its own method of singing.

There are some very awkward breaks as when a side ends abruptly on the leading-tone as a da capo aria slides from major into the relative minor. The text which the same chorus seems to enunciate so distinctly in concert is frequently a jumble here. Nor are the soloists impeccable. Furthermore the printed text accompanying the set—itself a melange — does not always agree with the words issuing from the singers. One cannot help wishing that the original German text had been employed in the performance and both German text and English translation issued with the set of records.

The performance, too, is uneven. The Boston Symphony Orchestra plays magnificiently. The choral singing has its faults, as already indicated, though one is grateful for its thoroughgoing precision and frequent expressiveness. Only one of the vocal soloists, Keith Faulkner, was entirely satisfactory; and his voice and singing are indeed a joy to hear. Jeannette Vreeland's soprano voice is a little too white and piercing for this music. Kathryn Meisle's alto is warmer; and her singing would have been more enjoyable if it were not so constantly full of "expression." John Priebe struggles manfully with the tenor recitatives, but unfortunately a hero is required. Fritz Lechner's briefer moments are also, in general, too heavily stressed.

On the other hand there is some remarkably beautiful playing from some of the instrumental soloists, particularly the violin solo of Richard Burgin in one of the airs. All of the instrumentalists, of course, came from the Symphony Orchestra with the exception of Dr. V. Ernst Wolff, harpsichordist, and Carl Weinrich, organist, who seem to have done their work well.

But almost any performance of the difficult "Matthew Passion" may be a catalogue of errors. As offset in the present case there is the magnificent vitality of the orchestra and much of the singing under Dr. Koussevitzky's direction. Above all there is the music itself, some of which not even Johann Sebastian himself ever surpassed. For a publication in "book" form of a masterpiece of the ages one can express only admiration and gratitude.

The accompanying leaflet has an interesting article summarizing the Passion form, with special reference to the "Matthew," by Dr. A. T. Davison, and a briefer note on the recording itself by G. H. L. Smith.

Pets Diversion for Artist

B. Am. April 1938

is Here Fit After
nt in Florida

MARSTERS

les "that big" were the subject e Koussevitzky, returned after onduct this afternoon's concert in Symphony Hall.

Perhaps it was the spring day,—perhaps it was the thought that another New York season was completed (last weekend) with undiluted success,—perhaps it was just that the rehearsal had gone so well.

At any rate a strenuous romp through the Sibelius first Symphony, a swift and cursory glance at the Beethoven first, found Dr. Koussevitzky mopping his brow in that delicate and familiar gesture, drinking a glas of water from a thermos that the Madame had at hand and refusing to be serious.

During his month's absence from Boston the conductor has found time to wind up the orchestra's out of town engagements (except for a single concert in Worcester) and to vacation for two weeks at Winter Park, Florida.

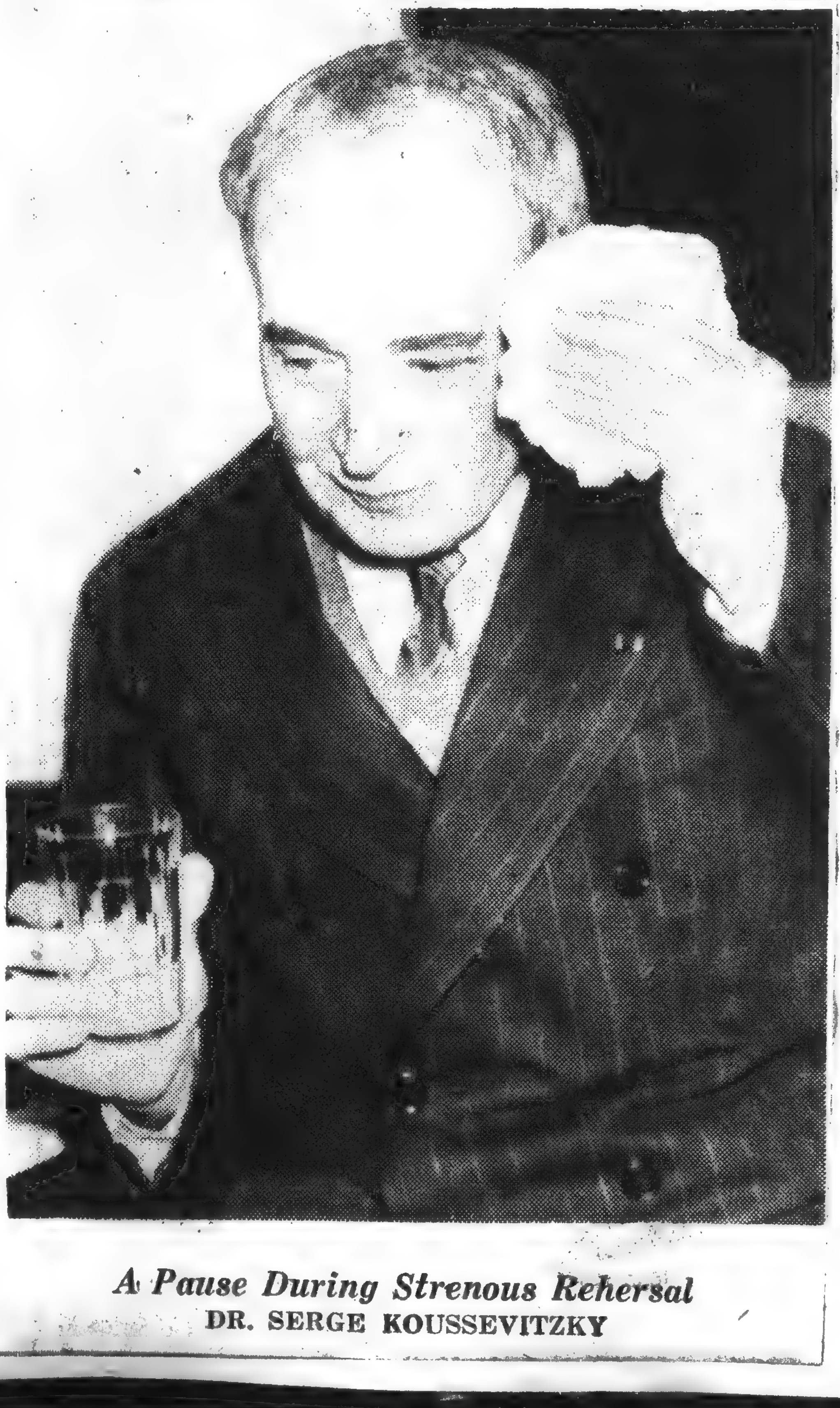
According to his own report he has done nothing but enjoy the sun and feed Billy the Alligator. The latter ate out of his hand. (It is assumed the turtles did not, nothing having been said about it.)

Dr. Koussevitzky includes both turtles and crocodiles in his enthusiastic approval however. "They are such nice people" was his way of putting it.

Dr. Koussevitzky's audiences this week end will find him looking tremendously fit.

By RUTH MARSTERS

Billy the Crocodile and turtles "that big" were the subject of an interview with Dr. Serge Koussevitzky, returned after an absence of four weeks to conduct this afternoon's concert in Symphony Hall.



A Pause During Strenous Rehersal
DR. SERGE KOUSSEVITZKY

Steering a Straight Course

WALTER PISTON
Who will conduct the first performances of his new Symphony at the concerts of the Boston Symphony Orchestra tomorrow afternoon and Saturday evening.

B. Trans. Apr. 7/38

Walter Piston's New Symphony

Foreword to Novel Work On Symphony Program Of This Week-End

By Moses Smith

The program to be played by the Boston Symphony Orchestra at the concerts of tomorrow afternoon and Saturday evening has an obvious symmetry in consisting of three first symphonies. Dr. Serge Koussevitzky will begin and end the concerts with the symphonic first-born of a pair of musical giants, Beethoven and Sibelius. In between, modest Walter Piston will direct the presentation of his own First Symphony, completed at his house in Belmont in October of last year.

To Professor Piston I am indebted for informative notes (musical as well as verbal) about the new work. The Symphony, which has no literary program, is written for an orchestra of moderate size, containing wood winds in threes, four French horns, three trumpets, three trombones, tuba, timpani and strings. The heavy brass is silent in the second of the three movements.

The first movement is an allegro in sonata-form in C, with a slow introduction ("andantino quasi adagio"). The main or "germinating" theme (as Professor Piston describes it) of the Symphony is sounded at the very beginning by the plucked strings of the 'cellos and double-basses—a somewhat irregular as well as mysterious affair. It is joined very soon by the second theme of the Introduction, a melody which, played by the bassoon and then violas, is suaver. It later becomes in transformation the second theme of the last movement. Finally there is a variant of the main theme, played by oboe and then strings.

The main theme of the first movement proper appears in the strings. Its relation to the germ-theme is apparent, but it is much brusquer, especially since the tempo is now fast. After this theme has been developed there is a second in E, lighter and almost dance-like in character. After further development, mainly of the first theme, there is the usual recapitulation in the main key, C, with the second theme for close and with no coda.

The second movement is an adagio in F-sharp. An expressive melody is sung by the English horn. There is a middle section in five-eight meter, the flute giving out a theme quietly over an accompaniment of violas, with a counter-melody for the oboe. The last part of the movement deals with the same subject-matter as the first, but the contrapuntal writing is here much more elaborate.

"Allegro con fuoco" is the indication for the last movement, which has two themes and a rondo-like form. The first theme appears originally in the violins in C, and is strongly rhythmed without being of homogeneous metrical pattern. The second theme in G follows in the 'cellos, much broader than in its original form (in the introduction), of which it is a doubly augmented version. The first theme is then developed and varied (in F-sharp), again developed (in C-sharp) and varied (in C). The two themes are combined in counterpoint, strings and wood wind taking their subject matter from the first theme, brass from the second. The brass sounds the original motive alone. And there is a coda in C.

"Symphony" is the only title the composer gives the piece. The fact that he does not specify a key, although he does not hesitate to indicate the keys of the several sections, may or may not be significant. If it will make the listener more comfortable Professor Piston will probably have no objection to its being called "Symphony in C."

Audience Welcomes Dr. Koussevitzky
Large and Enthusiastic

B. Trav. April 9/38

apr 9

OSTON POST, SATU

CONDUCTOR BACK WITH SYMPHONY

Three First Works, Beethoven, Piston and Sibelius

BY WARREN STOREY SMITH

After an absence of three weeks and two intervening pairs of concerts, led by the composer-conductors, Enesco and Prokofieff, it was a pleasure yesterday afternoon to welcome again Dr. Koussevitzky and to hear a programme not overburdened with the music of one man. There were three composers on Dr. Koussevitzky's list, Beethoven, Walter Piston and Sibelius, each represented, unusually enough, by his first symphony.

MR. PISTON'S WORK

Someone has said that the first operas, like the first kittens, should be destroyed. If this practice had been followed the world would have lost some fine music. It would have been even more out of luck if the first symphonies had been the victims. All of those written by composers, even afterwards important composers, under 20 could be spared together with that of the 8-year-old Mozart, but not the first symphonies of Beethoven, Schumann, Franck, Brahms, Mahler, D'Indy and Sibelius. As for Mr. Piston's Symphony, conducted yesterday by its composer and heard for the first time, we must wait and see. Clearly it is a work not without merit. As clearly it has its defects.

Mr. Piston follows here the later practice of confining himself to three movements. The first, with an introduction containing the thematic germs of the whole—another modern device—is the most engrossing; the third, the most stimulating. If the Adagio might be shortened the energetic Finale might be as profitably be lengthened. Mr. Piston stops too soon and his piece seems badly balanced.

Hard Yet Logical

In the matter of style Mr. Piston has yet to find an immediately recognizable idiom of his own, though he has achieved his personal synthesis of existing idioms; which is all we have a right to expect. A new voice for him in this work, however, is that of Sibelius here and there discernible, if but faintly. In the slow division, almost invariably the weakest part of a contemporary symphony, Mr. Piston occasionally remembers the French impressionists. Otherwise, we feel the influences so prevalent today, those of Stravinsky and Hindemith.

The music in the main is hard. It is also, again excepting the slow movement, logical. Mr. Piston's command of the orchestra, both as composer and conductor, is absolute. He and his music were cordially if not exactly enthusiastically received.

Beethoven's First

Some first symphonies, again to generalize, are wholly of their composers, as for example, those of Schumann and Franck. The first symphony of Beethoven, though not without Beethovenish touches, leans heavily on Haydn and Mozart. There is even less harmonic freedom and fancy than we find in the ripest symphonies of the last-named masters. But there is a youthful freshness and an already mature control, which make the symphony thoroughly enjoyable today, particularly in a performance such as that of yesterday.

Once more Dr. Koussevitzky wisely reduced the number of his strings, thus bringing into prominence the wind instruments, for which Beethoven wrote with a boldness that once invited criticism.

Early Sibelius

In his Symphony in E minor, on the other hand, Sibelius is immediately and almost continuously himself. There is much talk of the influence of Tchaikovsky, but it is not so easy to put one's finger upon the measures in which it occurs. And we have here a new note in music, a somewhat rude, challenging, northern voice which cut across the music of its day like a breath of icy wind. To hear it yesterday after the exceedingly intellectual music of Mr. Piston was like stepping from the lamplit study into the cool open air and the noonday sun. Less firmly welded than certain of its successors this symphony has a strength and vigor shared only by the Second.

With Sibelius, as with Beethoven, Dr. Koussevitzky and his orchestra were surpassingly eloquent; and the two symphonies inhabit defferent worlds.

Saturday, April 9, 1938

Personals—Social

Women's Clubs

May School, Baldwinville, Will Benefit by First Pops

Part of Proceeds from Opening Concert on May 4 Will Aid Scholarship Fund, Cottage Hospitals

Music in the Spring! The two seem to be almost as synonymous as ice cream and cake or champagne and caviar. And though at present our hopes of warm spring weather have been dashed once more by cold winds and snow flakes, the time will come—for the spring, and with it, music.

In Boston the advent of spring brings much with it—crocus on the lawns along Beacon street and Commonwealth avenue; tender young grass shoots and newly raked beds in the Public Garden, together with the refurbishing of the Swan Boats, children roller skating on the Esplanade and—the Pops.

These concerts have become a tradition, with their air of informality, the tables where music lovers may take their ease, sipping the foamy beer or light wines which make the hearing of music so much more pleasant and the added fun of "request programs" listing all the old favorites.

This year will be no exception, and besides the six weeks or more of regular concerts, there are to be a number of benefit nights, when colleges, schools or charitable organizations reserve all or part of Symphony Hall. These dates are usually taken a year ahead, so popular are the Pops. Arthur Fiedler will again conduct the orchestra, many members of which are "regulars" in the Boston Symphony.

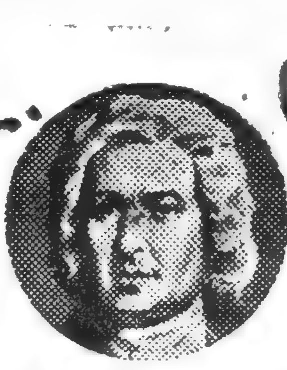
The opening night this season comes on Wednesday, May 4, and two organizations are selling tickets for it, the proceeds to be divided between them. The May School has taken half of the front part of the floor, to benefit their Scholarship Fund, while the Baldwinville Cottage Hospital for Children will be aided by the result of the ticket sale of the other half.

Mrs. Charles H. Haskins of Cambridge, head of the May School, leads the group of patronesses of the affair, the others of whom, all alumnae of the school are Mrs. Walter I. Badger, Mrs. Talbot C. Chase, Mrs. James Bryant Conant, wife of the president of Harvard; Mrs. Parker Converse, Mrs. Henry Parsons King, Jr., and Mrs. Bertram K. Little.

Tickets may be had at the school, through the patronesses, committee members, alumnae, or from Miss Elizabeth Lowell Ware of 49 Brimmer street, who is in charge of the ticket sale.

Mrs. W. Russell MacAusland heads the Boston Committee for Baldwinville, which remains the same as last year, and Mrs. Thomas Allen, Jr., is in charge of the tickets for their half of the benefit.

B. Her. April 10/38



Bach's

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW

BY THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

Assisted by the Harvard Glee Club and Radcliffe Choral Society

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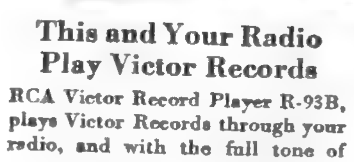

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Many Young People Are Noted In Throng at Symphony Hall

Miss Marjorie Motley, Miss Jenny McKean, Miss Margarett McKean and Miss Constance Turner Among Those Present

By ALISON ARNOLD

A large and enthusiastic audience greeted Dr. Serge Koussevitzky upon his return to Symphony Hall yesterday afternoon after an absence of three weeks. Boston audiences are known for their loyalty, and no matter who the guest conductor is, they always turn out in large numbers for their own. The program opened with Beethoven's No. 1 Symphony in C major, which is always a favorite. Then followed Mr. Walter Piston's First Symphony, which he completed last autumn at his home in Belmont. Mr. Piston, who is chairman of the Department of Music at Harvard University, conducted his symphony, which was a complete contrast to Beethoven in its very modern development. The Sibelius Symphony No. 1 in E minor concluded the program.

There seemed to be a great many of the younger set in the audience. An attractive trio were Miss Marjorie Motley, wearing a turban of rust antelope with her black frock; Miss Jenny McKean in a gray tailleur, and her sister, Miss Margarett McKean, in black. Miss Nancy Cochrane, who attended with her stepfather, Mr. Dudley L. Pickman, Jr., wore with her black coat and silver fox scarf, a tiny hat that was the cynosure of all eyes. Its low crown was bright mauve, and tucked at the front of the up-turned brim were two wee rosebuds and tufts of pale pink ostrich, while at the back was a wide band of black velvet tied snugly about her long blonde bob.

Chatting with Miss Constance Turner, in a suit of fine black and white checks, was Miss Dorothy Preston, who topped her black skirt with a multi-colored wool jacket, with which she wore a visored hat of beige antelope. Miss Phyllis Forbes wore pearls with her black frock, and greeted Miss Jane Ragle as she flitted by. With her checked tweed skirt, Miss Josephine Emery wore a wine red sweater and a Glengarry bonnet, and Miss Mary Casey wore with her navy blouse and skirt of navy, beige and maroon stripes, a jaunty Scotch cap.

Miss Ramelle Cochrane wore brown with touches of red, and Miss Jeanne Maddux was all in black, with a long veil trailing from her hat. Miss Reinette Plimpton's gray-blue leopard trimmed jacket and skirt were adorned with bands of scallops, and in her peaked brown hat was a perky quill. Miss Faith Barney wore a jacket of rose tweed with her black skirt and fetching black bonnet.

Sitting in the very front row was Mrs. Augustus N. Rantoul, in tan tweeds, with a cluster of flowers on the brim of her black hat. With her was her daughter, Miss Charlotte Rantoul, all in black. In their usual seats were Mrs. Charles Goddard Weld, in a luxurious mink coat, and her sister, Mrs. Horace H. Soule, in black. Also in her accustomed seat near the front was Mrs. Barrett Wendell.

Mrs. Ronald T. Lyman wore a smart Watteau hat brightened by gay loops of crimson and blue ribbons, and Mrs. Edward A. Taft was all in black. With her black ensemble, Mrs. George Putnam wore a velvet Ascot of gentian blue, and Mrs. Henry Prout's coat was trimmed with Persian lamb. Mrs. Richard K. Thorndike wore a hat of beige felt with her turqouise tweeds.

Since an April snowstorm was in progress, there were many furs worn. Mrs. Charles F. Hovey was wrapped in mink, and with her gray frock, Mrs. Charles Cunningham wore a silver fox cape and a hat of shiny black straw tied under her chin. Mrs. Valentine Hollingsworth's coat was fashioned of Persian lamb, and Mrs. Alexander Steinert and Mrs. William Dana Orcutt both wore wraps of silky black caracul.

Mrs. Horatio Lamb, wearing with her black gown a cape of silver fox, was accompanied by her daughter, Miss Aimee Lamb, in slate gray, and another mother and daughter present were Mrs. Roland Nickerson and Mrs. H. Nickerson Sears. Chatting with a group of friends was Mrs. Francis W. MacVeagh, in black with bands of white on her hat. Mrs. E. Fred Cullen's rust coat was lavishly trimmed with beaver, and Mrs. John Gorham Palfrey's brown coat was collared with mink.

Mr. and Mrs. Edward Jackson Holmes were in the large audience, and Mrs. Robert Livermore left early, wearing a silver fox scarf with her black suit. Mrs. A. O. Barker came up from Cohasset to attend, as did Mrs. Philip Stearns, who had with her her small daughter. Mrs. Edward Hamlin, Jr., was gowned in a bright print, and Mrs. Edward Wigglesworth Grew, Jr., was all in brown.

Among the many others present were Mrs. George Megrew and her daughter, Miss Jane Megrew, Miss Elizabeth C. Leland, Mrs. William Stanley Parker, Mrs. Roswell Parrish, Mrs. Franklin W. Hobbs, Mrs. Edward Harding, Mrs. Augustus W. Soule, Mrs. Charles Gaston Smith, Mrs. Walter Clifford, Mrs. Charles Howard, Miss Louisa Bazeley, Mrs. John Phelan, Miss Jeannie Robinson, Mrs. William H. Coburn and Mrs. Malcolm Bradley French.

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky conductor, at 2:30 Thursday afternoon and 8:15 Saturday evening. It should be noted that the afternoon concert will be given on Thursday, by exception, since Friday is Good Friday. Dr. Koussevitzky has chosen an unusual program that will begin with Tchaikovsky's symphonic fantasia "Francesca da Rimini." Based upon an episode from Dante, the work has not been played by this orchestra since January, 1932. The setting by Florent Schmitt of the 47th Psalm will be revived. The chorus will be that of the Cecilia Society, and the soprano soloist will be Beal Hober. Schmitt's work was first given in Paris in 1906, and was introduced to the Boston Symphony concerts by Dr. Koussevitzky in 1928. The Psalm begins "O clap your hands, all ye people!" The remaining number will be the Cello Concerto by Thomas de Hartmann, a naturalized French citizen whose ancestry and early training were Russian. The soloist will be Paul Tortelier, a French musician who joined the cello section of the Boston Symphony just this season. The Hartmann Concerto, which will be given first performance this week, is dedicated to M. Tortelier, who was born in Paris in 1914, and was graduated from the Paris Conservatoire in 1935. Before coming to the United States, M. Tortelier was soloist with various European orchestras, and was leading cellist of the Orchestre Philharmonique de Paris.

Three First Symphonies And a Pair of Conductors

230

Koussevitzky Returns; Walter Piston Directs His Own New Composition

B. Trans. Apri. 9/38

BY MOSES SMITH

Returning to the conductor's stand at Symphony Hall after a second holiday, Dr. Serge Koussevitzky had arranged for this week's pair of concerts of the Boston Symphony Orchestra a somewhat spectacular program consisting of the First Symphonies by Beethoven, Walter Piston and Sibelius. Times have so changed that there was little evidence at yesterday's matinee concert that the audience regarded the program only as an ordeal to be borne. After the warm reception for the conductor at the beginning, there was, it is true, no great show of enthusiasm at any time, even though the performance of the Beethoven Symphony was delightful and that of the Sibelius incandescent. One might even say iridescent, in the light of the gorgeous display of color of the Boston Orchestra at its best. But at least a persistent minority applauded warmly after the apparently good performance of the Piston Symphony under the capable direction of the composer. The mild exodus before the end of the Sibelius Symphony was no greater than is likely to attend a long program; while the few who left their seats during the Piston Symphony were merely giving expression to their opinion about the plain and direct musical speech of Professor Piston.

The juxtaposition of the three Symphonies gave some of us an exceptional opportunity to make some interesting comparisons. Beethoven wrote his First Symphony in his late twenties. Sibelius was in his thirty-fourth year when he completed his. And now Professor Piston had almost attained his forty-fourth birthday before he turned out his First Symphony. The difference in ages was not entirely accidental. It reflected the progressively complicated and specialized art of music, if not consistently of the form of the symphony, during the last century and a half.

In the case of the two First Symphonies by the established masters, furthermore, it was possible to observe that they were but remarkable beginnings from which the composers made equally remarkable advances in their later symphonies. As to Professor Piston one can set down the categorical opinion that his, too, is an exceptional work. What his later symphonies, if any, will be like it would be both foolhardy and presumptuous to suggest. But comparing this Symphony with his previous compositions in other forms and employing a not-too-distant analogy with the other composers, one has good reason for optimism.

* * *

For here is honest music, itself not too common nowadays. (It never was, I suppose.) The composer speaks in an unaffected tone. The fact that all of his speech was not intelligible or pleasing at first acquaintance was less likely due to his lack of clarity than to the listeners' mental habits. Mr. Piston does not engage with unctuous flattery. He does not take ten minutes to declare what can be expressed in five. He offers no breathing-spaces. And unless the hearer attends closely he is bound to miss an essential step in the tonal argument.

"Neo-classical" he has been called. Nicholas Slonimsky, who is probably as responsible as anyone for the description, employs it in all but two of his six references to the composer in "Music since 1900"; and one of those two includes the word "classical." Now neo-classicism is in bad repute in music, because it has come to mean pseudo-classic. Mr. Slonimsky and some others may be relied upon to employ the term exactly, and in this sense I agree. Professor Piston has swept away ornamentation and finery, got down to essentials of form and idiom. His idiom is not precisely original, as has been pointed out. He uses a vocabulary that is at hand, instead of forging a new one. There is nothing wrong with that procedure, which some of the greatest artists have followed.

* * *

The first movement of the Symphony is spare of line and transparent if you listen—a condition that is not inconsistent with some surprising and grateful touches. One of them, a transitional episode for the wood-wind preceding the second theme, suggested the First Symphony of Shostakovitch, which may or may not have influenced Mr. Piston. Another, more characteristic of the gentle Cantabrigian, was the end of the movement. Mr. Piston says it is no coda. And it is in fact but a restatement of the second theme. The repetition is so disguised, though, that it sounds like a coda.

The adagio is constructed in masterly fashion, particularly the last section, where Mr. Piston's counterpoint is forceful and sounds inevitable. Similarly in the last movement, when the excitement suddenly ceases in an impressive pause, there emerges in the brass a sort of chorale that would be positively cacophonous if it were not so logical. The composer does not strain for effect with a clever succession of chord-blocks. His writing is contrapuntal or harmonic (in the correct sense). The chords grow; they are not arbitrarily assembled. An anecdote told of the late Gustave Holst is applicable: When a listener commented on a certain line of development in a work of Holst—whether in praise or disparagement does not matter—that composer replied substantially, "I can't help it if it comes out that way!"

All of which would indicate only that Mr. Piston is a composer of the greatest competence, a fastidious and even ingenious workman and musical logician, were it not that in addition the resulting music was exceedingly enjoyable, flavorsome, forceful, sometimes even poetic. It is not 100 per cent American. It is, rather, cosmopolitan and eclectic in the best sense, not simply a melange of Russian and German and French and Italian and whatnot. It is a communication of a civilized man of the world. It is good music anywhere.

* * *

The composer was fortunate in having at his service a magnificent orchestra that made light of the apparent difficulties of the Symphony. The same orchestra played superlatively, as has already been suggested, under Dr. Koussevitzky's direction in the Smphony of Sibelius and most of the time in the Beethoven Symphony.

Walter Piston's First Symphony Played

C. S. Monitor April 9/38

The Arts in Boston

The first symphonies of three composers made up the program of the Boston Symphony Orchestra for yesterday's concert, the first of the twenty-first pair of the season. That of Walter Piston, chairman of the department of music at Harvard University, was played for the first time, with its composer directing. Dr. Koussevitzky, returning after an absence of three weeks, conducted Beethoven's in C major, to open the concert, and Sibelius's in E minor, to close it.

When the defendant in a criminal case fails to take the stand in his own defense, the legal profession suspects that he is guilty. When a symphonic conductor, at a concert which he is directing, turns over the first performance of a new work to its composer, the public suspects that the conductor doesn't think much of the work. In neither instance is the suspicion admissible as evidence.

Let us not therefore approach Mr. Piston's symphony with prejudice, even when we recall that he was also permitted to conduct the last two works of his which figured on these programs. After all, a conductor may be mistaken. Indeed, we have heard much less interesting music than Mr. Piston's Symphony introduced by Dr. Koussevitzky with every appearance of sincerity and even enthusiasm.

Besides, Mr. Piston is, as everybody knows, one of the most gifted of that erstwhile younger generation of American composers which is now entering on artistic middle age. He is a thorough musician. None of the arts of composition is concealed from him. He has learned the lessons of modernism, has adopted the twentieth-century manner of musical thought, as is quite natural. He speaks the musical speech of his time. If he seems melodically sterile, we must recognize that melody has not been in fashion of late years. If he seems to display no great originality, why, how many original composers are there in a generation?

His score is well and truly made, it exploits dissonant polyphony, and it has a good deal of liveliness. On a first hearing, the first movement was the most interesting, the last, next in power to hold the attention. This is usual among the moderns: their quick movements are generally their best. Mr. Piston's slow movement is far too long for the material it contains, which in any event is not very interesting. This movement throws the symphony out of proportion and tends to make the listener less receptive to the Finale. The repetition in the brass, toward the close, of a motto stated in the introduction to the first movement, was too conspicuously stressed.

Mr. Piston apparently secured a satisfactory performance, but it is possible that if Dr. Koussevitzky had chosen to conduct it, the symphony might have been presented in an even more favorable light.

Certainly it would be difficult to imagine more persuasive presentations of the first symphonies of Beethoven and Sibelius. The opening pizzicato of the Beethoven was a little ragged; possibly the players, who had risen to greet the conductor, had not quite settled themselves when he began. Thereafter the symphony was played with entrancing delicacy and grace, although the final movement was taken at too rapid a pace—too rapid, not for the orchestra, but for the balance of the work itself. As for the Sibelius, its performance was, as always under these auspices, overwhelming.

L. A. S.

Georges Enesco

Twice within a month Bostonians have had an opportunity to observe Georges Enesco in several roles—as composer-conductor of the nineteenth pair of Boston Symphony Orchestra concerts, and again last night in Sanders Theater as a virtuoso violinist. Under the auspices of the Division of Music, Harvard University, and for the benefit of the MacDowell Colony in Peterborough, N. H., Mr. Enesco played the Nardini Concerto in E minor, the Prelude and Fugue from Bach's G minor Sonata for violin alone, Chausson's "Poème," a Mozart Sonata for violin and pianoforte, and to close, his own Sonata No. 3 in A minor, Op. 25 (dans le caractère populaire roumain). Preceding the Mozart item the violinist offered a tribute to Ravel which he requested be received in silence.

It was evident from the beginning that this was to be no ordinary concert of music for the violin. In a detached manner reminiscent of Rachmaninoff, Mr. Enesco brought to completion as fine a performance of the Nardini as we have been privileged to hear in a long time. Although at first his tone seemed lacking in warmth—even a trifle thin—it became fuller as the work progressed, but it did not reach the climax of richness until the presentation of the Chausson number. The Bach excerpts were models of clarity, plus an emotional warmth which, while inherent in this work, is too seldom made apparent. Mr. Enesco obviously feels the romanticism of Bach and is able to reveal the characteristic to his listeners.

The Chausson "Poème" had an intense reading. No opportunity for enhancing its richness was overlooked by the violinist, yet withal, the performance was perfectly controlled.

The Mozart opus glowed with unaccustomed warmth, yet the performance was essentially classic. Probably few who heard this work last night will soon forget the exquisite phrasing of the Rondo or the delicacy with which the most difficult fingering was tossed off.

With all respect to Mr. Enesco as composer we found the program

one slip in the Minuet of the Mozart work no doubt bothered him to far greater extent than it did his listeners.

If an artist possessing the discernment which is obviously Mr. Enesco's could be persuaded to complete his announced program before commencing the supplementary concert which is always demanded of one who is willing to oblige, it would make for a more enjoyable session.

G. M. S.

B. Globe April

9, 1938

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky chose three first symphonies for the concerts this week by the Boston Symphony Orchestra—those of Beethoven, Sibelius and Walter Piston. The conductor, returning to the Symphony Hall stage after an absence of five weeks, was warmly greeted by audience and orchestra yesterday afternoon. Though in the interim the subscribers have been treated to a pair of guest conductors—the first of whom made a deep impression—it is good to sit again before the gifted man who has brought the Boston Orchestra to its present exalted estate.

Prof. Piston conducted his new Symphony, which was played publicly for the first time yesterday. No doubt it is characteristic of this eminent figure in Bostonian music, who has a lengthy list of compositions to his credit and who was first represented on a Boston Symphony program 10 years ago, that he has waited so long before making his initial essay with the symphonic form. Prof. Piston is a musician who writes upon inner compulsion and his work reveals the intellectual discipline of a man who reveres his art. Nothing superficial and nothing hastily contrived could ever be expected from his pen. Like Brahms, he has been content to wait before vouchsafing to the public his First Symphony.

The work is typical of the composer in that its facture is polished, its length generally adjusted to its substance, and the writing for orchestra highly skilled. He sets off the various instrumental colors in a neatly but not tightly woven texture, and he has obtained some unusual tints—one ingeniously based upon high tones of the double-basses. The composer disowns, in the program book, any aim but that of pure music for its own sake. Yet the Symphony indicates that he has veered away from his previous impersonality, biting dissonance and prevailing intellectual logic. If he still likes to write that restless figuration for strings to be found in nearly every piece of music since the war, he has also found room for sentiment: witness the flute, clarinet and English horn solos, and the softly plucked strings at the beginning.

There is still a great deal of dryness, and the melody is not distinguished. On the other hand, the finale with its almost Sibelian ruggedness and grandeur, speaks out boldly, and is perhaps the best movement that Prof. Piston has yet created. There are suggestions of Sibelius' instrumental procedures, no doubt fortuitous. These are mentioned simply for the sake of one listener's complete impression. Prof. Piston's style is his own, it goes without saying. Music, composer and performance were cordially received by the Friday audience.

The first symphonies of Beethoven and Sibelius, as it happened, were last heard here upon the same Symphony program, two years ago. Again they made fitting contrast. Performing the Haydnesque work of Beethoven with a reduced orchestra, Dr. Koussevitzky again wrought a delicate and beautifully clear reading of the work.

The great moments of the afternoon, as were to be anticipated, occurred during the marvelous E minor Symphony by Sibelius. Where Sibelius is concerned, Serge Koussevitzky's treatment is truly Promethean, although there is fire in the printed notes to begin with. Even more than the Second Symphony, this heroic First tempts one to make all sorts of extravagant word pictures, none of which could duplicate the poetry, the emotional intensity or the sheer sense of Nature gathered into sound that live in the music itself. It is exact if not eloquent to say that all these elements were vividly disclosed yesterday afternoon in another magical re-creation.

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C. W. D.

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B. Post - Apr 11/38

BY WARREN STOREY SMITH

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Walter Piston Excels; Conducts Symphony

B. Am.

By RUTH MARSTERS

April 10/38

Walter Piston's debut as a symphonist, and much fine playing on the part of the Boston Symphony Orchestra distinguished yesterday afternoon's concert in Symphony Hall.

Dr. Koussevitzky, looking fit as was to be expected after his recent sojourn in the sun, opened the program with a rollicking performance of Beethoven's capricious First Symphony, in which nothing of fleetness was lost nor any impudent accent glossed over in the slightest.

Compared with the exuberant freshness of the Beethoven, Mr. Piston's work—which he appeared to conduct—was sombre indeed.

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The distinguished head of Harvard's music department has identified himself as a classicist heretofore largely through his chamber music, though several pieces for orchestra have previously appeared on Boston Symphony programs. Furthermore his music is known to be cerebral. But this could not quite prepare us for the weight of arid disillusionment embodied in his symphony.

That stylistically it is of flawless workmanship hardly alleviates our grief. Quite the contrary. For it only serves to make convincing the dreary tenor of thought existing among so many of his contemporaries.

Mr. Piston's Symphony was written at his home in Belmont and completed in the autumn of 1937. Throughout its three movements—Andantino quasi Adagio, Allegro; Adagio, and Allegro con fuoco—it alternates between restless and enervating rhythms and eerie nostalgia, but the effect of the whole is static.

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The last part of the program was devoted to that feast of sound which is the Sibelius First Symphony. Under Koussevitzky's ardent direction its drama was intensified, its melodies sang to the heavens and its climaxes were an irresistible force.

The program will be repeated at this evening's concert in Symphony Hall.

SANDERS THEATRE

Georges Enesco

B. Globe April 9/38

George Enesco, famous Rumanian conductor, violinist and composer, gave a violin recital last evening for the benefit of the MacDowell Colony at Peterboro, N. H. The concert was under auspices of the Division of Music of Harvard University and the Cambridge Chapter of the MacDowell Colony League.

This was a concert extraordinary. Not only because the soloist was Georges Enesco, but also because his accompanist, Sanford Schlussel, played with brilliance, intelligence and sensitivity, and the program did not compromise with the so-called "popular classical numbers."

Mr. Enesco gave his audience a Nardini Concerto, the Bach Prelude and Fuge (from the G Minor Sonata), unaccompanied; Chausson's lyrical Poeme, and the Andante, Minuet and Rondo from Mozart's "Haffner" Serenade in D major (K. 250). All these were played with an eloquence and a depth of feeling that stamped this as a performance rich in emotional content.

The event of the evening, Enesco's playing of his own Sonata No. 3 in A Minor, Op. 25; the Sonata played in Boston three years ago, by Enesco's pupil, Yehudi Menuhin. Played by its composer, this exotic, gipsy-like work portrayed both Teutonic solidarity and Latin vivacity. It has mystical qualities as well as passionate tendencies. It is dramatic, compelling and fantastic. To it Mr. Enesco gave a magnificent tone and somethnig of himself, especially in the nuances and dynamics.

Before playing the Mozart group Mr. Enesco, in memory of Ravel, played his "Kaddisch," a prayer for the dead. Throughout the program, which held the unfortunately small audience spellbound, the artist played several encores.

230

Three First Symphonies And a Pair of Conductors

Koussevitzky Returns; Walter Piston Directs His Own New Composition

B. Trans. Apri. 9/38

BY MOSES SMITH

Returning to the conductor's stand at Symphony Hall after a second holiday, Dr. Serge Koussevitzky had arranged for this week's pair of concerts of the Boston Symphony Orchestra a somewhat spectacular program consisting of the First Symphonies by Beethoven, Walter Piston and Sibelius. Times have so changed that there was little evidence at yesterday's matinee concert that the audience regarded the program only as an ordeal to be borne. After the warm reception for the conductor at the beginning, there was, it is true, no great show of enthusiasm at any time, even though the performance of the Beethoven Symphony was delightful and that of the Sibelius incandescent. One might even say iridescent, in the light of the gorgeous display of color of the Boston Orchestra at its best. But at least a persistent minority applauded warmly after the apparently good performance of the Piston Symphony under the capable direction of the composer. The mild exodus before the end of the Sibelius Symphony was no greater than is likely to attend a long program; while the few who left their seats during the Piston Symphony were merely giving expression to their opinion about the plain and direct musical speech of Professor Piston.

The juxtaposition of the three Symphonies gave some of us an exceptional opportunity to make some interesting comparisons. Beethoven wrote his First Symphony in his late twenties. Sibelius was in his thirty-fourth year when he completed his. And now Professor Piston had almost attained his forty-fourth birthday before he turned out his First Symphony. The difference in ages was not entirely accidental. It reflected the progressively complicated and specialized art of music, if not consistently of the form of the symphony, during the last century and a half.

In the case of the two First Symphonies by the established masters, furthermore, it was possible to observe that they were but remarkable beginnings from which the composers made equally remarkable advances in their later symphonies. As to Professor Piston one can set down the categorical opinion that his, too, is an exceptional work. What his later symphonies, if any, will be like it would be both foolhardy and presumptuous to suggest. But comparing this Symphony with his previous compositions in other forms and employing a not-too-distant analogy with the other composers, one has good reason for optimism.

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For here is honest music, itself not too common nowadays. (It never was, I suppose.) The composer speaks in an unaffected tone. The fact that all of his speech was not intelligible or pleasing at first acquaintance was less likely due to his lack of clarity than to the listeners' mental habits. Mr. Piston does not engage with unctuous flattery. He does not take ten minutes to declare what can be expressed in five. He offers no breathing-spaces. And unless the hearer attends closely he is bound to miss an essential step in the tonal argument.

"Neo-classical" he has been called. Nicholas Slonimsky, who is probably as responsible as anyone for the description, employs it in all but two of his six references to the composer in "Music since 1900"; and one of those two includes the word "classical." Now neo-classicism is in bad repute in music, because it has come to mean pseudo-classic. Mr. Slonimsky and some others may be relied upon to employ the term exactly, and in this sense I agree. Professor Piston has swept away ornamentation and finery, got down to essentials of form and idiom. His idiom is not precisely original, as has been pointed out. He uses a vocabulary that is at hand, instead of forging a new one. There is nothing wrong with that procedure, which some of the greatest artists have followed.

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The first movement of the Symphony is spare of line and transparent if you listen—a condition that is not inconsistent with some surprising and grateful touches. One of them, a transitional episode for the wood-wind preceding the second theme, suggested the First Symphony of Shostakovitch, which may or may not have influenced Mr. Piston. Another, more characteristic of the gentle Cantabrigian, was the end of the movement. Mr. Piston says it is no coda. And it is in fact but a restatement of the second theme. The repetition is so disguised, though, that it sounds like a coda.

The adagio is constructed in masterly fashion, particularly the last section, where Mr. Piston's counterpoint is forceful and sounds inevitable. Similarly in the last movement, when the excitement suddenly ceases in an impressive pause, there emerges in the brass a sort of chorale that would be positively cacophonous if it were not so logical. The composer does not strain for effect with a clever succession of chord-blocks. His writing is contrapuntal or harmonic (in the correct sense). The chords grow; they are not arbitrarily assembled. An anecdote told of the late Gustave Holst is applicable: When a listener commented on a certain line of development in a work of Holst—whether in praise or disparagement does not matter—that composer replied substantially, "I can't help it if it comes out that way!"

All of which would indicate only that Mr. Piston is a composer of the greatest competence, a fastidious and even ingenious workman and musical logician, were it not that in addition the resulting music was exceedingly enjoyable, flavorsome, forceful, sometimes even poetic. It is not 100 per cent American. It is, rather, cosmopolitan and eclectic in the best sense, not simply a melange of Russian and German and French and Italian and whatnot. It is a communication of a civilized man of the world. It is good music anywhere.

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The composer was fortunate in having at his service a magnificent orchestra that made light of the apparent difficulties of the Symphony. The same orchestra played superlatively, as has already been suggested, under Dr. Koussevitzky's direction in the Smphony of Sibelius and most of, the time in the Beethoven Symphony.

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B. Post - April 11/38

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Walter Piston's First Symphony Played

C. S. Monitor April 9/38

The Arts in Boston

The first symphonies of three composers made up the program of the Boston Symphony Orchestra for yesterday's concert, the first of the twenty-first pair of the season. That of Walter Piston, chairman of the department of music at Harvard University, was played for the first time, with its composer directing. Dr. Koussevitzky, returning after an absence of three weeks, conducted Beethoven's in C major, to open the concert, and Sibelius's in E minor, to close it.

When the defendant in a criminal case fails to take the stand in his own defense, the legal profession suspects that he is guilty. When a symphonic conductor, at a concert which he is directing, turns over the first performance of a new work to its composer, the public suspects that the conductor doesn't think much of the work. In neither instance is the suspicion admissible as evidence.

Let us not therefore approach Mr. Piston's symphony with prejudice, even when we recall that he was also permitted to conduct the last two works of his which figured on these programs. After all, a conductor may be mistaken. Indeed, we have heard much less interesting music than Mr. Piston's Symphony introduced by Dr. Koussevitzky with every appearance of sincerity and even enthusiasm.

Besides, Mr. Piston is, as everybody knows, one of the most gifted of that erstwhile younger generation of American composers which is now entering on artistic middle age. He is a thorough musician. None of the arts of composition is concealed from him. He has learned the lessons of modernism, has adopted the twentieth-century manner of musical thought, as is quite natural. He speaks the musical speech of his time. If he seems melodically sterile, we must recognize that melody has not been in fashion of late years. If he seems to display no great originality, why, how many original composers are there in a generation?

His score is well and truly made, it exploits dissonant polyphony, and it has a good deal of liveliness. On a first hearing, the first movement was the most interesting, the last, next in power to hold the attention. This is usual among the moderns: their quick movements are generally their best. Mr. Piston's slow movement is far too long for the material it contains, which in any event is not very interesting. This movement throws the symphony out of proportion and tends to make the listener less receptive to the Finale. The repetition in the brass, toward the close, of a motto stated in the introduction to the first movement, was too conspicuously stressed.

Mr. Piston apparently secured a satisfactory performance, but it is possible that if Dr. Koussevitzky had chosen to conduct it, the symphony might have been presented in an even more favorable light.

Certainly it would be difficult to imagine more persuasive presentations of the first symphonies of Beethoven and Sibelius. The opening pizzicato of the Beethoven was a little ragged; possibly the players, who had risen to greet the conductor, had not quite settled themselves when he began. Thereafter the symphony was played with entrancing delicacy and grace, although the final movement was taken at too rapid a pace—too rapid, not for the orchestra, but for the balance of the work itself. As for the Sibelius, its performance was, as always under these auspices, overwhelming.

L. A. S.

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The Mozart opus glowed with unaccustomed warmth, yet the performance was essentially classic. Probably few who heard this work last night will soon forget the exquisite phrasing of the Rondo or the delicacy with which the most difficult fingering was tossed off.

With all respect to Mr. Enesco as composer, we found the program too long by one number, and that unfortunately happened to be his own. The work is colorful, abounding in characteristic melody of the folk-tune type and extremely difficult, placing an unusually heavy burden upon the pianist; and this brings us to a belated acknowledgment of the virtues of Sanford Schlussel as pianist. He has enormous technique, plus imagination. He knows the value of perfect timing, and proceeds to demonstrate it. His one slip in the Minuet of the Mozart work no doubt bothered him to far greater extent than it did his listeners.

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B. Globe April

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C. W. D.

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TAKE THE SHARK'S PEARL, WIMPY
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B. Globe April 9/38

George Enesco, famous Rumanian conductor, violinist and composer, gave a violin recital last evening for the benefit of the MacDowell Colony at Peterboro, N. H. The concert was under auspices of the Division of Music of Harvard University and the Cambridge Chapter of the MacDowell Colony League.

This was a concert extraordinary. Not only because the soloist was Georges Enesco, but also because his accompanist, Sanford Schlussel, played with brilliance, intelligence and sensitivity, and the program did not compromise with the so-called "popular classical numbers."

Mr. Enesco gave his audience a Nardini Concerto, the Bach Prelude and Fuge (from the G Minor Sonata), unaccompanied; Chausson's lyrical Poeme, and the Andante, Minuet and Rondo from Mozart's "Haffner" Serenade in D major (K. 250). All these were played with an eloquence and a depth of feeling that stamped this as a performance rich in emotional content.

The event of the evening, Enesco's playing of his own Sonata No. 3 in A Minor, Op. 25; the Sonata played in Boston three years ago, by Enesco's pupil, Yehudi Menuhin. Played by its composer, this exotic, gipsy-like work portrayed both Teutonic solidarity and Latin vivacity. It has mystical qualities as well as passionate tendencies. It is dramatic, compelling and fantastic. To it Mr. Enesco gave a magnificent tone and somethnig of himself, especially in the nuances and dynamics.

Before playing the Mozart group Mr. Enesco, in memory of Ravel, played his "Kaddisch," a prayer for the dead. Throughout the program, which held the unfortunately small audience spellbound, the artist played several encores.

Piston's Symphony Impressive

B. Adv. **By Ruth Marsters** Apr. 11/38

Music Editor

SYMPHONISTS Piston, Sibelius and Beethoven, each represented by his "first symphony," contributed variously to the enjoyment of Boston Symphony audiences this week-end.

Everybody was pleased when Dr. Serge Koussevitzky came upon the stage of Symphony Hall after an absence of four weeks to launch the orchestra upon the performance of that irrepressibly gay and prancing work, the Beethoven First Symphony.

That equally joyous, and even more prodigal outpouring of sound, the Sibelius First, which closed the program, was likewise received with unanimity of approval.

The orchestra played superbly and with apparently renewed vigor throughout.

Walter Piston's First Symphony, which the distinguished head of Harvard's music department himself conducted in its first performance, does not, and is not intended to amuse.

The stark contrast it made with the other two works so filled with jubilant creative youth was sufficient to give one pause. For the Piston work has weight. It is, in fact, the most important writing to date of one of the most brilliant music scholars of the day. The devastating part of it is that it is probably a true reflection of the age in which he lives. It is the reflection of a world grown suddenly old.

* * *

THE PROGRAM note which carries the composer's denial of any "pictorial, narrative, political, or philosophical intent" is unnecessary. Mr. Piston's concern is for "pure music," it is true. But the point goes deeper than any differences between romanticism and classicism.

From the sombre introduction to the point where the music simply breaks off there is nothing that affirms anything. Through the enervating allegros—sometimes nervous, sometimes almost brutally didactic, through the nostalgic Adagio, there is nothing that is not a negation.

Finally, in denying the very vitality from which all art must spring, it ends by denying itself. It is by far the most exhausting thing we have ever listened to—for the very reason that it is so very well done.

* * *

AT THIS WEEK'S concerts Dr. Koussevitzky will present the setting by Florent Schmitt of the 47th Psalm for orchestra, organ, chorus and solo voices. The Ce cilia Society, prepared by Arthu Fiedler, will assist.

Paul Tortelier, French 'cellist will be the soloist in the performance of Thomas de Hartmann Violoncello Concerto, and the pr gram will also include Tchaik sky's symphonic fantasia, "Fr cesca da Rimini." The aftern concert will be given on Thu this week instead of Friday.

B. Her. Apr. 9/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 21st concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Walter Piston conducted the orchestra in the first performance anywhere of his symphony. The program was as follows:

Symphony No. 1 in C major Op. 21 .... Beethoven
Symphony No. 1 .... Piston
Symphony No. 1 in E minor Op. 39 .... Sibelius

Mr. Piston has very probably earned the title of America's foremost composer of chamber music. No one else has written as much excellent music in a variety of combinations in this field. When, therefore, a man of his reputation and skill waits until he is 44 before composing a symphony, we may be positive that the result will be neither immature, indecisive nor footling. It will, in short, be a work demanding serious consideration and in all likelihood more performances than one if it is to be properly understood.

The symphony, heard yesterday for the first time, is an extremely interesting work. It is, of course, ably written and logically constructed. That much one expects from one who is celebrated as a teacher of musical theory. It is not, however, academic in the old-fashioned manner, for its harmony and counterpoint are dissonant and contemporary in feeling. It is possible to say that the first movement is chiefly of intellectual interest and tends to dryness. That is a fault, if it be a fault, that is shared by a great many intelligent musicians in a revolt from excessive lushness.

The second movement is contemplative and lyrical in mood. The contrast provided by the middle section is possibly too long deferred; but from that point to the end Mr. Piston has seldom written more lovely music. He may even have had those excellent artists, Messrs. Laurent and Speyer, in mind when he conceived the melodies for flute and English horn that are so moving.

Mr. Piston is always at his best in his finales, or at least those movements are invariably attractive to the ear. Here he has composed lively and stirring music. There are clever effects of contrast in slower time, there is ingenious use of the brass choir in series of chords. It is the inevitable conclusion to the musical thought of the two preceding movements and makes a brilliant finale to what is certainly one of the most important American scores to have been heard in Symphony hall. There was a good deal of dissenting opinion, as conversation in the lobby revealed; but the actual reception in the hall was most cordial.

Two other "first symphonies" on the same program made an interesting comparison. The Beethoven is an enchanting work, dependent on Haydn and not obviously the maturer and more original Beethoven; but anyone objecting to this Symphony on that score would be captious indeed. Dr. Koussevitzky conducted the orchestra in a singularly precise, clean and invigorating performance.

Silbelius's First Symphony is also immature, in that it has not the originality of the composer of the seventh and fourth. The first movement is clearly under the influence of Tchaikovsky, and it is tempting to say that it is better than Tchaikovsky. For us the finale dates; its impassioned eloquence rings hollow. But the andante is beautiful, romantic music, and the scherzo is splendid. The perfo[illegible] Dr. Koussevitzky was superb.

Next week the concerts will be given Thursday afternoon (because of Good Friday) and Saturday evening. Paul Tortellier, 'cellist of the orchestra, will be soloist in Thomas de Hartmann's Concerto. F[illegible] Schmitt's 47th Psalm, with chorus, and Tchaikovsky's "Francesca da Rimini" will be heard.

GEORGE ENESCO

George Enesco, violinist, gave a recital last evening in Sanders Theater, Cambridge, for the benefit of the MacDowell Colony, playing this program:

Concerto in E minor............Nardini
Prelude and fugue..................Bach
(from G minor Sonata)
Poeme ....Chausson
Cortege ....Ravel
Andante, Minuet and Rondo.......Mozart
Sonata No. 3 in A minor, op. 25...Enesco

Within recent seasons much has been written on the extraordinary musicianship of Mr. Enesco, part of which has been exemplified to Boston audiences by opportunities for hearing him as conductor and composer. Last evening's audience acknowledged one of the great violinists of the time, in a program which traversed several styles and periods of music, concluding with one of his own important works.

These composers all were great musicians, and most of them accomplished executants as well; Mr. Enesco brought out certain qualities associated with each in so complete a manner as to reveal them in the fullness of their own time rather than as period works played by an antiquarian. Obviously inherent as these living qualities are in their own measures, the spirit is not often set forth so clearly by great performers who lack the necessary musical discernment.

Thus, the Nardini Concerto, while not meeting the precise description given by the flowery Schubart that "His playing brings tears into the eyes of stony-hearted courtiers—nay, his own tears run down on his violin," embodied the grace and amiability typical of Tartini's best pupil. The Bach, frequent as this Prelude and Fugue appears on the season's programs, was presented as a vehicle of expression for its own sake and not as a technical display piece; played with extreme deliberation it retained the improvisational manner of a prelude, a quality so typical of Bach. In immediate contrast, the Chausson achieved a burning intensity. Mr. Enesco added Maurice Ravel's "Cortege" in tribute to the composer, immediately preceding the Mozart, a most appropriate interpolation in the proper setting. There were encores after each group, all of which extended the recital regrettably beyond the hour for reviewers to be allowed a full hearing of Mr. Enesco's Sonata.

Sanford Schlussel provided musicianly accompaniments throughout. The audience was overwhelmingly effusive, endeavoring in some part to communicate by its enthusiasm a sincere regret for the small attendance. Post-opera relaxations, symphonic matinees, university holidays, and stormy weather combined to explain, if not to excuse. H. E. J.

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AUG 17 1940

Britain Also Fighting Our Cause, Group Told

STOCKBRIDGE, Mass., Aug. 17 (AP).—If England is defeated, in the opinion of Governor Lehman of New York, the United States "cannot hope" to avoid war.

Speaking at an Allied relief fund benefit last night, the governor said this nation should supply Great Britain with all weapons of war that can be spared beyond our own defense needs because England is "fighting our battle as well as her own."

"Can anyone reasonably believe that the dictator nations, hating and fearing democracy, will give us time for orderly preparation and rearmament?" he asked his audience of 7,500 * * *."

Other speakers at the benefit, sponsored by the Boston Symphony Orchestra, included Sir Louis Beale of the British embassy in Washington. Archibald Mac Leish, librarian of Congress, presided.

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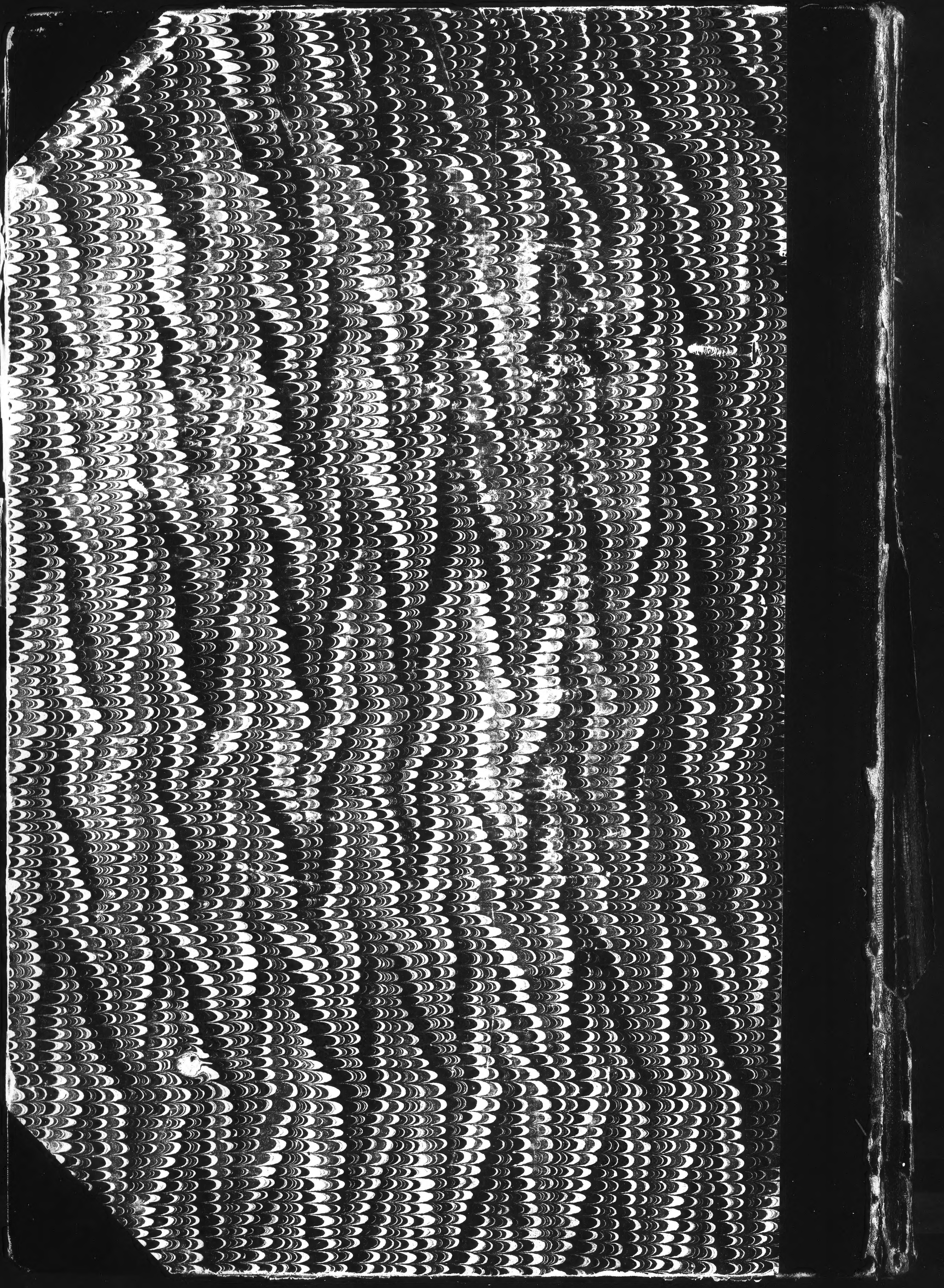

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